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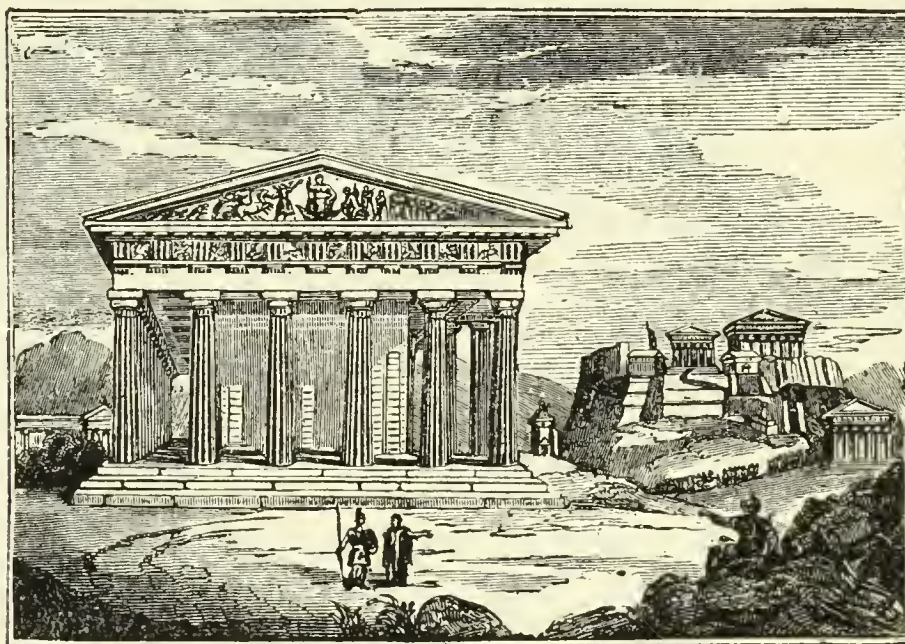
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LITERATURE

Collected Works of William Morris. With Introductions by his Daughter, May Morris. Vols. I.—IV. (Longmans & Co.)

To judge in any way the true value of a poet's work, one must put oneself in his environment. In 1858, when Morris's first volume was published, Tennyson had written 'Maud,' and shared with the author of 'Aurora Leigh' and Martin F. Tupper the honours and rewards of popularity. The evil tradition of the obscurity of Browning was firmly established, and Matthew Arnold had just been appointed Professor of Poetry at Oxford. The seeds of a new movement had, indeed, been sown. Ruskin was consolidating his position as a Dictator in the world of art, and a few judges had welcomed some of the finest poems of Rossetti in *The Germ* or *The Oxford and Cambridge Magazine*; but there was as yet no public for such romance as was offered at the end of February, 1858. 'The Defence of Guenevere' was so new in our poetry as to be absolutely out of touch with the readers of its day, and the marvel of it only grows as we steep ourselves in all that is best and most typical of the period. Many years had to pass before a public was created capable of appreciating its excellence.

The fourteen years since the death of William Morris have done much to put his achievement in its true perspective. In the case of many who have taken a leading place in public estimation during

their lifetime, the decade following it has been marked by a tendency to depreciate not only the superficial qualities to which they owed their popularity, but also the real endowments which, we hold, generally underlie any widespread success. Morris's fame, on the other hand, was in his lifetime somewhat blurred by the variety of his undertakings: death, which removed him from among us, has in a manner crystallized them, and allowed us to form a definite opinion as to their extent and permanent value. His literary achievement in particular has grown in estimation by being seen as a whole, and the doubt entertained by many of his admirers, whether the bulk and sustained level of merit of his verse would not detract from popular appreciation, has turned out to be groundless. The demand for a complete and uniform edition of his works issued in a style worthy of his fame, yet within the well-understood limits of purchase by the average buyer of books, endorses this opinion. Morris's leading share in the revival of the art of printing makes the task of those issuing a memorial edition of his works particularly delicate, especially at a time when the tendency of the best typography is towards a page much lighter in colour than he would himself have approved, and personally we should have preferred a heavier impression, while somewhat uneven inking emphasizes a certain disproportion of the face of the type to the surface of the paper; otherwise, typographically, these volumes are models of what such books should be. The illustrations, too, are unexpectedly novel and well chosen.

The reissue is fortunate in its editor, whose filial devotion has published a great part of those remains of the poet's work which are worthy of his fame or of interest to students of his art, and whose opportunities for obtaining access to them are unrivalled. The publication of unfinished works is always a matter for delicate consideration, but Morris's ruthless taste condemned so much fine work to extinction that we cannot but feel thankful for what has escaped. The fragments preserved by Mr. Mackail were among the chief attractions of his excellent book; it is pleasant to learn that much more will be given us than we expected. We are especially grateful to Miss Morris for some of the fragments which show the poems in the making: they will be of paramount value to the critical reader of English poetry and the student of verse. Her comments and the numerous unpublished letters she gives will go far to destroy the "Topsy" legend, and to supply a picture of the real William Morris.

A facile and authoritative critic, himself a verse-writer of some distinction, attempted some years ago to dispose of Morris's claim to be a poet by calling him an *improvisatore*. One might reasonably have asked whether all fine poetry must not be to some extent of the nature of an improvisation; whether the conception must not spring complete from the poet's brain and heart like Athene from the brain of Zeus; and whether there is any parity between the experience of a verse-

writer and that of a poet; but the fragments Miss Morris publishes in her Introductions show that her father was a stern critic and a ruthless corrector of his own work. The question of second thoughts, of corrections after the publication of a poem, is a different matter, and raises problems of great difficulty to an editor; and though some of the alterations Morris intended to make in 'The Chapel in Lyonesse' are improvements on the verses we know so well, we are glad they are not here substituted for the earlier text.

I sung, my singing moved him not;
I held my peace; my heart grew hot,

is certainly finer than

All my singing moved him not;
As I sung my heart grew hot;

but it is quite different.

William Morris's correction of his earlier poetry was in the main limited to omission and total rewriting. Miss Morris has printed in her Introduction to vol. I an abandoned opening for 'The Defence of Guenevere,' as well as the incident in 'Sir Peter Harpdon's End' hitherto known from the account of it by Mr. Watts-Dunton in our columns. The authority of Swinburne in favour of including it in the body of the poem is high, yet we cannot but approve the judgment of the author in refusing to clog the hurrying intensity of his fine tragedy by an incidental episode, however good in itself. 'The Desolate Damsel' on p. xxx., vol. I, while it is not a specially noteworthy piece, is well worth preservation. We hope that Miss Morris will continue her judicious selection among the treasures of the Blue Closet—now, alas! dispersed—and lean to the side of generosity when the question of printing arises. The prose reprints from *The Oxford and Cambridge Magazine*—the canon of which, we suppose, is now closed—take up the remainder of Vol. I. They are, naturally, unequal in merit: the best have fine passages, and foreshadow the surpassing prose of later years, and none of them lacks interest.

'The Earthly Paradise' was begun soon after the poet settled down in the Red House, and a large number of its tales were written in their earliest form before that of Jason was begun. Among these was 'The Proud King,' a subject, curiously enough, handled by Longfellow quite independently in a volume published in 1863. The first draft of 'Jason' grew in length and importance until it was selected to be the opening tale of 'The Earthly Paradise,' and the introductory verses were written for it. A facsimile of these is given, but the tale still grew, and it was at last determined to publish it as a separate work, to test in some measure the feeling of the public. It was at once recognized, and not only by Swinburne, that "a new thing of great price had been cast into the English treasure-house." Little public attention had been given to 'The Defence of Guenevere'—Joseph Knight's just and brilliant appreciation of its merits in *The Literary Gazette* of March 6th, 1858, stood almost alone; its successor was welcomed by a chorus of praise, diversified by one sole complaint that an English poet

should have represented a princess as visiting a single gentleman in his bedroom.

It should not be forgotten that this change in taste had been brought about by the success of narrative poetry in the 'Idylls of the King,' and that even the harmless 'Tales of a Wayside Inn' were not without their influence on a wide circle of readers. A public had been created for finer work.

Miss Morris's Introduction to 'The Earthly Paradise' informs us that no fewer than five unused stories for this work are still in existence, with fragments of two others. The story of the struggle with the refractory prologue is especially interesting. The book was to be called 'The Terrestrial Paradise'—even 'The Fool's Paradise' was thought of; and three times was a prologue written before the glorious verses were found—

Forget six counties overhung with smoke,
Forget the snorting steam and piston stroke,
Forget the spreading of the hideous town;
Think, rather, of the pack-horse on the down,
And dream of London, small, and white, and clean,
The clear Thames bordered by its gardens green;

whose early foreshadowing was—

I tell of times long past away
When London was a grey-walled town,
And slow the pack-horse made his way
Across the curlew-haunted down.

Another interesting fragment is that from the early form of 'The Man born to be King,' where the familiar Peredur motive of the black of the raven's wing, the white of the snow, and the crimson blood is modified into the white, red, and golden of the hoped-for child. Among the more striking of these fragments is the superfluous fourth verse for August, describing Sinodun Hill above the Oxford Dorchester:—

In this sweet field raised high above the Thames
Beneath the trenched hill of Sinodun
Amidst sweet dreams of disembodied names
Abide the setting of the August sun,
Here where the long ridge tells of days now done;
This moveless wave wherewith the meadow heaves
Beneath its clover and its barley sheaves.

One sees the reasons for its omission, but when all is said, how rich must be the treasure which throws this rough gem on one side as faulty! It is rich indeed: the twelve little poems of the months in 'The Earthly Paradise' rank with the finest achievement in our poetry, and nothing more characteristically English exists in our language; the lyrics are delightful in their ease and freshness; the narrative is compressed, direct, picturesque; the content is poignant and enthralling—the conception large; the treatment manly and vigorous. We shall have other opportunities for speaking of the development of William Morris's genius and of his personality; let us here congratulate ourselves on the good fortune which has placed the issue of the final edition of his works in such pious and capable hands.

Life in the Roman World of Nero and St. Paul. By T. G. Tucker. (Macmillan & Co.)

PROF. TUCKER has given us a learned and competent book on Roman life in the early Empire, with the "catchpenny" addition of Nero and St. Paul in his title,

for neither of these, during his life, made any difference in the general complexion of the Roman world. The idea of such a book is as old as Becker's 'Gallus,' which classical students used to read, and wonder how Roman life could be so dull. Prof. Tucker is far better than that; he tells us valuable things about water supply, about furniture, and the like, with illustrations, in addition to the clear and able survey of the political condition of Imperial Rome. Perhaps he does not give weight enough to the imitation by Augustus of the Hellenistic sovereignties where the king was outside the Constitution, often in name a democracy, but used his power as a benefactor (*εὐεργέτης*) of the State. Such was eminently the case at Pergamum.

There is, of course, nothing in this book which cannot be found in the classical dictionaries of most libraries. Pauly-Wissowa's six volumes contain most of the information in a fuller form, so far as they go. But it is well to have these things in a handy shape, and put in a clear and vigorous style. From this point of view we commend the book heartily. Yet we cannot conceal from the reader that the absence of references, which the encyclopædias and dictionaries are bound to give, is a serious loss to the student. Even allowing that we have every confidence in Prof. Tucker's scholarship, we find him conflicting with our recollections of classical authorities, and then we do not like to accept his correction without a reference to his source. A few instances will illustrate our meaning, and help him to fortify himself in his next edition against such criticism. He notes the somewhat savage law which ordained that in the case of a murder of the master of a Roman household, the whole *familia* of slaves was liable to be executed. He refers to a case where the revolt in public opinion saved this law from being carried out. Our recollection is of a case (Tac., 'Ann.' xiv. 44) where the public indignation and protest were checked by the Emperor, and the law took its course. At all events, our author does not give sufficient weight to the fact that the citizens of Rome were a small minority in the midst of a host of slaves, where terrorism is sure to be employed as a means of repression. *Quot servi, tot hostes*, was a Roman proverb.

A much larger question is that of the nature of primitive religion among the Romans. There is a popular theory—due, we presume, to Prof. Wissowa's now classical book on the subject—that in the earliest and rudest days, this people worshipped not personal gods, but powers or influences. They certainly had no anthropomorphic tastes, and did not imagine a river, for example, under the guise of a fair youth dwelling in it. Janus, according to this theory, was not so much the Door-God as the God-door, the actual door, worshipped as an influence. If this were true, then the psychology of the ancient Romans or Latins differs from that of the primitive peoples we know. The

savages all over the world who try to appease invisible powers, generally conceived as malevolent, with sacrifices, may not, indeed, conceive them in human form, or even as having any beast or bird form; but they certainly always conceive them as personalities, with a will to injure or befriend, and moreover a will that can be appeased or changed by sacrifice. And so, when contact with the Greeks brought in anthropomorphic ideas, the Romans adopted them without the smallest difficulty. The moral aspects of the Roman religion Prof. Tucker has handled with great justice and good sense, and it is easy to see from his sketch how clearly "the fullness of time" was come for a new and deeper faith. Though he knows very well that the pictures of satirists may be, and generally are, exaggerated, yet he cannot resist the temptation of using Martial and Juvenal more freely than those authors deserve in a sober estimate of their age.

In giving a sketch of the Roman villa it is a pity Prof. Tucker had not at hand some reproduction of those instructive mosaic floors preserved in the museum at Tunis, which provide representations of such villas far more life-like than any thing at Pompeii or elsewhere, so far as our knowledge extends. He says the population of the Empire was much thinner over its western parts than it is now. He should have added that in its eastern parts—Asia Minor, Syria, Egypt—the reverse was the case. His phrase "the somewhat desolate interior of Asia Minor" is not based on history. He writes that "generally there was no such thing as a pirate in the Mediterranean at this moment" (close of the first century A.D.). We think that their common occurrence in the Greek novels, some of which (as we know) are as old as this time, disproves this statement. He thinks Roman nobles were usually brought up in childhood by Greek nurses. We wish he had given us his evidence for this. He might have added to his statement about the popularity of Nero the fact that for years after his death false Neros were springing up in various provinces—a distinction accorded to no other emperor of that time. Seeing that the official toga was, according to our author, a very hot, and therefore uncomfortable, dress, we wonder at his statement that men threw over it an embroidered mantle. He says that the Romans objected to Greek running and wrestling "on the grounds of decorum, because they were innocently nude." The fact seems strange to those who reflect that naked statues of Gods and heroes often had their heads knocked off, and the heads of Roman magistrates set on them, so as to pretend to be portrait-statues. Here again we cry out for his evidence. No doubt his greater learning could dispose of his critic in most of these cases, and we invite him to add to this book at least an appendix of references wherewith to satisfy the doubts of those who have imbibed definite views from their school and college days, which they treasure with pride. Meanwhile, we

advise him not to print "*cavaliere servente*," or to talk of wandering about the "squares" of ancient Rome.

We might have added a large number of points, in all of which we could show some grounds for our views; but we would not for one moment appear to give an ungenerous and carping account of so highly useful, learned, and well-written a compendium of the current knowledge about Roman private life.

Letters of Edward John Trelawny. Edited, with a brief Introduction and Notes, by H. Buxton Forman. (Frowde.)

Is there any other figure of the last century so well worth knowing and so knowable as Edward Trelawny? The volume before us is a picture of the man by himself, historically still unfinished, but, from a post-impressionist point of view, final. All that is most significant, all that distinguishes Trelawny from other men, is given; as the catalogue at the Grafton Galleries might say, the Trelawniness of Trelawny is completely expressed. For such a volume Mr. Buxton Forman was the obvious editor; in matters concerning Shelley, Keats, and their friends it is to him we look first for information. By combining these new letters with some of those already published he has given us a coherent story, and produced a book to entertain the frivolous, engross the learned, and enchant the curious in humanity.

"Vigour and directness," "transparent honesty and complete fearlessness," are the qualities that impress Mr. Buxton Forman as he reads the letters of the man who, in his opinion, "was less tainted with the sordid commercialism and ever-increasing snobbery of that century [the nineteenth] than almost any man one could name as having lived through so large a part of it." We agree heartily; but, of course, there is more to be said—for instance, that Trelawny sometimes reminds us of an extraordinarily intelligent schoolboy, at others of a rather morbid minor poet. Only, the vitality of few schoolboys amounts almost to genius, and minor poets are not always blest with feelings fundamentally sound. Most of his vices were the defects of good qualities. A powerful imagination may be fairly held accountable for his habit of romancing, and a brave vocabulary for some of his exaggeration. His vanity and violence—as childish as his love of mystery, and often as childishly displayed—were forms in which his high spirits and passionate nature expressed themselves. Art, in the shape of a bad education, aggravated his faults; but his honesty and imagination, his generosity and childlike capacity for admiration and affection were from nature alone. He was a schoolboy who never grew old; cultivating his cabbages at Worthing in 1875, he is essentially the same shrewd, passionate, romantic scape-

grace who deserted his ship in Bombay harbour soon after the battle of Trafalgar, and burnt Shelley's body on the foreshore at Via Reggio.

Like all boys, Trelawny was exceedingly impressionable, and at the beginning of this book we find him under the influence of the learned ladies of Pisa. Left to himself, he wrote with point and vigour prose as rich in colour and poetry as it is poor in grammar and spelling. His letter to *The Literary Gazette*, published in this volume, is a good example of his narrative style. But even his style could be perverted:—

"I must give you the consolation of knowing—that you have inflicted on me indelible tortures—that your letter has inflicted an incurable wound which is festering and inflaming my blood—and my pride and passion, warring against my ungovernable love, has in vain essayed to hide my wounded feelings—by silently submitting to my evil destiny."

So he wrote to Claire Clairmont in December, 1822; but under the language of the minor romantic throbs the lusty passion of a man in love.

Shelley's influence was great; with him Trelawny was always natural and always at his best; but Shelley was a wizard who drew the pure metal from every ore. With Byron it was different. Trelawny was almost as vain as "the Pilgrim of Eternity," as sensitive, and, when hurt, as vindictive. He was jealous of Byron's success with women—they were two of a trade—and especially of his relations with Claire. When Byron posed Trelawny posed, and when the one sulked the other sulked; but was any man except Shelley big enough to brook his lordship's moods? That Byron valued Trelawny is certain; he invited him to Greece because he knew his worth. Once arrived, Byron had the wit to perceive that Mavrocordato, albeit the meanest of masters, was the best and most serviceable to be had at the moment. Trelawny, as was to be expected, fell under the spell of Odysseus, at that time in more or less open revolt against the provisional government, but an adventurer of fierce and reckless spirit, in manner and appearance a romantic outlaw, a man after his own heart. Henceforth Byron is reckoned at best a dupe, and at worst a sluggish poltroon; while Trelawny, it is said, imitated his hero so loyally that "he ate, dressed, and even spat in his manner." When the poet died Trelawny spoke with characteristic feeling:—

"With all his faults I loved him truly.... If it gave me pain witnessing his frailties, he only wanted a little excitement to awaken and put forth virtues that redeemed them all."

But the iron had entered into his soul, old sores rankled, he could not forgive; to the last he was willing to pay back his rival in his own coin—sneers and abuse.

As Trelawny could scarcely write to a woman without making love to her, and as his relations with Mary Shelley were necessarily emotional and intimate, an

ambiguous proposal and a handful of affectionate letters will not persuade us that he ever cared more seriously for her than for scores of others. Though some letters must have been written when he was courting the sister of Odysseus or keeping a harem at Athens, and others when his heart was disengaged, can any one decide which are sincere and which are not? Or, rather, are they not all equally sincere? The following extract may help us to a conclusion:—

"I say! the poet [Shelley] was a thorough mormon—why did he not declare himself and anticipate the sect? I would have joined him and found him a settlement—it would not hold together without a superstition—for man all over the world are (*sic*) superstitious—it's the nature of the animal—your mother was a simpleton to have never heard of a man being in love with two women; when we are young we are in love with all women—the bible would call it by its proper name, lust."

So wrote Trelawny in 1869 (he had recovered his style) to Claire Clairmont. His letters to her, now published for the first time, compose the largest and liveliest part of the volume. If he cared for one woman more than another, we believe that woman was Claire. She was not good, but she has been more than sufficiently reviled. For Trelawny, that she was beautiful sufficed; let it satisfy the vindictiveness of virtue that she suffered horribly. What precisely was the degree of their intimacy is not clear; but, in view of Claire's reputation and certain passages in these letters, it is perhaps not unfair to suppose that for a short time in the year 1822 she was his mistress. Be that as it may, after Shelley's death they parted, and doubtless it will be said she treated her lover ill. To us it appears that he gave as good as he got. She was mercenary, and he was inconstant. If we read Letter XX. aright, when she did offer, after some months of prudent dalliance, to live with him at Florence, he replied that he had but 500*l.* a year, which was not enough for two. An establishment on the confines of respectability was the last thing he desired. Neither ever loved truly; but Trelawny, for a time, felt violent physical passion for the woman whose head and shoulders remind us of a Giorgione. Such is the story, so far as we can deduce it from these letters; each, if our conjecture serve, was partially satisfied, for in money matters Trelawny always treated his lady handsomely, though he could not or would not give her what she wanted most—material security.

He never lost his taste for Claire; and on the ruins of their bitter and agitated relations was built a kind of friendship, in which expansion and intimacy and malice were all possible, and which is aptly commemorated by these vivid and entertaining letters. As for Mary, her character deteriorated, and Trelawny's judgment grew more acute. Her corners grew more brutally protuberant beneath the tissue of glamour cast over them by a name. To her also Trelawny's

purse was open, but long before the quarrel over 'Queen Mab' his generous spirit had begun to groan under her prim banality and to express itself in ungenerous backbitings. His final estimate he imparted to Claire when he was seventy-eight years old, and it remains for those who dislike to disprove it:—

"Mary Shelley's jealousy must have sorely vexed Shelley—indeed she was not a suitable companion for the poet—his first wife Harriett must have been more suitable—Mary was the most conventional slave I ever met—she even affected the pious dodge, such was her yearning for society—she was devoid of imagination and Poetry—she felt compunction when she had lost him—she did not understand or appreciate him."

There are two big gaps in the correspondence with Claire: one from 1838 to 1857, the other from 1857 to 1869. At the age of seventy-seven we find Trelawny still unchanged: "All my early convictions and feelings harden with my bones—age has not tamed or altered me." He had lived through the wildest adventures: in a cave on Mount Parnassus he had been shot through the body and had pardoned one of his assailants; he had swum the rapids below Niagara; he had played the pirate in the South Seas and flirted with Mrs. Norton in Downing Street; and now, a veteran and something of a lion, he astonished London parties with his gasconade, and the Sussex fisher-folk with his bathing exploits. We can believe that his conversation was "brilliant," but "most censorious"; his letters to Claire give some idea of it: "Women have taken to gin—men have always done so, now it's women's turn"; "— is as gross and fat as — and from the same cause—gluttony and sotting—it's all the fashion" (the discreet editor has suppressed the names). Poor Claire became devout in old age, and provoked a comprehensive growl from Shelley's untamed friend: "I am not one of that great sect whose vanity, credulity, and superstition makes them believe in God—the devil—souls and immortality." Yet with what cheerful wisdom he laughs away the fancy, which threatened to become an obsession, that Allegra was still alive in 1869:—"My dear Clare, you may be well in body; but you have a bee in your bonnet." He suggests raking up "some plausible cranky old dried-up hanger-on" of fifty-two or so, who "should follow you about like a feminine Frankenstein," as he carelessly puts it. He tried to mitigate the crazy malevolence she cherished for her earliest lover: "Your relentless vindictiveness against Byron is not tolerated by any religion that I know of"; while through the rack of jibes, malisons, and ebullitions of wilfulness shines steadily his veneration for the great poet he loved:—

"You say he [Shelley] was womanly in some things—so he was, and we men should all be much better if we had a touch of their feeling, sentiment, earnestness, and constancy; but in all the best qualities of man he excelled."

Through these letters—through all Trelawny's writings—runs a wonderful sense of power. He was not one to seek out the right word or prune a sentence; his strength is manifest in his laxities. He believed that no task, intellectual or physical, was beyond him; so he wrote as he swam, taking his ease, glorying in his vitality, secure in a reserve of strength equal to anything. Power and imagination—these are the pillars of his fame. He read Shakespeare and Shelley, and it is not clear that he cared greatly for much besides; he liked Swinburne, and was profoundly interested in Darwin. Late in life he discovered Blake, and was fascinated. The inference is not obscure: what Trelawny cared for in literature was Imagination, the more sublime the better. He sympathized with her most desperate and dizzy flights; he appreciated Shelley and Blake. Indeed, he was truly imaginative, and in the light of that supreme compliment other eulogy seems irrelevant, while obloquy stands disarmed.

The Cambridge Modern History.—Vol. XII.
The Latest Age. (Cambridge University Press.)

THE editors of this History send forth the present volume with something like a sigh of relief; for when they have produced two volumes of maps, genealogical tables, and so forth, their labours will be at an end. They are also entitled to a smile of self-congratulation, for not only has the work planned by Acton been faithfully carried out on the lines he originally laid down, but also in point of regularity of publication they have almost equalled the fine record of the 'Dictionary of National Biography.' If this volume, announced for the autumn, appears in the winter, the illness of a contributor is a sufficient reason; while the editors have exercised a wise discretion in leaving their text as it stood before the death of King Edward. Occasion has also been taken to make good a gap or two, and to round off the survey with chapters on the modern law of nations, social movements, science, exploration, and the growth of historical study.

"The latest age" has for the editors and contributors more than one beginning. In Great Britain they set out with the formation of the Gladstone Ministry in 1868; in France with the summer of 1871; in Austria-Hungary they embrace a period of fifty years, starting from 1859. This arrangement, though rather confusing for purposes of reference and instruction, will please the historical purist, since the stories of each national development are taken up at a definite point of departure. The difficulties of telling those stories are set forth in the Preface with conspicuous honesty. The inner history, in spite of Bismarck's ebullitions, is for the most part unrevealed, and much that passes for fact is no more than journalistic surmise. Another diffi-

culty, that of rising above transitory prejudices and impressions, has been conquered by all the contributors, though one or two of them fall into the opposite fault of colourlessness. Mr. Stanley Leathes's introductory remarks on modern Europe, for example, hardly surpass the level of the "sound, three-paragraph article"; they are far from profound and rather timid. "It is perhaps too soon," we read, "to cast the balance and to set the advantages against the evils of European rule [over natives]." Again, Dr. Sandwith's accurate, but somewhat uninspiring chapter on Egypt and the Egyptian Sudan might have been more "documented" than it is, particularly when he comes to Gordon's mission, while such trivialities as the fact that one distinguished person took Gordon's ticket while another held open the door of the railway carriage might have been omitted. The crude statement that the success of Egyptian finance is due to Lord Cromer himself does considerably less than justice to Sir Edgar Vincent and the other able administrators whom the Consul-General gathered round him.

"Co-operative history," as it has been called, inevitably involves a variety of treatment, but we do not know that it is much the worse for that. While Mr. Stanley Leathes restricts himself to a concise summary of British affairs, Prof. Pares plunges into the Russian revolution with great vigour and picturesqueness. We are bound to say that his animated sketch makes by far the better reading; but a good deal of it must be taken as provisional, and we get rather too much preciseness, even though indebtedness to Russian sources is acknowledged, about the parts played by the reformers, and, for that matter, by the assassins. The examination into the merits and demerits of Witte's finance is uncommonly well done. As a worthy complement to Prof. Pares's politics comes an admirable chapter by Major Maurice on the Russo-Japanese War. This is a spirited, well-informed specimen of military writing, and the fullness of its bibliography is in favourable contrast with the lists relating to other sections of the book, which are meagre.

Coming nearer home, we cannot help noting that, while the patriotism of Prof. Bourgeois leads him to glide over the Panama scandals in France, Mr. Thomas Okey is a very candid friend to Italy, and has a good deal to say about "Panamino," as similar revelations there were called. Prof. Hermann Oncken's survey of the German Empire co-ordinates Bismarck's foreign and domestic policies with luminous insight, yet it scarcely takes into account the one weakness, the persistent overrating of the power of Russia for offensive purposes. The dissolution of the union between Sweden and Norway, which this country allowed to pass almost unnoticed, has a singularly fair historian in Prof. Ludvig Stavenow of Göteborg University; while a matter that may intimately concern us before

long, the international position of the Latin American races, has its thoughtful commentator in Señor Triana, the Minister for the Republic of Colombia.

The supplementary chapters, if we may call them so without offence, have all been entrusted to competent hands. Sir Frederick Pollock, like Jean Bon St. André in 'The Anti-Jacobin,' talks to us of

Wicquefort
And Puffendorf and Grotius;
And proves from Vattel
Exceedingly well—

before he descends on the Geneva Arbitration and the Hague Conferences. Mr. Sidney Webb's paper on 'Social Movements' is honestly written from his familiar standpoint, but we think there might be more discussion of the effects of trade-unionism as a new force in the world of labour.

Science is in the hands of Mr. Dampier Whetham, who, however, fails to take into account some of its discarded frivolities, possibly from limitations of space. What has become of "protoplasm," that sweet word which, not so very long ago, was held to be the final answer to the enigma of life? Finally, Mr. G. P. Gooch's chapter on 'The Growth of Historical Science' brings the text of 'The Cambridge Modern History' to a dignified conclusion. He pays due recognition to the labours of the great German writers, and says the right things about our own, though the name of Dr. James Gairdner should not have been omitted, even from a sketch of some thirty-four pages.

CHINA.

China under the Empress Dowager: the History of the Life and Times of Tzū Hsi. By J. O. P. Bland and E. Backhouse. (Heinemann.)—For half a century or more the name of the Dowager Empress of China has been the target for "the jests and riddles" of the Eastern world. From the time when she deposed the regents appointed by the Emperor Hsien-fêng on his death-bed to the time of her own decease she was watched with curiosity and alarm by all who were interested in the fate of the 400,000,000 composing the population of China. Many fables have gathered round her career, as must be the case in a country where the Court records find no authenticated utterance, and where historians are dependent on palace gossip for the foundation of their "facts."

In the present work the historians have, for the most part, a more substantial foundation to build on; happily for them, they became possessed of the diary of a Manchu nobleman, Ching-shan, who had exceptional opportunities of knowing what went on within the pink walls of the Forbidden City. This diary and the edicts issued to the public, form the substance of the present work. But from whatever source the details related in the volume are derived, they throw a lurid light on the Court life. Human existence is regarded as of little account, and the capital sentences carried out upon persons who happen to hold views opposed to those favoured by the possessors for the

moment of the reins of power form a ghastly record.

An instance of the extent to which personal ill-will is allowed to hold sway within the walls of the Forbidden City is furnished in the narrative of the *coup d'état* of 1898 contained in chap. xiv. It was a matter of common knowledge that Jung-lu, the Viceroy of Chihli, was and always had been a political ally of the Dowager Empress, and was therefore an opponent of the Emperor and of all his reform schemes. This being the position of affairs in 1898, the Emperor determined that it was necessary to remove the Viceroy from his path. Just at this time Yuan Shi-kai asked for an audience from the Emperor, and was received in secret conclave; the result was that Yuan was commissioned to go secretly to Tientsin, where Jung-lu was living, and to behead him in his yâmen. Without delay, Yuan took train and presented himself at Jung-lu's yâmen. But instead of executing him, he laid bare the plot before him, which included the imprisonment of the Dowager Empress. Without loss of a moment, Jung-lu presented himself at the palace of the Dowager Empress, and, kowtowing thrice, exclaimed, "Sanctuary, your Majesty." "What sanctuary do you require in these forbidden precincts, where no harm can come to you?" replied the old Buddha (*i.e.* the Dowager Empress); upon which Jung-lu proceeded to lay before her all the details of the plot. "Grasping the situation, she directed him to send word secretly to the leaders of the conservative party, summoning them to an immediate audience in the palace by the lake." In the midst of these congenial surroundings the Dowager Empress described the plot concocted by the Emperor, and induced them to support the order she had given for the arrest of his Imperial Majesty, who at 5.30 the next morning was arrested and imprisoned in the Ocean Terrace, a wing of the palace. The events which followed are known to all those interested in the Far East. The principal actors in the tragedy, with the exception of Yuan Shi-kai, are all dead, and he is living in official disgrace in his native home in Anhui.

This is a specimen of the history of palace intrigues related in 'China under the Empress Dowager.'

The contents of *Gleanings from Fifty Years in China*, by Archibald Little (Sampson Low & Co.), suffer detriment from the circumstances in which, of necessity, they are presented to the public. Consisting of scattered articles which—with the exception of the last two, on Christianity and Confucianism—have appeared from time to time in magazines at home and abroad, they offer opinions and reasonings which the author would have modified, had he lived to see them through the press. But Fate decided otherwise, and it fell to the lot of Mrs. Little to revise them for publication.

Mr. Archibald Little's name is mainly associated with Western China, and particularly with the attempt to make practicable for steam navigation the rapids which separate Ich'ang from Chung-ch'ing on the frontiers of Szech'uan and Hupeh. As matters stand, these rapids form an almost impassable barrier to all vessels which attempt to carry cargo up the troubled waters of the Yangtze Kiang. In the seventies the only traffic possible was by native boats hauled over the rocky bed by trawlers at an infinite expenditure of time and labour. At certain seasons of the year it used to take as long to drag a cargo boat

over this broken water as it did for a swift steamer to make its way from Hankow to London via the Suez Canal. In view of such a disparity of time and labour Mr. Little determined to try to replace the native junks by British steamers. He had already started a steamer service on the Yangtze below the rapids, and in 1876 the Chefu Convention gave him the opportunity he desired for making the attempt. It will be remembered that this Convention was the chief outcome of the negotiations which were brought about by the murder of Mr. Margary in Yunnan; and by its terms Chung-ch'ing was to be opened to trade as soon as it should have been proved accessible to steamers.

This was not a promising condition, but Mr. Little did not heed the obstructiveness of Chinese mandarins, and, having got that conditional permission to navigate the desired waterway, he returned to England; and in 1887 he dispatched from the Clyde a steamer which was specially designed "to navigate the rapids above Ich'ang, and so open out the road to Chung-ch'ing." Here Mr. Little's difficulties began, and he found that the buying the new steamer was the least arduous part of his task. The Chinese mandarins offered every conceivable form of obstruction, from the arguments which might legitimately be adduced in political discussions to the absurd threat of danger arising from the monkeys which are said to swarm on the cliffs overhanging the rapids, and to throw down rocks on any new form of vessel which attempts to pass up or down the stream. Suffice it to say, these arguments prevailed over the utilitarian reasonings of Mr. Little, and it remained for the Japanese treaty of Shimonoseki to do away once and for all with the diplomatic difficulties in the way of this reform.

Like most Europeans who have lived many years in China, Mr. Little was a confirmed and powerful advocate for the Chinese in their disputes with European Governments, while, like those who feel with him, he was obliged to refute his arguments by the stern logic of facts. For example, on p. 306 he gives it as his conclusion "that the average Chinaman is more forbearing, more tolerant, and in his social relations as much, if not more, Christian than the average Westerner." On p. 110 he relates a common experience of travellers in China:—

"You design to alight at some townlet; all the inhabitants turn out *en masse* and pelt you through it, as if you were a Derby dog with a tin kettle tied on behind."

Coming to facts, he describes how on one occasion he had strolled on alone, and was

"standing by the open door of a monastery, admiring the elegant proportions of the architecture, when, without a sound of warning, I suddenly found myself thrown to the ground—a dozen strong men holding me down, and rapidly tying me up with strong cord. The previous unbroken silence was changed for the roar which only excited Chinese voices can raise.....a roar above which it was impossible for me to get in an audible word. Shouts of 'Ta, Ta!'—'Kill, kill!'—were all I could distinguish."

Happily, more peaceful counsels prevailed, and he was finally released.

Contradictions are frequently to be met with in Mr. Little's pages, but, if due allowances are made for them, the volume will be found to contain much valuable information on Western China.

Fascicule III. of Prof. H. A. Giles's *Chinese-English Dictionary* (Quaritch) has appeared with commendable speed, and

subscribers are to be congratulated on its publication so soon after that of Fascicule II. It is to be assumed that the delay in the appearance of Fascicule I. is due to the fact that it will contain much of an introductory character which will refer to the whole of the Dictionary. The complicated nature of this prefatory matter will be understood by all those who have any acquaintance with Chinese; and even those who are not so happy will realize the position when they remember, as Prof. Giles points out in his Preface to the first edition, that his

"Dictionary deals with 10,859 separate characters in the body of the work, besides a large collection of abbreviated or shorthand characters and a few other uncommon characters occurring in the list of 'The Family Surnames.'"

These figures are large enough, but they sink into insignificance when compared with the 40,000 and more characters described in the celebrated dictionary compiled by order of the Emperor K'ang-hsi (1662 to 1723).

There are two obvious ways in which Chinese characters can be arranged for dictionary purposes: under the 214 radical characters of the language, or according to their phonetics. K'ang-hsi chose the first, and for his purposes no doubt his choice was wise; but since his day much water has run under the bridges, and the arguments in favour of the phonetic arrangement are so obvious that it is difficult to imagine that—for the use of European scholars, at all events—the radical system will be commonly reverted to.

Prof. Giles tells us that he regarded K'ang-hsi as

"a Bucephalus on whose tail a foreign fly might safely get an advantageous lift. But I soon found myself," he adds, "unable to follow the manifold vagaries of my guide, and determined to treat the characters in general solely with a view to the practical utility of my book."

Of the two methods available, the phonetic, as mentioned above, is obviously the preferable. There are, however, so many dialects in Chinese that it is impossible to take any one as representing the language, and Prof. Giles has endeavoured to combine the advantages of both the phonetic and the radical methods. While the body of his Dictionary is arranged on the phonetic system, a full and complete index of characters under the radicals will be furnished at the end of the Dictionary, to each of which a number from 1 to 10,859 will be attached, corresponding to numbers in the body of the Dictionary.

It is almost unnecessary to add that the scholarship displayed in this fascicule maintains the high level of the previous part.

OUR LIBRARY TABLE.

In the Fifth Series of his *Interludes* (Macmillan) Mr. Horace Smith treats us to yet another pleasant medley of reminiscence and reflection, seasoned with kindly, unobtrusive humour and a multitude of anecdotes both old and new. Of the three essays which take up the greater portion of this slim volume, though all display the charm, discernment, and solid sense which the preceding series have taught us to expect, we fancy that the second, 'An Autobiographical Sketch,' will be widest in its appeal to lawyers and laymen alike.

Mr. Smith's early educational experiences—his succession of tutors culminating in the excellent clergyman in whose establishment

he spent "a very happy three years," and of whom it is written, "He never even attempted to teach us anything, and" (a grave magisterial confession in view of recent legislation) "I, being about fifteen years old, used to smoke with him in his private study or out on the lawn"—seem to have engendered a spirit of precocity, speedily to manifest itself in a pretty turn for parody. The most delightfully shameless example vouchsafed to us in these pages—conceived in a vein worthy of the traditions attached to the author's name—was inspired by the commissariat of a certain Cambridge college, and, though first penned and published many years back, deserves quotation, at least in part, some crudeness in execution notwithstanding:—

O Lord, O dear, how thin and queer
The pea-soup is,—and getting thinner!
The beef is raw and tries the jaw!
The mutton's hard, as heart of sinner!
O students, O,—it is no use repining,
O students, do not mention—dining,—dining,—dining!

O friends, we dine like filthy swine!—
It tells on stomach and on liver!—
To mend the fare, our course is clear—
Let's chuck the cook into the river!
O, Fuller, O, the Cam is sweetly shining,
And we will surely pitch you in in lieu of dining—dining.

There is much entertaining gossip on literary predilections, and the abnormally rapid development of religious thought during recent years—as well as the nowadays scarcely credible conservatism of the Mid-Victorian period—is brought home to us anew when we read that Mr. Smith found himself regarded, in some quarters, as "a heretic beyond the pale of salvation," because he took delight in Tennyson's poetry.

The author's legal career up to the year 1888, when he was appointed a metropolitan magistrate, is narrated with many genial recollections of judges past and present, the Old Midland Circuit, and the Circuit Mess; while his own forensic achievements—such as that of persuading a Lincoln jury

"to acquit an old woman who had clearly stolen some goods in the market by alluding to the fact that it was the Saturday before Easter Sunday, and it would be very hard upon her that she should not go home and hear the 'Easter joy bells' ringing in the morning—"

seem sufficiently remarkable.

The remaining two essays deal with the subjects of 'Old Men and Boys' and 'Selfishness' respectively. From the latter, which contains a scrupulously logical disquisition upon the precise significance of tithes, we must single out the story of the clergyman who

"was reading the service before one of the royal dukes in the days of George III., and when he arrived at the text, 'Zacchæus stood forth and said, "Behold, Lord, the half of my goods I give to the poor,"' the royal duke broke out, 'Too much! too much! don't mind tithes, but can't stand that.'"

We venture, in passing, to hope that the word "Ameliorization," which occurs in the same essay (p. 62), is not seriously intended.

In the concluding 'Farrago of Verses' Mr. Smith once more shows his ability to write well in widely divergent strains, for there are two hymns, simple, direct, and sincere—models of what hymns should be—a stirring patriotic poem, 'Old England,' reprinted from *The Spectator*, and sundry humorous pieces, of which the most felicitous is a brief burlesque of the present political situation, based on 'As You Like It,' and here included by permission of the proprietors of *Punch*.

The volume cannot fail to delight educated readers.

It is a pleasant intrusion on the world of letters that is made by a naval officer and his wife—Commander and Mrs. E. Hamilton Currey—in their *Sea-Wolves of the Mediterranean* (John Murray), which in a popular and readable style tells the story of "the Grand Period of the Moslem Corsairs." Capt. Currey's acquaintance with the Mediterranean has stood him in good stead, for it adds much to the reality of a picture to have it presented by one to whom the scene is no mere geographical lesson. On the other hand, it would almost seem that his familiarity with things nautical has sometimes led him into error, as in attributing an impossible size and impossible accuracy of fire to ships' guns of the early sixteenth century. Modern literature has led him astray in describing the old-time galleys and their chain-gangs. He has quoted the 'Mémoires d'un Protestant' of the eighteenth century as illustrating a galley of the fifteenth, which is almost as absurd as it would be to illustrate the appearance and fitting of the Victory at Trafalgar by a description of the modern Dreadnought. Not content with introducing a galley—a *scaloccio*—with large oars about 1480, he puts nine men to an oar, a number, we think, never adopted, even in the last days. In 1480 galleys were still a *zenzile*, with numerous small oars, one man to each. These small oars gave place to the big ones early in the sixteenth century, and in the beginning of the seventeenth Pantero Pantera expressed his inability to conceive how the small oars could have been fitted. It is one of the many instances of the difficulty—sometimes the impossibility—of reconstructing the small, commonplace details of an obsolete mode of life.

Capt. Currey derives the "Moslem Corsairs" from the Moslems driven out of Spain in 1492, and seems to imply that corsairs—Moslem corsairs, at any rate—were previously unknown. A reminiscence of Lausulus of Urge might have checked this, as well as the instance which we have just referred to, in 1480 or thereabouts. Barbarossa, too, was no Spaniard, and though it has been said that he was French, the best accounts trace him to Mytilene. Capt. Currey has perhaps rather lost an opportunity of adding to his list the English renegades, Ward, Walsingham, and others, who were more strictly corsairs than Barbarossa or Occhiali. But as it is, we thank him for an interesting and readable book.

Venice in the Thirteenth and Fourteenth Centuries, by F. C. Hodgson (Allen & Sons), is a continuation of the author's 'Early History of Venice,' published nine years ago, and brings the story down to 1400. He has wisely taken a wide view of his subject, and his interesting chapters on Eastern affairs and on the trade with China enable us to see Venice in her true perspective. It would be impossible, within the compass of a short notice, to do justice to the learning and research of which this book is the result. The views on the closing of the Great Council are perhaps the most interesting contribution to the history of Venice it contains. This Mr. Hodgson regards, with the continuator of Dandolo, as "mainly the admission of a democratic element," and quotes Caroldo's unprinted chronicle to the effect that one of the causes of the conspiracy of Querini and Tiepolo was the feeling that Gradenigo's reforms had lessened the dignity of the ruling families. The fear of a despotism—a danger to which Venice was peculiarly liable, as many of her nobles had

been virtually independent rulers in the East—may also help to account for these democratic changes. Our author traces the conventional view, that the "serrata" meant the establishment of a narrow oligarchy, to Daru, a partisan of the Revolution who sought to justify Napoleon's action.

We wish we could speak as highly of the way in which Mr. Hodgson displays his wares as of the wares themselves. One could hardly find more inspiring subjects than the careers of Marco Polo and Ecelino da Romano, or the stories of the Catalonian Company, the great conspiracies, and the war of Chioggia. Yet even the specialist will find him difficult reading, and he does not give himself a chance with the general reader.

VERNON LEE, in reprinting with Mr. John Lane the three "Polite Stories" which make up the greater part of *Vanitas*, has added a fourth tale, not hitherto published. She has done well, for 'A Frivolous Conversion' possesses both a deeper human interest and a finer literary quality than its companions. The motive of this story—the presentation of a soul become, by continuous concentration of its every faculty upon the superficialities of existence, incapable of any "conversion" that shall be other than "frivolous"—although not wholly new, is developed with a freshness and individuality which lend all the charm of novelty to Vernon Lee's narrative. Her picture of the young Austrian noble, hero of drawing-rooms and battues—who, inspired by the teaching of an unworldly woman of the world, seems for a moment capable of following the highest ideals, yet perishes miserably in a duel of his own seeking with an hotel acquaintance for whom he has conceived a childish dislike—is singularly lifelike and pathetic. Madame Nitzenko, the good angel whose influence fails in the end to overcome the moral irresponsibility born of a life's trifling, is a noble figure; and her relations with Kollonitz—relations not merely platonic, but maternal, as of a twentieth-century Catherine of Siena with a young disciple—are beautifully described.

Beside this remarkable story, 'Lady Tal,' with its too frequent reminiscences of Mr. Henry James, and 'The Legend of Madame Krasinska'—in which Vernon Lee attempts, less successfully than on some previous occasions, an excursion into the realm of the supernatural—seem perhaps feebler than they are.

Seven Great Statesmen. By A. D. White. (Fisher Unwin.)—The statesmen considered in this volume are an interesting group—Sarpi, Grotius, Thomasius, Turgot, Stein, Cavour, and Bismarck. On some of them, especially on Sarpi and Thomasius, the author writes ably and with learning. The reader will find, indeed, throughout a considerable amount of information, and a lucid, if unattractive style. Some of Dr. White's views seem to be ill-considered. He extols in one breath Grotius and Bismarck, though the contempt of the latter for the principles of the great moralist was open and undisguised. He denounces Machiavelli as a foe of right reason, yet extols Cavour, in whom, as Acton said, Machiavelli "came to his own." The author is so greatly enamoured of what he regards as "modernity" that he lumps together indiscriminately many people of diametrically opposite standpoints and temperament, while he has the characteristic frequently exhibited by the teacher to whom the book

is dedicated, an intolerance of all ideas not his own. The present writer recalls the tone of Goldwin Smith's 'History of England,' which reflects the academic Liberalism of the sixties, with its individualistic prejudice, its rationalism, and its economic narrowness; and attempts to put the whole of English history on the Procrustean bed of the principles then considered the last word of "enlightenment." Dr. White's mentality is rather of the same sort, but he has not the gifts of style which made everything that Goldwin Smith wrote a delight to read. Still his book has valuable and interesting features.

E. NESBIT's unflagging imagination has found a new field in *The Magic City* (Macmillan) for the adventures of her youthful hero and heroine. She tells us of delightful and thrilling experiences which may fall to the lot of boys and girls in all the toy cities and houses they have built, and the countries they have created in their happiest flights of fancy, if once they can find their way into them. Philip is handsomely rewarded for the desolate hours in which he has utilized the books and ornaments of a strange drawing-room, as well as bricks, to rear that magic city which is to be the starting-point for those seven deeds of valour prompted by Mr. Noah which are to make him a king. He is accompanied in his adventures by Lucy, the little girl whom previously he has tried to dislike, but who becomes his valued coadjutor and companion; while the nurse, as the "Pretenderette," is naturally their sworn enemy. The author refrains at the conclusion from making the obvious admission that the children have been dreaming. They are restored to their guardians without fuss or question, and the Noah's-ark dogs of their travels are actually awaiting them in the flesh.

Mendelssohn's South African Bibliography. By Sidney Mendelssohn. 2 vols. (Kegan Paul & Co.)—These two portly volumes (each over 1,000 pages), embodying the labour of years, will be a boon to any one engaged in African research. They were at first intended to be a *catalogue raisonné* of Mr. Mendelssohn's own collection, but this "has since developed until it forms a reasonably complete Bibliography of Literature relating to South Africa, in the wider sense of the term, from the earliest period up to the present time." The Introduction by Mr. I. D. Colvin, and Mr. Mendelssohn's numerous and instructive notes, provide a fund of interesting reading which one scarcely expects in a work of this nature; and an additional attraction is supplied by the plates, beautifully reproduced from old sketches and engravings.

In a work of such magnitude it is impossible to avoid slips and omissions, and we have noted a few. On p. 357 of vol. i. the article 'Zululand' in 'British Africa' (1899) is wrongly attributed to Frances Ellen Colenso, who died in 1888, instead of to Miss H. E. Colenso. On p. 806 of vol. ii. Frances Colenso has been confused with her brother Francis, whose initials were the same. On p. 498, vol. i., Lieut.-Col. Edward Durnford is credited with a share in the authorship of 'The Ruin of Zululand,' an error which may have arisen from a too hasty perusal of the previous (and correct) entry on p. 356. Among misprints which have escaped correction we find "Aftebro" for "Oftebro" (vol. i. p. 73), "Dombasi" for "Domasi" (vol. i. p. 709), and several others. The title of the Zulu book in the last entry on p. 647 of vol. ii. should run:

'Izindatyana zabantu, kanye nezindaba zas'e Natal.' On p. 993, vol. ii., the Gwamba and Tumbuka languages have been erroneously classed under the heading of Zulu.

The 'Orthographical Note' (vol. i. pp. xiii-xvi) is a highly laudable feature; but we cannot agree that in all cases Mr. Mendelssohn has adopted the correct form, e.g. "Cetywayo" for Cetshwayo, "Eshowe" for Etshowe, "Lorenzo Marquez," "Nyassa," and "Usibepu" (for u Zibebu).

Among the more important omissions (noticeable where Dutch and German works are so fully represented) are the linguistic works of Prof. Meinhof; Viehe's 'Herero Grammar'; P. H. Brincker's great German-Herero, Ndonga, and Kwanyama Dictionary; Felix Meyer's 'Recht der Herero'; and Dr. Passarge's valuable monograph 'Die Buschmänner der Kalahari.'

DR. S. H. BUTCHER, M.P.

THE death of Dr. Samuel Henry Butcher at the age of 60 on Thursday of last week is a great loss to the world of letters and scholarship. He was one of the few masters of the classics who have made their mark in public life.

He had a career of exceptional distinction. The eldest son of a Bishop of Meath, he was educated at Marlborough and Trinity College, Cambridge. He obtained two University Scholarships, and the Powis Medal for hexameters twice, and was Senior Classic in 1873, the Chancellor's Medals being divided between him and two other scholars of exceptional brilliance. In 1874 he was made a Fellow of his College, and was for two years a tutor there. He then married a daughter of Archbishop Trench, and vacating his Cambridge fellowship, was elected to a similar post at University College, Oxford. He left his work here to succeed Blackie in the Professorship of Greek at Edinburgh in 1882, and kept that position for eleven years, when he retired.

In the latter part of his life, however, he was busy with Commissions and various Boards, and had in Parliament as member for Cambridge University, and in the world at large, a position and influence like those of Jebb before him. He spoke with less humour, but with a similar precision of phrase and a delicate choice of English such as few could attain. In the House of Commons the fervour of his views on Ireland shocked some people, but he always secured the attention due to his accomplishments. His position in the world of letters was recognized by the acquisition of many honours and duties. He was an excellent chairman, with abundant patience and no trace of the superiority of the don.

One could not, however, but feel that, useful as all this work was, it might have been performed by other men who had not Dr. Butcher's admirable powers of classical translation and commentary, for he belonged to the small band of scholars of the highest rank—small in England, and indeed everywhere—who are able to translate the fine flower of their erudition into their own language. His rendering of the 'Odyssey' into English prose, done jointly with Mr. Andrew Lang (1879), has become an English classic. His book on 'Some Aspects of the Greek Genius,' and his lectures delivered at Harvard in 1904 on Greek subjects, are the best of their kind. His discussion and translation of Aristotle's 'Poetics' are models of knowledge, lucidity, and graceful English, appreciated by other

than classical students, to whom his work on Demosthenes chiefly appeals.

A great scholar, he was also a great citizen in his quiet and disinterested work for higher education in many phases. He did not seek after popularity, but all who came into contact with him felt the charm of his personality, his high seriousness and frankness, and his steadfast enthusiasm for his work.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE new Supplement to the 'Dictionary of National Biography,' which will be published early in 1912, is intended to commemorate all persons of adequate distinction who died after the death of Queen Victoria on January 22nd, 1901, and before January 1st, 1911. The following is the first part of a list of names which the Editor, Mr. Sidney Lee, has selected for notice out of the obituary records of the past ten years. The less important names will be dealt with briefly, and a few may on further inquiry be rejected as falling below the requisite level of interest.

The Editor will be happy to consider proposals of new names which seem to satisfy the necessary conditions of repute. When a new name is suggested, the dates of birth and death should be given, together with a very short statement of the main facts which appear to justify the claim to admission. Wherever possible, there should also be supplied a precise reference to an obituary notice or other source of authentic information.

All communications should be addressed to the Editor of the 'Dictionary of National Biography,' care of Messrs. Smith, Elder & Co., 15, Waterloo Place, S.W.

Abbott, Evelyn (1843-1901), classical scholar.
A'Beckett, Arthur William (1844-1909), journalist and comic writer.
Abel, Sir Frederick Augustus, K.C.B. (1827-1902), chemist.
Abraham, Charles John, D.D. (1815-1903), 1st Bishop of Wellington.
Absolon, Charles (1818-1908), cricketer.
Acton, John Adams (1836-1910), sculptor.
Acton, John Emerich Edward Dalberg, 1st Baron Acton (1834-1902), historian.
Adam, James (1860-1907), classical scholar.
Adams, James Williams, V.C. (1840-1903), army chaplain.
Adams, William Davenport (1851-1904), journalist and compiler.
Adams-Acton, John. See Acton, John Adams.
Adamson, Robert (1852-1902), philosopher.
Adderley, Charles Bowyer, 1st Baron Norton (1814-1905), President of the Board of Trade.
Agnew, Sir James Wilson, K.C.M.G., M.D. (1815-1901), Prime Minister of Tasmania.
Agnew, Sir William, 1st Bt. (1825-1910), art dealer.
Agnew, Sir William Fischer (1847-1903), legal writer.
Aidé, Charles Hamilton (1830-1906), author.
Aikman, George, A.R.S.A. (1830-1905), artist.
Ainger, Alfred (1837-1904), Master of the Temple.
Aitchison, George, R.A. (1825-1910), architect.
Aldenhams, 1st Baron. See Gibbs, Henry Hucks.
Alderson, Sir Henry James, K.C.B. (1835-1909), major-general.
Alexander, Mrs. (pseud.). See Hector, Annie French.
Alexander, Boyd (1873-1910), explorer.
Alger, John Goldworth (1837-1907), journalist and author.
Alington, 1st Baron. See Sturt, Henry Gerard.
Alison, Sir Archibald, G.C.B. (1826-1907), general.
Allan, Andrew (1822-1901), shipowner.
Allan, Sir William (1837-1903), engineer and politician.
Allen, George (1832-1907), publisher.
Allen, John Romilly (1847-1907), archaeologist.
Allen, Robert Calder, C.B. (1812-1903), captain R.N.
Allies, Thomas William (1813-1903), theologian.

Allman, George Johnston, F.R.S. (1824-1904), mathematician.
Almond, Hely Hutchinson (1832-1903), head master of Loretto School.
Amherst, William Amhurst Tyssen, 1st Baron Amherst of Hackney (1835-1909), bibliophile and connoisseur.
Anderson, Alexander ("Surfaceman") (1845-1909), labour poet and librarian.
Anderson, George (1826-1902), cricketer.
Anderson, Sir Thomas M'Call (1836-1908), Regius Professor of Medicine in Glasgow University.
Andrews, Thomas, F.R.S. (1847-1907), metallurgical chemist.
Angus, Joseph, D.D. (1816-1902), Baptist minister and Biblical scholar.
Annandale, Thomas (1838-1907), surgeon.
Arbuthnot, Sir Alexander John (1822-1907), Anglo-Indian official and author.
Arbuthnot, Forster Fitzgerald (1833-1901), Oriental scholar.
Archer, James, R.S.A. (1824-1904), artist.
Archer-Hind, Richard Dacre (1849-1910), classical scholar.
Ardagh, Sir John Charles (1840-1907), major-general.
Arditi, Luigi (1822-1903), musical composer and conductor.
Arnes, Philip (1836-1908), musical composer.
Armour, John Douglas (1830-1903), Chief Justice of Supreme Court of Canada.
Armstead, Henry Hugh, R.A. (1828-1905), sculptor.
Armstrong, Sir George Carlyon Hughes, 1st Bt. (1836-1907), newspaper proprietor.
Arnold, Sir Arthur (1833-1902), Radical politician and writer.
Arnold, Sir Edwin (1832-1904), poet and journalist.
Arnold, George Benjamin (1832-1902), organist and composer.
Arnold-Forster, Hugh Oakeley (1855-1909), Secretary of State for War.
Arthur, William (1819-1901), Wesleyan divine.
Ashley, [Anthony] Evelyn [Melbourne], (1836-1907), biographer of Lord Palmerston.
Ashmead-Bartlett, Sir Ellis (1849-1902), politician.
Atkinson, Robert (1845-1908), President of the Royal Irish Academy; Irish scholar.
Austen. See Roberts-Austen.
Austen-Leigh, Augustus (1840-1905), Provost of King's College, Cambridge.
Austin, Charles Sunner (1838-1903), Anglo-Indian journalist.
Ayerst, William (1830-1904), Bishop of Natal and theologian.
Ayrton, William Edward, F.R.S. (1847-1908), electrical engineer and inventor.
Bacon, John Mackenzie (1846-1904), scientific lecturer and aeronaut.
Badecock, Sir Alexander Robert, K.C.B. (1844-1907), general.
Baddeley, Mountford John Byrde (1843-1906), compiler of guide-books.
Bailey, Philip James (1816-1902), author of 'Festus'.
Bain, Alexander (1818-1903), philosopher.
Bain, Robert Nisbet (1855-1909), writer on Swedish and Russian history.
Baird, Andrew Wilson, F.R.S. (1842-1908), colonel R.F.
Baker, Sir Benjamin, K.C.B. (1840-1907), engineer.
Baker, Shirley (1835-1903), Wesleyan missionary and Prime Minister of Tonga.
Bale, Sir Henry (1854-1910), Chief Justice of Natal.
Balfour, George William (1823-1903), physician.
Balfour, John Blair, 1st Baron Kinross of Glasglune (1837-1905), President of the Court of Session.
Banks, Sir John (1811-1908), physician.
Banks, Sir William Mitchell (1842-1904), Liverpool surgeon.
Bannerman, Sir Henry Campbell. See Campbell-Bannerman.
Bardsley, John Wareing (1835-1904), Bishop of Carlisle.
Baring, Sir Thomas George, 1st Earl of Northbrook (1826-1904), Viceroy of India.
Barlow, William Hagger (1833-1908), Dean of Peterborough.
Barlow, William Henry, F.R.S. (1812-1902), engineer.
Barnardo, Thomas John (1845-1905), philanthropist.
Barnes, Robert (1818-1907), obstetric physician.
Barrett, Wilson (1846-1904), actor.
Barrington, Sir Vincent Hunter Barrington Kennett. See Kennett-Barrington.
Barrow, Arthur Frederick, C.M.G. (1850-1903), colonel.
Barry, Alfred (1826-1910), Primate of Australia; Canon of Windsor.
Bartlett. See Ashmead-Bartlett.
Bartley, Sir George Christopher Trout, K.C.B. (1842-1910), founder of the National Penny Bank.

Barton, John (1846-1908), missionary.
Bass, Sir Michael Arthur, 1st Baron Burton (1837-1909), brewer and benefactor.
Bateson, Mary (1865-1906), historical writer.
Bauerman, Hilary (1833-1909), metallurgist.
Baxter, Lucy E., "Leader Scott" (d. 1902), writer on art.
Baylis, Thomas Henry (1817-1908), lawyer and antiquary.
Bayliss, Sir Wyke (1835-1906), artist.
Bayly, Ada Ellen, "Edna Lyall" (d. 1903), novelist.
Beale, Dorothea (1831-1906), Principal of Cheltenham Ladies' College.
Beale, Lionel Smith, F.R.S. (1828-1906), Professor of Medicine and biologist.
Beattie-Brown, William, R.S.A. (1831-1909), Scottish landscape painter.
Beckett, Sir Edmund, 1st Baron Grimthorpe (1816-1905), lawyer and controversialist.
Bedford, William Kirkpatrick Riland (1826-1905), antiquary and genealogist.
Beecham, Thomas (1821-1907), pill-maker.
Beever, Charles Edward (1854-1908), physician.
Beit, Alfred (1853-1906), financier and benefactor.
Bell, Sir Isaac Lowthian, F.R.S. (1816-1904), ironmaster.
Bell, James, C.B., F.R.S. (1825-1908), chemist.
Bell, Valentine Graeme, C.M.G. (1839-1908), railway engineer.
Bell, William Charles (1831-1904), enamel-painter.
Bellamy, James, D.D. (1819-1909), President of St. John's College, Oxford.
Bellows, John (1831-1902), printer and lexicographer.
Bemrose, William (1831-1908), writer on wood-carving.
Bendall, Cecil (1856-1906), Sanskrit scholar.
Benham, William, D.D. (1831-1910), hon. Canon of Canterbury and author.
Bennett, Alfred William (1833-1902), botanist.
Bennett, Edward Hallaran (1837-1907), surgeon.
Bent, Sir Thomas (1838-1909), Prime Minister of Victoria.
Bentley, John Francis (1840-1902), architect.
Bergne, Sir John Henry Gibbs, K.C.B., K.C.M.G. (1842-1908), diplomatist.
Berkeley, Sir George, K.C.M.G. (1819-1905), colonial governor.
Bernard, Sir Charles Edward (1837-1901), Chief Commissioner of Burma.
Bernard, Thomas Dehany (1815-1904), Chancellor of Wells Cathedral.
Berry, Sir Graham, K.C.M.G. (1822-1904), Prime Minister of Victoria.
Besant, Sir Walter (1836-1901), novelist.
Bevan, William Latham (1821-1908), Archdeacon of Brecon.
Bewley, Sir Edmund Thomas (1837-1908), legal writer and professor.
Bickersteth, Edward Henry (1825-1906), Bishop of Exeter.
Biddulph, Sir Michael Anthony Shrapnell, G.C.B. (1825-1904), general.
Bidwell, Shelford, F.R.S. (1848-1909), pioneer of telephotography.
Bigg, Charles, D.D. (1840-1908), Regius Professor of Ecclesiastical History, Oxford.
Birch, George Henry (1842-1904), architect and archaeologist.
Bird, Henry Edward (1830-1908), writer on chess.
Birdwood, Herbert Mills (1837-1907), Anglo-Indian judge.
Birrell, John, D.D. (1836-1902), Orientalist.
Bishop, Mrs. Isabella Lawson, born Bird (1832-1904), traveller and author.
Blackburn, Helen (d. 1903), pioneer of woman suffrage.
Blackley, William Lewery (1830-1902), social reformer.
Blackwell, Elizabeth, M.D. (1821-1910), physician.
Blackwood, Frederick Temple Hamilton-Temple, 1st Marquis of Dufferin and Ava (1826-1902), Viceroy of India and diplomatist.
Blair, James, C.B., V.C. (1828-1905), general.
Blaney, Thomas, C.I.E. (1824-1903), physician and philanthropist of Bombay.
Blanford, William Thomas, F.R.S. (1832-1905), naturalist.
Blaydes, Frederick Henry Marvell (1818-1908), classical scholar.
Blennerhassett, Sir Rowland, 4th Bt. (1839-1909), President of Queen's College, Cork, and political writer.
Blind, Karl (1826-1907), political refugee and author.
Bloomfield, Georgiana, Lady (1822-1905), author.
Blouët, Paul, "Max O'Rell" (1848-1903), author.
Blount, Sir Edward Charles, K.C.B. (1809-1905), banker in Paris.
Blumenthal, Jacques (1829-1908), musical composer.

Bodda-Pyne, Louisa Fanny (1828-1904), vocalist.
 Bodley, George Frederick, R.A. (1830-1907), architect.
 Bompas, William Carpenter, D.D. (1834-1906), Bishop of Selkirk.
 Bond, William Bennett (1815-1906), Archbishop of Montreal.
 Bonwick, James (1818-1906), writer on Australian history and geography.
 Boothby, Guy Newell (1867-1905), novelist.
 Borthwick, Sir Algernon, 1st Baron Glenesk (1830-1908), proprietor of *The Morning Post*.
 Boswell, John James, C.B. (1835-1908), major-general.
 Bosworth Smith, Reginald. See Smith, Reginald Bosworth.
 Boucherett, Emilia Jessie (1825-1905), advocate of women's rights.
 Boughton, George Henry, R.A. (1836-1905), artist.
 Bourinot, Sir John George, K.C.M.G. (1837-1902), writer on Canadian constitutional history.
 Bourke, Robert, 1st Baron Connemara (1827-1902), Governor of Madras.
 Bousfield, Henry Brougham (1832-1902), 1st Bishop of Pretoria.
 Bowen, Edward Ernest (1837-1901), assistant master at Harrow and song-writer.
 Boyd, Sir Thomas Jamieson (1818-1902), publisher and Lord Provost of Edinburgh.
 Boyle, Sir Courtenay, K.C.B. (1845-1901), Permanent Secretary to the Board of Trade.
 Boyle, George David (1829-1901), Dean of Salisbury.
 Boyle, Richard Vicars (1822-1908), engineer.
 Braddon, Sir Edward Nicholas Coventry, K.C.M.G. (1829-1904), Prime Minister of Tasmania.
 Bradley, George Granville, D.D. (1821-1903), Dean of Westminster.
 Brady, Sir Francis William, 2nd Bt. (1824-1909), musical composer.
 Brampton, Baron. See Hawkins, Sir Henry.
 Bramwell, Sir Frederick Joseph, F.R.S. (1818-1903), engineer.
 Brand, Henry Robert, 2nd Viscount Hampden and 24th Baron Dacre (1841-1906), Governor of New South Wales.
 Brand, Herbert Charles Alexander (d. 1901), commander R.N.
 Brandis, Sir Dietrich, F.R.S. (1824-1907), organizer of Indian forestry.
 Bray, Mrs. Caroline, born Hennell (1815-1905), friend of George Eliot and author.
 Braybrooke, 6th Baron. See Neville, Latimer.
 Brereton, Joseph Lloyd (1823-1901), educational reformer and author.
 Brett, John, A.R.A. (1832-1902), seascape painter.
 Brickwood, Edwin Dampier (1838-1905), oarsman.
 Bridge, Thomas William, F.R.S. (1848-1909), zoologist.
 Bridges, John Henry (1832-1906), Positivist.
 Briggs, John (1863-1902), cricketer.
 Bright, William, D.D. (1824-1901), ecclesiastical historian.
 Brightwen, Mrs. Eliza (1831-1906), writer on natural history.
 Brinsmead, John (1815-1908), piano manufacturer.
 Broadbent, Sir William Henry, 1st Bt., F.R.S. (1835-1907), physician.
 Brodrick, George Charles (1831-1903), Warden of Merton College, Oxford.
 Bromby, Charles Henry, D.D. (1814-1907), Bishop of Tasmania and author.
 Brough, Bennett Hooper (1860-1908), mining expert.
 Brough, Lionel (1836-1910), actor.
 Brough, Robert (1872-1905), painter.
 Brown, J. T. (1869-1904), cricketer.
 Brown, William Haig. See Haig-Brown, William.
 Browne, Sir James Frankfort Manners, K.C.B. (1823-1910), general R.E.
 Browne, Sir Samuel James, V.C. (1824-1901), general.
 Browne, Tom, R.B.A. (1872-1910), black-and-white artist.
 Brunel, Henry Marc (1842-1903), engineer.
 Brydon, J. M. (1840-1901), architect.
 Buchan, Alexander, F.R.S. (1829-1907), meteorologist.
 Buchanan, George (1827-1906), surgeon.
 Buchanan, Robert Williams (1841-1901), poet and novelist.
 Buckton, George Bowdler, F.R.S. (1817-1905), naturalist.
 Buller, Sir Redvers Henry, G.C.B., V.C. (1839-1908), general.
 Buller, Sir Walter Lawry, K.C.M.G., F.R.S. (1838-1906), ornithologist.
 Bulwer, Sir Edward Earle Gascoyne, G.C.B. (1829-1910), general.
 Bunsen, Ernest de (1819-1903), author.
 Burbidge, Edward (1840-1903), writer on liturgies.
 Burbidge, Frederick William (1847-1905), botanist.

Burdett-Coutts, Angela Georgina, Baroness Burdett-Coutts (1814-1906), philanthropist.
 Burdon, John Shaw, D.D. (1827-1907), Bishop of Victoria, Hong Kong, and Chinese scholar.
 Burdon-Sanderson, Sir John Scott, 1st Bt. (1828-1905), Regius Professor of Medicine at Oxford.
 Burn, Robert (1829-1904), classical archaeologist.
 Burn-Murdoch, John (1853-1909), lieutenant-colonel.
 Burne, Sir Owen Tudor, G.C.I.E., K.C.S.I. (1837-1909), major-general and author.
 Burns, Dawson (1829-1909), Baptist minister and temperance advocate.
 Burns, George, 1st Baron Inverclyde (1830-1901), shipowner.
 Burroughs, Sir Frederick William Traill, K.C.B. (1831-1905), lieutenant-general.
 Burrows, Montagu (1819-1905), Chichele Professor of Modern History at Oxford.
 Burton, 1st Baron. See Bass, Sir Michael Arthur.
 Bushell, Stephen Wootton, C.M.G. (1844-1908), physician and Chinese archaeologist.
 Busk, Rachel Harriette (d. 1907), writer on folklore.
 Butcher, Samuel Henry (1850-1910), scholar and politician.
 Butler, Arthur Gray (1832-1909), 1st head master of Haileybury.
 Butler, Arthur John (1814-1910), Italian scholar.
 Butler, Mrs. Josephine, born Grey (1831-1906), social reformer.
 Butler, Samuel (1835-1902), author of 'Erewhon.'
 Butler, Sir William Francis, G.C.B. (1838-1910), general.
 Byrne, Sir Edmund Widdrington (1844-1901), judge.

THE BOOK SALES OF 1910.

PART I.

It is a sign of the times that the five most important sales of books held during the year which has just drawn to its close should have been of a miscellaneous character, that is to say, made up of volumes gathered from a variety of sources. To argue from this and similar instances in the past that there are now no large and important libraries left in private hands would be absurd, even if it were not known that the contrary is the case; but there is little doubt, nevertheless, that the practice of book-collectors, apart altogether from their inclinations, is very different from what it once was. The massing together of large quantities of books with the object of forming a library of a general character capable of affording information on most topics is almost entirely a thing of the past, and what may be called fashionable books have now become so expensive that to obtain any considerable number of them is entirely out of the question for the vast majority of those who—to borrow a word used by Evelyn—set about "erecting" a library.

Most modern book-collectors are specialists who seldom expect the results of their activities to outlast them for long, and in that they are rarely mistaken. It is not often that one sees an ancestral library in the making, or any collection of books that does not look doomed. There is no necessity to trace the steps which lead to the inevitable end—it is enough to say that this sufficiently explains why most collections of books sold by auction nowadays come from many sources rather than from one. There are, of course, exceptions, but they so rapidly diminish as time goes on that to see a library sold which has existed intact even for such a comparatively short space of time as two generations is most unusual. The Ashburnham Library—extensive and important as it was—existed but little longer than eighty years, and it was very old in the light of everyday experience.

The present tendency, then, is to be satisfied

with little, whatever its quality may be, and most of the sales which took place last year prove this to be so. The most important of them all was held by Messrs. Sotheby on July 21st and following day, and realized 7,559*l*. Some of the books, exceedingly good of their kind, but few in number, belonged to Mr. Ruston of Lincoln: all the rest were "other properties," and these included the books bought in at Bishop Gott's sale two years ago, among them being the four Shakespearian folios withdrawn at 3,850*l*., and afterwards sold for sums of 1,800*l*., 210*l*., 850*l*., and 76*l*., respectively—this disparity causing one critic to remark, somewhat irreverently, at the time, that a "slump in Shakespeares" had set in.

Most of the sales held during the year point a similar moral. The library of Mr. J. W. Ford of Winchmore Hill was an exception. Two portions of this extensive collection had already been sold, one in 1902 and the other in 1904, and another instalment is apparently yet to come. This was a very large library, catalogued, so far, in 2,523 "lots," realizing rather more than 10,000*l*. Mr. Robert Hovenden's library, sold by Messrs. Puttick & Simpson in February, was also of an exceptional character, consisting almost entirely of genealogical and archaeological works. This, with some Americana added, fetched very nearly 3,000*l*., as also did the late Mr. Thomas Gray's library sold at Messrs. Sotheby's in June. Then we have the Britwell Court library (1,085*l*.); the Radway Grange library (779*l*.); the final portion of the Earl of Sheffield's collection (991*l*.), the first part having been sold for 3,223*l*. in November, 1907; and the libraries of Mr. Elliot Stock (639*l*.), Mr. Alfred Trapnell (963*l*.), the late Mr. T. W. Waller (1,447*l*.), the late Dr. George Watson (413*l*.), and the late Mr. W. H. Hilton (3,480*l*.). These sales, all of which—with one exception—were held at Messrs. Sotheby's, were of single libraries: about sixty other sales held at Wellington Street and elsewhere were of a composite character, and in many instances of greater importance. That is the position as it is to-day, and moreover it is found on analysis that books may now be divided into three main classes so far as their selling properties are concerned. First come those which are exceedingly rare and very much sought for; next, those for which there is a steady demand by reason of their coming within certain classes of literature; and thirdly, those of a medium character such as are met with on numerous occasions. Books belonging to the first class have a tendency to advance in price, owing to keen competition and the fact that the few available copies are being slowly but surely absorbed by the large libraries of Europe and the United States; those belonging to the second class about hold their own; while those belonging to the third have of late fallen away to a very considerable extent, and are much cheaper now than they were a few years ago.

The vast majority of the books sold during the year belonged to the third class above mentioned, and the general effect of this activity may be seen at a glance by the simple process of comparing the results with others which are available. Between January and December more than 70 important sales were held in London, the total amount realized being considerably less than 100,000*l*. for about 40,000 "lots." This discloses an average of about 2*l*. 9*s*.. the smallest for ten years, and very much smaller than that for 1907, when an unusually large number of very important and valuable books raised it to 4*l*. 4*s*., the highest since

1893, and, apparently, during recent times. This much-reduced average suggests that not only did fewer expensive books come into the market during the year just closed, but also that the value of medium-class books fell during the period in question. That was undoubtedly the case—though why it should be so raises a question not easy to determine. Whatever the answer may be, the book sales held during the year have, as a rule, been in favour of buyers, who in their turn find themselves affected by the prevailing adverse conditions, so it must not be assumed that when the buyers are book-sellers—as they generally are—they necessarily gain largely, or indeed at all, by the depreciation, and are consequently glad of it. That would seem to depend upon the kind or class of books under review—whether they are readily resaleable, and upon a consideration of the position as a whole, which, according to all accounts, has not been very favourable of late. It would be safer to assert that private buyers have, as a result of the year's sales, nothing to complain of, and that is apparent enough in many isolated instances as well as on a comprehensive review of the market.

On January 13th and following day Messrs. Puttick & Simpson held the first sale of the year, but there is not much to chronicle, and the same may be said of that of January 26th, when Mrs. Hartmann's library was sold by Messrs. Christie. In the latter collection there was a fine copy of the *Biblia Sacra Latina*, 1475, folio, the first Bible printed at Venice, and this realized 99*l.* 15*s.* (oak boards, covered with velvet), and an equally fine example of 'La Divina Commedia,' printed in 1484, folio, also at Venice, 22*l.* (morocco extra). On January 26th Messrs. Hodgson sold a number of important books, among them Philip van Marix's *Chronicle*, printed by Anthony de Solempne, the first Norwich printer, 1579, 12mo, 19*l.* (vellum, some head-lines cut); Dresser and Sharpe's 'History of the Birds of Europe,' in 84 parts, with the title-pages and Supplement, 41*l.*; a run of Cobbett and Hansard's 'Parliamentary Debates' in 678 vols., 1806–1909, 121*l.* (half-russia, cloth, and boards); and a very scarce *Masque* variously attributed to Ben Jonson, Thomas Lodge, and T. Jones, entitled 'Luminalia, or the Festivall of Light,' 1637, small 4to, 13*l.* (sheep). The Radway Grange library sold by Messrs. Sotheby on February 1st was chiefly remarkable for a collection of 27 maps and plans relating to Canada and the United States, published between 1775 and 1781, bound up in a folio volume. This realized 84*l.*, while the first edition of Beaumont and Fletcher's 'Comedies and Tragedies,' 1647, and the first edition of 'The Wild-Goose Chase,' 1652, bound together, fetched 36*l.* Hennepin's 'New Discovery of a Vast Country in America,' 1699, 8vo, realized 15*l.* (old calf, a plate torn); and a complete set of the 271 original numbers of *The Tatler*, April 12th, 1709, to January 2nd, 1711, with the additional numbers 272 to 330, all in folio, 14*l.* 10*s.* The first edition of Alken's 'National Sports of Great Britain,' 1821, folio, has been increasing in value for some time, and a good copy sold for as much as 70*l.* (morocco, gilt edges) on February 3rd at Messrs. Sotheby's, precisely the same amount being obtained for another copy, bound in the same way, on March 21st. Coloured plates of military costumes are also increasing in value, and 56*l.* was paid for a series of 51 plates of this character published by Spooner between 1833 and 1836, notwithstanding the fact that they had been cut round and mounted on brown paper.

Mr. Robert Hovenden's library and the "Americana" sold on February 7th and three following days realized, as stated, nearly 3,000*l.*, but this was a large collection, and the prices were very evenly distributed. A set of the Visitations and Registers issued by the Harleian Society between 1869 and 1908 in 92 vols., 8vo, fetched 36*l.* (cloth, as issued); the first 35 vols. of the Index Library, issued by the British Record Society, 12*l.* 5*s.* (mostly roxburgh, gilt tops); Legros's 'L'Art de la Coiffure des Dames,' 1767–8, small 4to, 18*l.* 10*s.* (half-morocco); Meyrick's 'Heraldic Visitations of Wales,' 2 vols., 1846, folio, 12*l.* 5*s.*; Reynolde Scot's 'Perfite Platforme of a Hoppe Garden,' 1574, small 4to, 13*l.* (old half-calf); Manning and Bray's 'History of Surrey,' 3 vols., 1804–14, 17*l.* (boards, uncut); and vols. i. to li. of the 'Sussex Archaeological Collections,' with Index to the first 24 vols., 15*l.* (cloth). The collection of "Americana" was of comparatively little importance. A French-Huron Lexicon, comprising 270 manuscript pages, by Father Chaumonot, Jesuit missionary to the Huron tribe, was bought in at 190*l.*, but appeared again two months later, when the price dropped to 60*l.* Another collection of "Americana," once belonging, partly at least, to Christopher Marshall, known as "The Fighting Quaker," sold at Messrs. Sotheby's on February 14th, was also unimportant, and realized only 322*l.* The largest amount obtained was 14*l.* 5*s.* for William Smith's 'History of the Province of New York,' 1757, 4to (half-calf). On February 17th Smollett's 'History and Adventures of an Atom,' 2 vols., 1749 (for 1769), in the original mottled boards (backed), the edges entirely uncut, fetched 63*l.*; and Evelyn's 'Silva,' 2 vols., bound together, 1786, 4to, 23*l.* (old morocco, a view of Wotton painted on the fore-edge). The Dunstan Hill library and another property sold on February 17th were of little account, and it is not until we come to February 23rd that anything noticeable occurs. On that day Messrs. Christie sold a portion of the libraries of the late Sir Arthur Bateman Scott and his wife and another property. The 'Heures à l'usage de Rome,' printed by Simon Vostre in 1489, 8vo, fetched 47*l.* (old stamped calf); a similar book printed on vellum by Hardouyn (almanac, 1500–20), 35*l.* (original calf), and a copy of Pigouchet's edition (almanac, 1488–1508), 36*l.* (old calf). Ralf's 'Naval Chronology,' 3 vols., 1820, realized 20*l.* 10*s.* (morocco extra); Shaw's 'History of Staffordshire,' 2 vols., 1798–1801, 44*l.* (half-calf, with 14 original drawings inserted); and another copy of Hennepin's 'New Discovery of a Vast Country in America,' this time dated 1698, 2 parts in 1 vol., 8vo, 14*l.* (original calf).

At the sale of the Britwell Court library already alluded to, Dryden's 'To my Lord Chancellor, presented on New Year's Day,' 1662, folio, fetched 15*l.* 10*s.* (unbound). This is an unusual price, and the same remark applies to Gay's 'Wine—a Poem,' a pamphlet of 8 leaves, published in 1708, 19*l.* 5*s.* (unbound), and the same author's 'Epistle to her Grace Henrietta, Duchess of Marlborough,' 1722, folio, 31*l.* 10*s.* (unbound). It is seldom indeed that an unopened copy of the first edition of Milton's 'Areopagitica,' 1644, 4to, is met with, but one almost in that state realized 63*l.* at this sale; and several pieces by Waller also sold for substantial amounts. These were 'A Poem on St. James's Park,' 1661, folio, 11*l.* (unbound, stained); 'Instructions to a Painter,' 1666, folio, 5*l.* (unbound); and 'To the King upon His Majesties Happy

Return,' first edition, n.d. (1660), and a later edition published in the same year, 13*l.* (sewn together). On February 24th Shelley's 'Address to the Irish People,' a very badly printed pamphlet published in Dublin in 1812 at 5*d.*, brought 75*l.* (unbound); and on the first day of March the remaining portion of the late Earl of Sheffield's library realized 991*l.* The attraction here consisted of a specially prepared presentation copy of Gibbon's 'Decline and Fall,' 6 vols., 1777–88, with inscription in the author's autograph, 60*l.* (morocco extra), and Gibbon's 'Pocket Diary' for 1776, with numerous entries in his autograph, 38*l.* Apart from these books there was little to attract attention, and less still in the collection of Bibles and Service Books formed by the late Dr. George Watson of Tunbridge Wells, for they were nearly all imperfect or defective in some way or other. I pass them to draw attention to Sir Walter Gilbey's collection of sporting books sold by Messrs. Knight, Frank & Rutley on March 9th. At this sale a full set of *The Sporting Magazine*, bound in half-calf, with Sir Walter's Index, made 378*l.*; *The New Sporting Magazine*, 30 vols., 1831–46, with additional Index, 194*l.* 5*s.*; *The Sporting Review*, 15 vols., 1839–46, 44*l.* 2*s.*; and *The Annals of Sporting and Fancy Gazette*, complete in 13 vols., with the scarce No. 78 for June, 1828, 73*l.* 10*s.* All the above were well bound and in good condition, though not to be compared with the full sets of these and other periodicals of a similar character belonging to Col. Hargreaves, which in July realized the highest price known, 1,010*l.*, at Messrs. Sotheby's.

The remaining sales held during March were all of a miscellaneous character, that of the 21st and 23rd being one of the most important of the year. It was catalogued by Messrs. Sotheby in 662 lots, and the total amount realized was 5,318*l.* A hitherto unknown edition of Bacon's 'History of Henry VII.,' printed by Haviland in 1628, folio, fetched 6*l.* 5*s.* (original calf); Blake's 'Poetical Sketches,' 1783, 8 vols., formerly Heber's copy, 52*l.* (old morocco extra); the artist's working cabinet, containing his tools, 30*l.* 10*s.*, a small price for such an interesting relic, one would think; Cervantes' 'Don Quixote,' second issue of the first edition of the first volume, and first edition of the second, together 2 vols., 4to, 1605–15, 250*l.* (old vellum and old calf); Charles I.'s own copy of the Book of Common Prayer, 1634, folio, 60*l.* (old morocco); Eliot's 'Indian Grammar Begun,' 1666, 4to, 200*l.* (morocco, some leaves repaired); the *editio princeps* of Homer, 1488, folio, 245*l.* (morocco); two tracts of the 'Anti-Bossicon,' by William Lilly, the grammarian, printed by Pynson in 1521, with some other pieces in the same volume, 125*l.* (Cambridge binding by Garret Godfrey); Catherine of Aragon's copy of the 'Textus Magistri Sententiarum,' printed by Berthelet in 1527, small 4to, 55*l.* (leather, arms of Henry VIII. and the Queen); a large-paper copy of Nichols's 'History of Leicestershire,' 4 vols. in 8, 1795–1815, folio, 96*l.* (original half-calf); and a copy of the first edition of FitzGerald's 'Rubáiyát of Omar Khayyám,' with a misprint corrected in his own hand, 1859, 4to, 51*l.* (wrapper, quite clean). Other notable books sold on the same occasion comprised the rarest of the early issues of the first Prayer Book of Edward VI., printed by Grafton in June, 1549, 70*l.* (original calf); Mary Shelley's 'Frankenstein,' 3 vols., 1818, with corrections in her hand, 35*l.* (old calf); Watteau's 'Figures de Différents Caractères,' 2 vols., c. 1735–40, folio, 131*l.* (old russia); the first edition of the New Testament in Welsh,

1567, 4to, 180*l.* (morocco extra); and Williams's 'Key into the Language of America,' 1643, 12mo, 94*l.* (original calf). The last-named work supplies many interesting particulars of the manners and customs of the Massachusetts and neighbouring Indians, and is the earliest printed attempt to give the language of the aborigines of New England a literary form. The previous copy sold fetched 50*l.* in June, 1905 (original sheep).

J. HERBERT SLATER.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Book of Common Prayer in the Brass Language, S. Nigeria, 1/10; with Hymns, 2/6
Gowen (Rev. Herbert H.), Pioneer Church Work in British Columbia, being a Memoir of the Episcopate of Acton Windeyer Sillitoe, 3/6 net.
Great Texts of the Bible: St. Mark, 10/
Edited by James Hastings.
St. John, with Commentary, in Luganda, 1/6
St. John (Charles E.), The Religion of the Dawn, 1/6 net.

Law.

Woodfall (Judge) and Atkinson (E. H. T.), Yearly County Court Practice, 1911, 2 vols., 25/

Fine Art and Archaeology.

Bumpus (T. Francis), The Cathedrals of Northern France, 6/ net.
With many illustrations.
Curle (James), A Roman Frontier Post and its People: the Fort of Newstead in the Parish of Melrose.
With numerous full-page plates and illustrations in the text.
Harvey (W.) and others, The Church of the Nativity at Bethlehem, 30/ net.
Edited by R. Weir Schultz. Illustrated from drawings and photographs.
Medallion Illustrations of the History of Great Britain and Ireland, Plates CXXI.-CXXX. 6/
For notice of earlier parts see *Athen.*, Aug. 20, 1910, pp. 215, 216.
Rutter (Frank), Revolution in Art, 1/ net.
A study of Cézanne, Gauguin, Van Gogh, and other modern painters.

Poetry and Drama.

Barker (Granville), The Madras House: a Comedy in Four Acts, 1/6 net.
Bell (J. J.), Clyde Songs, and other Verses, 2/6 net.
New edition.
Burton (Henry Bindon), The Battle of the Lords: a Political Drama, 1/ net.
Corfield (Wilmot), Dāk Dieta, a Selection from Verses written in Calcutta, 1907-10, 4/6
Cree (Rev. E. D.), Pre-Christian Teaching, 2/6 net.
Examples of religion and morality from the Greek poets.

Bibliography.

Lukach (Harry Charles), A Bibliography of Sierra Leone, 8/6 net.
With an introductory essay on the origin, character, and peoples of the colony.

Philosophy.

Baldwin (J. M.), Darwin and the Humanities, 3/
Part of the Ethical Library.
Lecky (W. E. H.), History of European Morals from Augustus to Charlemagne, 2/6 net.
New edition, two volumes in one.

History and Biography.

Bryce (James), The American Commonwealth, 2 vols., 21/ net.
Revised edition.
Lang (Andrew), Historical Mysteries, 1/ net.
New edition.
Pattison (R. P. D.), The History of the 91st Argyllshire Highlanders, 42/ net.
Seeburg (Franz von), Joseph Haydn, the Story of his Life.
Told largely in conversational form, and translated by the Rev. J. M. Toohey.
Smith (Goldwin), Reminiscences, 10/ net.
Edited by Arnold Haultain, with 12 illustrations.
Walford's County Families of the United Kingdom, 1911, 50/ net.

Geography and Travel.

Kumm (H. Karl W.), From Hausaland to Egypt, through the Sudan, 16/ net.
With many illustrations.

Prichard (H. Hesketh), Where Black Rules White, 1/ net.

A journey in Hayti. New edition.
Stewart (Col. Charles E.), Through Persia in Disguise, with Reminiscences of the Indian Mutiny.

Edited from diaries by Basil Stewart, with 17 full-page illustrations, 2 maps, and illustrations in the text.

Willcox (B. Parker), Five Hundred Miles in Somerset, 1/ net.

Accounts of 10 rambles.
Winter Sports and Health Resorts in Switzerland, 3/ net.

With 4 maps. One of Grieben's Guide-Books.

Sports and Pastimes.

Encyclopædia of Sport and Games, Part XIII., 1/ net.

Osborn (Geoffrey), The Motorist's Pocket Tip Book, 5/ net.

With 12 illustrations.
Ruff's Guide to the Turf, 7/6
Winter edition.

Education.

Central Welsh Board: Statement on the Report of the Board of Education for the Year 1909 under the Welsh Intermediate Education Act, 1889.
Comenius (John Amos), The Great Didactic, 7/6 net.

Translated and edited, with biographical, historical, and critical introductions, by M. W. Keatinge.

Journal of Education, 1910, 7/6

School World, Vol. XII.

Philology.

Bennett (Charles E.), Syntax of Early Latin: Vol. I. The Verb.

School-Books.

English Literature for Secondary Schools: Selections from Pioneers of France in the New World, by Francis Parkman, edited by Kenneth Forbes; Selections from A Survey of London, by John Stow, edited by A. Barter, 1/ each.

Livy: The Seven Kings of Rome, 1/6
With introduction, notes, exercises, and vocabularies by G. H. Nall. One of Macmillan's Elementary Classics.

Science.

Barrington (Amy) and others, A Preliminary Study of Extreme Alcoholism in Adults, 4/ net.
Eugenics Laboratory Memoirs, XIV.

Biltz (H.), Introduction to Experimental Inorganic Chemistry, 5/6 net.
Translated by W. T. Hall and J. W. Phelan.

Bulkley (L. D.), Principles and Application of Local Treatment in Diseases of the Skin, 4/6 net.

Dendy (A.), On the Structure, Development, and Morphological Interpretation of the Pineal Organs and Adjacent Parts of the Brain in the Tuatara (*Sphenodon punctatus*), 12/6 net.

Drury (Charles T.), British Ferns and their Varieties, 7/6 net.

Illustrated with 40 coloured plates, 96 nature prints, and 319 woodcuts and other illustrations.
Elgie (Joseph H.), The Night-Skies of a Year, being the Journal of a Star-Gazer.

Contains over 100 diagrams by the author.
Ellis (A. G.), Elementary Principles of Alternating-Current Dynamo Design, 12/ net.

Geological Survey of India, Vol. XL. Part III., 1 rupee.

Jacoby (H. S.), Structural Details in Heavy Framing, 9/6 net.

Martindale (W. H.) and Westcott (W. W.), "Salvarsan" or "606" (Dioxy - Diamino-Arseno-benzol): its Chemistry, Pharmacy, and Therapeutics, 5/ net.

Mittelstaedt (O.), Technical Calculations for Sugar Works, 6/6 net.

O'Donahue (T. A.), Field and Colliery Surveying, 3/6

Designed for the use of students of surveying, with many diagrams and illustrations.

Pearson (Karl) and Elderton (E. M.), A Second Study of the Influence of Parental Alcoholism on the Physique and Ability of the Offspring: being a Reply to certain Medical Critics of the First Memoir, and an Examination of the Rebutting Evidence cited by Them, 4/ net.

Protheroe (Ernest), New Illustrated Natural History of the World, 7/6 net.

With 24 coloured plates (73 figures) and nearly 300 photographs direct from nature, chiefly by W. S. Berridge.

U.S. National Museum: Bulletin 73, An Account of the Beaked Whales of the Family Ziphiidae in the Collection of the Museum, by Frederick W. True; 74, On some West Indian Echinoids, by Theodor Mortensen.

Juvenile Books.

Baden-Powell (Lieut.-General Sir Robert S. S.), The Matabele Campaign, 4*d.* net.
One of B.-P.'s Books for Boys.

Fiction.

Birmingham (George A.), The Simpkins Plot, 2/ net.

A red-haired curate by misdirected energy turns a peaceful neighbourhood into a hotbed of intrigue and suspicion.

Capes (Bernard), Gilead Balm, Knight Errant, his Adventures in Search of the Truth, 6/
Carter (Ada), Priest and Layman, 6/

A study of the power of religion and temptation.

Dorrington (Albert), Children of the Cloven Hoof, 6/

Deals with a wrongful conviction for murder.

Forster (R. H.), Midsummer Morn, 6/
A romance laid in the North in the sixteenth century.

Fox-Davies (A. C.), The Testament of John Hastings, 6/

A detective story.

Krishna (Bal), The Love of Kusuma, 6/
An Eastern love-story, with an introduction by Victoria Cross.

Parker (Sir Gilbert), When Valmond came to Pontiac, 7*d.* net.

New edition. For review see *Athen.*, July 6, 1895, p. 30.

Poe (Edgar Allan), Tales of Mystery and Imagination.

New cheap edition.

Sienkiewicz (Henryk), Whirlpools, 6/
A novel of modern Poland, translated by Max A. Drezmal.

Sutcliffe (Halliwell), Pam the Fiddler, 6/
A tale of love and hard fighting in the olden days on the moors of Yorkshire, &c.

Tarkington (Booth), The Gentleman from Indiana, 7*d.* net.

New edition.

Theo, by a Peer, 6/
Deals with a woman's degrading environment.

Warden (Florence), The Disappearance of Nigel Blair, 6/

One of the author's sensational stories.

General Literature.

Catholic Who's Who and Year-Book, 1911, 3/6 net.

Devine (Henry C.), Choosing a Boy's Career, 1/ net.
A practical guide for parents, guardians, and schoolmasters.

Dickensian, 1910, 4/ net.

Granville (Charles), The Human Complex, Essays, 1/ net.

Lamb (Charles), The Essays of Elia, 6/ net.
One of the Verulam Club books.

Local Government Directory, Almanac and Guide, 1911, 8/6 net.

New House of Commons, 1911, 1/

Contains over 600 portraits and caricatures, 20 electoral maps, polling results from 1892, list of unsuccessful candidates, and other information.

Oliver & Boyd's Edinburgh Almanack and National Repository for 1911, 6/6 net.

St. Bride Foundation Institute, Fifteenth Report of the Governing Body, 1/

Women's Industrial News, January, 6*d.*

Calendars.

Benedictine Almanac and Guide to the Services in Churches of the English Congregation of the Holy Order of St. Benedict, 1911, 1*d.*

Pamphlets.

Cosby (Dudley S. A.), Why England needs an Upper Chamber, a Defence of the House of Lords, 3*d.*

Second edition, with addenda.

Howard Association, Annual Report, 1910.

FOREIGN.

Theology.

Scriptores Æthiopici: Series II. Vol. VIII. Part I. Liber Axumæ, translated by K. Conti Rossini, 3*m.* 60.

Scriptores Syri: Series II. Vol. LXV. Theodorus Bar Kōnī, Liber Scholiorum I., text, ed. Addai Scher.

Fine Art and Archaeology.

Chaufepie (A. J. de D. de) et Kerkwijk (A. O. van), Choix de Monnaies et Médailles du Cabinet Royal de la Haye, 50*fr.*

Ogelsang (W.), Le Meuble hollandais au Musée National d'Amsterdam, 125*fr.*

Poetry.

Anthologie des Poètes lyriques français, 1*fr.* 25 net.

With an introduction by Charles Sacleux.

In the Collection Nelson.

Bibliography.

Lanson (G.), *Manuel bibliographique de la Littérature française moderne, 1500-1900*: Vol. III. Dix-huitième Siècle, 5fr.

History and Biography.

Saint-Maurice (Marquis de), *Lettres sur la Cour de Louis XIV.*, 1667-70, 7fr. 50.

Fiction.

Cherbuliez (V.), *Le comte Kostia*, 1fr. 25 net.

With an introduction by Maurice Wilmette. In the Collection Nelson.

General Literature.

Maeterlinck, *Morceaux choisis*, 1fr. 25 net.

With an introduction by Madame G. Leblanc. Also in the Collection Nelson.

Minerva, 1910-11, 17m.

Revue française d'Outremer, No. I., 3d.

A new weekly published in London.

Singer (S.), *Mittelalter und Renaissance*; *Die Wiedergeburt des Epos und die Entstehung des neueren Romans*, 1m. 80.

Part 2 of *Sprache und Dichtung*.

* * * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

MESSRS. LONGMAN have in the press 'The Evolution of Sea Power,' by Mr. P. A. Silburn. His object is to examine the growth of sea power from the time of the Phœnicians up to the maritime nations of the present day, placing in relief the part it has taken in the delimitation of territory and the rise of various races.

MESSRS. MACMILLAN'S forthcoming books include 'An Autobiography, 1835-1911,' by the Poet Laureate; 'The First Civil War in America, 1775-7,' by Dr. H. Belcher; 'England in the Sudan,' by Yacoub Artin Pasha, translated by Mr. George Robb; and 'Marie Antoinette as Dauphine,' by Lady Younghusband.

AMONG contributions to classical studies promised by the same firm are 'The Amazing Emperor Heliogabalus,' by Mr. J. Stuart Hay, introduced by Prof. J. B. Bury; 'Hellenistic Athens: an Historical Essay,' by Mr. W. S. Ferguson; and 'The Lay of Dolon (the Tenth Book of the Iliad): some Notes on its Language, Verse, and Contents,' by Mr. Alexander Shewan, a learned American scholar.

THE REV. S. BARING-GOULD has written a book on the rock-dwellers and troglodytes of Europe under the title of 'Cliff Castles and Cave Dwellings of Europe.' In his well-known style the author opens up a comparatively little-known subject, describing the purpose for which these dwellings were used, and giving the history of many of them. The book contains numerous illustrations and diagrams, and will be published immediately by Messrs. Seeley & Co.

THE same firm will shortly publish a book on India by Sir Andrew Fraser, late Lieutenant-Governor of Bengal.

MESSRS. KEGAN PAUL will issue next Monday 'A Chesterton Calendar.' This will be an ingeniously arranged selection of extracts, long and short, from Mr. G. K.

Chesterton's prose, together with characteristic specimens of his verse. It will be a perennial calendar, not merely meant for 1911, and will include a section devoted to Easter, Whitsuntide, and other movable feasts.

MISS A. WERNER has recently been recognized by the University of London as a teacher of African (Bantu) languages at King's College. Miss Werner has held on informal appointment of this nature for some ten years past, lecturing principally on Zulu and Swahili, though occasional applications are made for instruction in other languages, e.g. Sechuana and Chizwina, the latter being spoken in Rhodesia by the Mashona.

At the annual meeting of the New Spalding Club, held in Aberdeen on Thursday of last week, the programme of the Club from which the issues for 1911 will be selected was stated to be as follows: (1) 'The House of Gordon,' Vol. III.; (2) 'Folk Music and Song of the North-East of Scotland'; (3) 'Selections from the Records of the County of Banff'; (4) 'Records of the Society of Advocates in Aberdeen'; (5) 'The Records of Inverness,' Vol. II.; (6) 'Records of the Scots Colleges'; (7) 'Bibliography of the Shires of Aberdeen, Banff, and Kincardine'; (8) 'The Rise of Natural Science in the North of Scotland'; and (9) 'The Register of Baptisms in St. Andrew's Catholic Church, Braemar.'

THE death is announced of the Rev. James Anderson, United Free Church Minister of Dyce, Aberdeenshire, who, under the pen-name of "Fergus Mackenzie," was well known to the reading public of Scotland. His principal works, dealing chiefly with Northern rural life, were 'Cruisic Sketches,' 'The Humours of Glenbruar,' and 'Sprays of Northern Pine.'

THE obituary of the week also includes the names of Mr. Frederick Whitting, late Vice-Provost of King's College, Cambridge, and an excellent worker for the University; and Prebendary William Baker, for thirty years Head Master of Merchant Taylors' School, who published two books of devotion for schoolboys, lectures on the Church of England, and verse translations into Latin and Greek.

MR. F. W. CORNISH writes to point out that his history of the English Church reviewed a fortnight ago "does not profess to go further than the Lambeth judgment. To have carried it to 1900 would have meant a year's labour and probably another volume."

DR. HERMANN V. HILPRECHT resigns this week his position as Professor of Semitic Philology and Archæology and Assyrian in the University of Pennsylvania. He complains that the Temple Library of Nippur and other antiquities presented by him, of which he is Curator, were tampered with during his absence abroad, in spite of the conditions for their use arranged by the Board of Trustees.

A CORRESPONDENT writes:—

"It will be of interest to students of Buddhism to learn that a reissue of the Siamese edition of the 'Tripitaka' is under contemplation by the Government in Bangkok, which has ordered new Cambodian types from Europe for the purpose. The marked increase in scholarly activity which the last few years have witnessed in the kingdom appears also in two important projects: a regular Archæological Survey, and a systematic catalogue of the MSS. belonging to the National Library. It is to be hoped that these designs, which are said to owe much to the encouragement of Prince Damrong, will be carried into execution. They can hardly fail in that case to result in throwing light upon the obscure history of the Indo-Chinese peninsula, and they will also tend to bring the native scholars into touch with the literary science of Europe."

THE analysis of the year's books in *The Publishers' Circular* shows a total of 10,804, as compared with 10,725 in 1909, and this in spite of two Elections and the death of King Edward, which have affected the issues of three months. There is an increase in 'Religion and Philosophy,' 'Social Science,' and 'Voyages and Travels'; while 'Poetry and Drama' show 115 books in advance of 1909. That 'Fiction' and 'History and Biography' have been less abundant few will regret.

AMONG interesting books now appearing in Paris are 'Les Lettres inédites de Talma à la Princesse Pauline Bonaparte'; 'Les Réquisitoires de Fouquier-Tinville'; and 'Dingo,' an account by M. Octave Mirbeau of his dog.

M. MIRBEAU has read the first chapters of a new book by Madame Audoux, and regards them as even better than 'Marie-Claire.' Good books, however, are not written in a hurry, and we shall have to wait for some time for 'Marie-Claire à Paris.'

M. GEORGES OHNET is publishing shortly in Paris his first historical novel, 'Pour tuer Bonaparte.'

MADAME JUDITH GAUTIER, who has received the decoration of Chevalier of the Legion of Honour, has an hereditary right to the distinction, for she is the daughter of Théophile Gautier, as well as a writer and critic of distinction.

THE philologist and historian Prof. Gustav Wustmann, whose death in his 67th year is announced from Leipsic, where he was head librarian of the town library, was the author of a number of works on the history of Leipsic, and of the well-known 'Allerlei Sprachdummheiten,' which has proved of great service to all interested in the simplification of the German language. He was also for many years one of the editors of the *Grenzboten*.

THE death is announced from St. Petersburg, at the age of 53 years, of Baron David de Gunzburg, who was the author and editor of various works on the Jews.

AMONG recent Parliamentary Papers of some interest we note Judicial Statistics of Scotland for 1909 (post free 1s. 8d.).

SCIENCE

The Call of the Snowy Hispar : a Narrative of Exploration and Mountaineering on the Northern Frontier of India. By William Hunter Workman and Fanny Bullock Workman. (Constable & Co.)

WHEN the late Capt. T. G. Montgomerie, R.E., was in charge of the Survey of Jammú and Kashmir from 1855 to 1864, triangulation was extended over the North-Western Himalaya, and valuable information about various routes aggregating over 2,000 miles was obtained; but detailed surveys of the highest and most inaccessible places were not within the scope of his instructions. Indeed, such could not be expected, for important work in India had prior claim; consequently, qualified travellers who bit by bit fill in the blank spaces on the maps or correct the rough sketches are welcome.

Amongst those to whom a debt is due for assistance of this sort, specially in respect to the great glaciers, the names of Dr. W. H. Workman and his indefatigable wife are conspicuous. These distinguished Americans have since 1898 made many expeditions into the territories of the Maharaja of Jammú and Kashmir, perhaps even beyond them in the direction of the Mustagh and Karakoram ranges. The principal results have been communicated to the Royal Geographical Society in the form of papers illustrated by photographs and accompanied by well-drawn maps.

In addition to visiting the Karakoram range in 1899, the authors explored the Chogo Lungma glacier in 1902, and other parts of Baltistan in 1903, when some very high peaks were ascended. In 1906 the Nun Kun range was examined, and in 1908 the travellers turned their attention to the great Hispar glacier at the eastern end of the Nagar State; it drains into the Hunza or river of Kanjút, which falls into the Gilgit river some thirty miles above its junction with the Indus. The book before us contains an account of the expedition, which came about somewhat in this fashion.

On a former occasion Dr. and Mrs. Workman had seen the great glacier from the pass between it and the Biafo glacier, and more recently their attempt to reach it had been defeated. Their camp equipment stored at Srinagar would stand the wear and tear of another season; the call of the snows became irresistible, and it was soon decided to attack the Hispar again, this time from the side of Gilgit and Nagar. The necessary permission of the Government of India having been obtained, supplies were collected and the party was formed. Besides the authors, it consisted of two scientific surveyors, Drs. Cesare Calciati and Mathias Koneza, who have

separately reported on the basin of the glacier, the rocks and sand, and the vegetation of the locality; the Italian guide Cyprien Savoye, tried and trustworthy; three European porters; Mr. A. Hogg, an ex-police officer of Calcutta, in charge of the camp; and native coolies as required, or rather as they could be got.

The expedition started in May, 1908, for Gilgit; thence the valley of the Kanjút river was ascended, Chalt was passed, and soon after the magnificent mass of the snow mountain Rakaposhi was seen. It is 25,550 feet high, and being not more than twelve miles distant, it filled "a long gap between lesser mountains, a glorious 18,000 feet of steep, broken snow-slopes, culminating in pointed icy summits." Thence to Hispar the country is described as wild and savage; the valleys narrow and covered with the *débris* from the side gorges and glaciers. A halt *en route* at Nagar was made in order to pay respects to the Mir, or ruler, from whom coolies must be got; on June 30th the march was resumed, and after many trials from bad water, heat, and flies, Hispar, a village near the lower end of the glacier, was reached.

From this place various routes were followed and perils were incurred; these were chiefly avalanches of snow or stones, and what is locally called *swas* or *shwas*, a stream of stones and rocks set in liquid mud, sweeping everything movable before it, leaving a track behind till brought up by comparatively level ground, and capable of following the windings of a torrent bed with the facility of water. Besides these dangers, which had to be considered when choosing camping-ground, there was occasional climbing, of which Mrs. Bullock Workman had a full share, and which she has admirably described (pp. 137-48). The passage is too long for quotation, but an extract may be made. With Savoye she had to climb over some unpleasantly sharp snow pinnacles:—

"He drew the rope, a light silk one used on all our hardest climbs, taut, and remarked, 'Don't be surprised, madame, at the precipices, and turn the arête rather quickly.' I had made my mind up against surprises, for I knew the ascent of this mountain meant meeting a series of precipices in all directions. Making two long leaps, I stood in his place on the arête, while he moved on a step or two. And what an arête! a foot and a half wide at most, and completely ice-glazed at this hour.

"While as moral support the snow-wall fell to the right, to the left sank a much deeper, seemingly endless precipice filled with the gloom and warning such abysses possess, before sunlight has turned their yawning depths into mountain tangibility. Giving only a glance at this demoniac elasm, we moved on slowly but sharply heavenward. Step-cutting soon began in deadly earnest.

"'C'est beau, n'est-ce pas?' said the guide after twenty minutes, stopping to take breath, with one foot in an ice-step, the other dangling in the air.

"'Peut-être pour un Chamois,' I replied. Ever upward we went, *sempre avanti*, the shoulder never widening, but growing

sharper, and the side-precipices deepening until they appeared lost in a bottomless pit or the root of the mountain."

The top was reached, and the labour rewarded by what appeared to be the most beautiful and comprehensive view in the Himalaya. Eventually the Hispar pass was crossed, and the explorers returned by the Biafo glacier to Srinagar.

Chap. XII., respecting the height of Mount Huascaran in the Andes, has nothing to do with the rest of the book, and is introduced apparently to show that its lower summit, "ascended by Miss Peck, is some 1,500 feet lower than the highest altitude attained by Mrs. Bullock Workman."

An interesting comparison between the glaciers of the Himalaya and those of the Alps is made by Drs. Calciati and Koneza. What struck them most was the enormous size of the former:—

"The Aletsch is but a small thing compared with the Hispar-Biafo. The classical Grindelwald glaciers at most compare with the main tributaries.

"Moraines, torrents, and erratics are equally gigantic. Here, as for all Himalayan glaciers, the lower section is buried under a layer of granite moraine a few metres thick. On the whole, it compares with the Norwegian fjords. The horizontal surface of the sea is fairly well represented by the apparently motionless surface of the ice, and the slopes on each side have a similar upright profile."

A word must be said in praise of the illustrations: the portrait of the authors (p. 4) is excellent; the view of Nanga Parbat (p. 10) is most artistic; and, indeed, all are meritorious, though in some the rock is shown of an exaggerated blackness which rather detracts from pictorial effect.

OUR LIBRARY TABLE.

The Geology of Building Stones. By J. Allen Howe. (Arnold.)—As the technological literature of this country is but poor in works on building stones, Mr. Howe's well-written volume, which forms part of "Arnold's Geological Series," is decidedly welcome. The author, as Curator of the Museum of Practical Geology in Jernyn Street, has official custody of the fine collection of building and ornamental stones which is exhibited there—a collection not infrequently consulted by architects and surveyors, builders and engineers.

Mr. Howe deals more or less fully with all the stones commonly used for constructive purposes, though naturally enough his selection of materials for detailed notice is for the most part British. About these materials he offers much useful information: he has something to say about their mineralogical constitution, their chemical and physical characters, their geological relations and mode of occurrence; nor does he omit to specify in most cases the buildings in which they have been used. In an interesting chapter the author traces the action of the various natural agencies—chemical, mechanical, and organic—which are ever silently at work in bringing about the decay of exposed stonework; but here we miss, unfortunately, any reference to the

methods that have been used from time to time for the preservation of stone, such, for instance, as the ingenious process of Sir Arthur Church. It must be admitted, however, that these methods are chemical, whilst the work before us is professedly devoted to stones in their geological relations.

The last chapter of Mr. Howe's volume introduces the reader to the methods of testing building stones, as carried out at the Charlottenburg Institute at Berlin and elsewhere. After all, it may be doubted whether elaborate physical tests and chemical analyses, though of great scientific interest, are of much practical value to the architect: at any rate, such tests are usually conducted under conditions that may not unfairly be described as more or less unnatural.

The Great White North: the Story of Polar Exploration from the Earliest Times to the Discovery of the Pole. By Helen S. Wright. (New York, the Macmillan Company.)—The author of this book seems from her subtitle to have forgotten that there is more than one Pole—a mistake not unnatural, perhaps, to an American, but impossible for "Britishers." As a record of thrilling adventures and achievements in the White North, her book is an excellent compilation, lucid and comprehensive, though not free from minor errors; she has not, however, written an exhaustive history of Arctic discovery, for she shows little grasp of the Scientific problems which have confronted, and still confront, the Arctic explorer. For instance, in telling the story of the Jeannette she has not a word to say of the warm current supposed to set northward through Behring Strait, which led to the adoption of that route. Nor does she lay much stress on the gradual improvement in methods and equipment which has alone rendered the attainment of the Pole possible. Her chief interest is in exploits of strength and endurance, in sufferings patiently and heroically borne; and her presentation of this aspect of Arctic work should be popular, if only because few fields of human endeavour have been more rich in tragic incident, and in the noble deeds of self-sacrifice that dignify our nature. She is occasionally hazy on small points of geography; and her volume would be improved by a map on a larger scale, or still more by sectional maps of the Arctic area. It is unfortunate, too, that there is no bibliography; for the chief value of this kind of book is in sending the reader to the original authorities, from which quotations are here freely made, but without references. The illustrations, many of which are from old engravings, are well reproduced, but the list of them is not complete.

SOCIETIES.

FOLK-LORE.—Dec. 24.—Miss C. S. Burne, President, in the chair.—Mr. W. Crooke read a paper entitled 'King Midas and his Ass's Ears.' Mr. Crooke said that the story occurred in different parts of the world, and gave Celtic variants from Ireland, Wales, and Brittany, and other versions from Asia Minor, Morocco, Portugal, India, &c. In the greater number of these cases the secret of the king's deformity is betrayed by a flute or other instrument which tells the tale whenever it is played. The difficulty of keeping a secret forms the central theme of all the tales, the confidential servant of the king or his barber becoming so ill on account of the possession of the secret that he is finally obliged to divulge it to a hole in the ground. Reeds afterwards grow out of the hole, and it is from these reeds that the tell-tale flute is cut. In what Mr. Crooke considers to be the most primitive form of the myth, however, the king's barbers are put

to death immediately after they have shaved the king, and a tree from which the flute is cut grows over their graves—the tree, and hence the flute cut from it, being thus represented as the spirit of the murdered man. Mr. Crooke suggested that the myth started in the region of the Eastern Ægean, and spread thence over Europe and Asia. He produced evidence of the existence of horse and ass cults in the Mediterranean, and of the priest-king as a feature of the social and religious life of Asia Minor, and thought that the myth arose out of a misunderstanding of that primitive ritual according to which worshippers dressed themselves in the skins of animals.—Miss Hull, Dr. Gaster, and others took part in the discussion which followed the paper.

Mr. Edward Lovett then exhibited and explained a large collection of charms and other objects of folk-lore interest which he had made during the year in Devonshire. Among the many objects shown should be mentioned two hearts stuck with pins, made for Mr. Lovett by an old woman who formerly practised as a witch; some stone toothache charms (with parallels, including the exact geological formation, from Belgium), and a series of amulets given to sailors to preserve them from shipwreck.

FARADAY.—Dec. 13.—Mr. F. W. Harbord in the chair.—Mr. James Swinburne, President, read a paper entitled 'Separation of Oxygen by Cold.'—A paper on 'A New Apparatus for the Rapid Electro-Analytical Determination of Metals: a Glass-Frame Anode for use with Silver and Nickel Cathodes,' was communicated by Dr. H. J. S. Sand and Mr. W. M. Smalley.

MEETINGS NEXT WEEK.

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| MON. | Royal Academy of Arts, 4.—'Choice of Subjects,' Sir W. B. Richmond. |
| — | London Institution, 5.—'Art as Expression and as Illustration,' Prof. E. A. Gardner. |
| — | Surveyors' Institution, 8.—'Notes on Highway Law as Affecting Property Owners,' Mr. E. H. Blake. |
| TUES. | Royal Institution, 3.—'Reproduction of Sound,' Lecture VI., Prof. S. P. Thompson (Christmas Course). |
| — | Asiatic, 4.—'Turkish History from Jewish Manuscripts,' Dr. M. Gaster. |
| — | Institution of Civil Engineers, 8.—'The Strengthening of the Roof of New Street Station, Birmingham,' and 'The Reconstruction and Widening of Arpley Bridge, Warrington,' Mr. W. Dawson. |
| — | Colonial Institute, 8.30.—'The Imperial Department of Agriculture in the West Indies,' Sir Daniel Morris. |
| WED. | Mathematical Association, 11.—Annual Meeting. |
| — | Society of Arts, 5.—'A Study of Splashes,' Lecture II., Prof. A. M. Worthington (Juvenile Lecture). |
| — | Geological, 8.—'The Zonal Classification of the Salopian Rocks of Cautley and Ravenstonedale,' Miss G. R. Watney and Miss E. G. Welch; 'On a Collection of Insect-Remains from the South Wales Coalfield,' Mr. Herbert Bolton. |
| THURS. | Royal Academy of Arts, 4.—'Some Great Portrait Painters,' Sir W. B. Richmond. |
| — | Royal, 4.30.—'The Absolute Expansion of Mercury,' Prof. H. L. Callendar and Mr. H. Moss; 'The Density of Niton (Radium Emanations) and the Disintegration Theory,' Dr. R. W. Gray and Sir W. Ramsay; 'The Charges on Ions in Gases, and some Effects that influence the Motion of Negative Ions,' Prof. J. S. Townsend; and other Papers. |
| — | London Institution, 6.—'Cretan Discoveries,' Mr. D. G. Hogarth. |
| — | Institution of Electrical Engineers, 8.—Discussion on 'Submarine Cables for Long Distance Telephone Circuits.' |
| FRI. | Astronomical, 5. |

Science Gossip.

MESSRS. MACMILLAN'S announcements in science include 'Man and Beast in Eastern Ethiopia,' by Mr. J. Bland-Sutton; 'The Baganda: a General Survey of their Country, Life, and Customs,' by the Rev. John Roscoe; and 'The Naga Tribes of Manipur,' by Mr. T. C. Hodson.

MR. F. W. F. FLETCHER is publishing with the same firm 'Sport in the Nilgiris,' and Dr. J. D. Falconer a book on the 'Geology and Geography of Northern Nigeria.'

NEXT Wednesday the Mathematical Association will hold its annual meeting at the London Day Training College, Southampton Row, and on the same day the Association, and that of Public School Science Masters, will join in a dinner at the Criterion Restaurant.

THE REV. T. H. E. C. ESPIN detected a Nova (stated to be at the time of the eighth magnitude) in the constellation Lacerta at his observatory at Tow Law (co. Durham)

on the 30th ult. He telegraphed his discovery to the Astronomer Royal, and a photograph of the star was obtained at Greenwich the same night.

A SERIES of articles is appearing in the *Rivista di Astronomia* (the organ of the Italian Astronomical Society) on the Italian observatories. No. 10 of the fourth annual volume gives an interesting history, by Signor Loviselmi, of that at the Collegio Romano. That number has also an article (with drawings) on Halley's comet by Signor Mazzini of the Ximenian Observatory; and one on 'Newton at Cambridge' by Signor Spranger, illustrated with a portrait and a view of his rooms at Trinity College.

THAT useful work of reference, M. Flammarion's *Annuaire Astronomique*, has appeared for 1911, and is replete with information, containing also reviews of astronomy and meteorology during the past year, and several special articles of interest.

FINE ARTS

The Dawn of Mediterranean Civilisation. By Angelo Mosso. Translated by Marian C. Harrison. (Fisher Unwin.)

IN this ambitious volume Prof. Mosso not only proposes to give the actual results of his own and other scholars' excavations in various Mediterranean lands; he also claims to have laid before us a picture of the life and manners—nay, even the religious and moral sentiments—of the race or races that inhabited the great area comprising Northern Africa and Asia Minor (at least near their coasts), Greece, Italy, and the coasts of Southern France and Spain. Perhaps this catalogue has narrowed his limits, but it is wide enough to excite not a little astonishment. For according to this author all the civilization in these lands was at one time homogeneous, and it was all anterior to the arrival of the Semites and the Aryans in Europe. We used to think that the people of Europe were savages till the enlightened sons of Shem and Japhet brought better arts, higher languages, and many practical discoveries from their homes somewhere in Asia or Northern Europe. But now, chiefly owing to the discoveries of Dr. Arthur Evans in Crete, our views have been remodelled, and all honest inquirers will agree that the invading races, who have stamped their languages on Arabia, Palestine, Syria, and most of Europe, were not the originators of European civilization, but found a great deal to learn from their predecessors in Mediterranean lands. Where did these earlier races come from? Probably from nowhere. As they were there from Neolithic, possibly from Palæolithic times, it is possible that they were *autochthones* in the strict sense of the word. For we will not subscribe to the opinion (or perhaps only the phrase) of Prof. Mosso, that they "brought with them" this or

that industry from somewhere else. It also seems certain that these peoples discovered navigation very early, and consequently that a brisk trade sprang up between all these coasts and islands, so that the industries of the one were bartered for those of the others in every direction. Hence perhaps arises the general sameness in the character of the remains now unearthed from many tombs and kitchen-middens.

We think our author has gone beyond his evidence in asserting any identity of race among all these various societies or groups of people. In similar conditions primitive men make similar tools, weapons, and ornaments; and if their materials are similar, these common attempts to supply the same wants lead to strange uniformities even in elaborate details. The boat, for example, of the Solomon Islander in the far Pacific is made exactly on the lines we see in the rude pictures in Egypt or Crete; and now we learn that both used alike the ornament of a bird or beast on the high point of the prow. The *pintaderas* from Mexico for printing patterns on the human body the author himself adduces as a parallel. The case is clear in pottery, where not only the same material, the same forms, but very similar designs are used all over the world. We do not suppose that for such reasons our author would assert the common origin of the Fijians and the Cretans. As for hand-made pottery, it seems to be nearly the same everywhere; and if there were such work still produced in the Greek islands (and there was lately), it would be exactly like what was made 5,000 years ago in the same and other places. Thus the Nubian women about Wadi-Halfa now make baskets of Halfa grass which can be exactly matched in form and coloured design from the Pyramid tombs. The natives of the islands off the west coast of Ireland make beehive houses for their cattle exactly as their ancestors made them in prehistoric times.

This is a very different estimate of our evidence from that of Prof. Mosso. He thinks the old Mediterranean culture so advanced that he will hardly allow the Aryans and Semites any credit except for having learnt from their unwilling hosts, and he thinks they even helped to destroy much antique and splendid culture. As far as the palaces at Cnossus are concerned, there is no doubt that they were full of fine things, and what ignorant people would call barbaric splendour. There is also evidence (as at Troy) that this splendour came to a violent end by conflagration, which we assume to have followed capture by bitter or barbarous enemies. But both the origin and the duration of this civilization are matters, so far, of mere conjecture, and when our author assumes as fixed a date of 1400 or 1700 B.C. because Sophus Müller or Montelius has said so, he is arguing on a basis that not even these eminent men would consider trustworthy. In spite of his interesting researches and wide learning,

he seems to us lacking in a knowledge of common logic—in fact, of the nature of an argument—and a perception of what is sound and what is fallacious.

We will give a few examples: "The cemetery discovered near Knossos by Dr. Evans has taught us the *beliefs* and the funeral rites of the Minoan people." It has not taught one definite belief by which they can be distinguished from other primitive people. But Prof. Mosso says in vindication of his position (p. 169): "That a terra-cotta figure, &c., had been placed on the altar to preserve the memory of their act of devotion is *proved* by the position of a figure turning its head to one side to contemplate the symbol of the divinity beside her." This is only one of a dozen conjectures which might be made concerning this very rude figure and its attitude. "No other religion of Antiquity rose to greater heights in the realm of *mental abstraction*, no so early people ever had, so far as we know, *a more ideal and purer religion*." What proof does he give for this bold statement? Nothing but negatives: "no temples, no fetishes, no anthropomorphism, no animal worship." Even if this were certain, it would afford no proof that the race did not practise human sacrifices; and who can tell that many of the clay images we have found are not fetishes? We find more deduction in this passage which seems no better. After such speculations we are not surprised at the following: "Dædalos, the celebrated architect and sculptor of Crete, built a temple at Cumæ, and therefore we must allow that when the Hellenes came there 1,000 years before Christ, the Gulf of Naples was already an important commercial station." What evidence does he cite? Only Virgil, 'Æneid,' vi. 14! The evidence for the early date of Cumæ is also poor, being founded, we may tell him, merely on the statement of Ephorus, a patriotic historian of the Asianic Cyme.

We could give a dozen more examples of this loose thinking, but the above must suffice. It is much more interesting to consider how far this undoubtedly old and even artificial civilization merged, or did not merge, into early Greek and Roman culture. From what we now know, it would seem that "Homer" felt Troy and the Trojans to be something ethnically different from the Greeks. They meet and fight and trade together as people of equal culture—nay, the wealth and refinement of Ilium are described as greater than those of the Greeks; yet there is a clear difference. In this case the 'Iliad' may represent one of the many conflicts by which the newer race destroyed the early Mediterranean culture; for we may assume Ilium to have possessed such. But then what about Mycenæ and Tiryns? For Tiryns especially must surely be classed among the Minoan cities, and perhaps also Mycenæ, yet the latter is spoken of as the very centre of the Hellenic power, and the home of the most cultivated Greeks. Here at least one culture seems to have passed into the other

so long before Homer that these cities of the Argolid differ widely in most respects, except perhaps in their architecture, from the sacred Ilium. We long to know in the same connexion what the Tyrians found at Carthage, whether there also they did not find an old Minoan city, which they first destroyed, and then reconstructed. For, if Prof. Mosso be right, it is rather to Africa than to Asia that we must look for the origins of European civilization. He will not admit that the Egyptians ever came from Asia, because of the shape of their heads. The general similarity of Egyptian pronouns and numerals to those of the Semites affords, however, arguments which have persuaded many that the author of Genesis x. is right, and that Hamites came from Mesopotamia in vastly remote ages.

But be that as it may, it seems really established, in spite of much loose thinking, that Aryan and Semitic culture were not brought to savages, but introduced to an earlier race or races which had already progressed a long way in the arts and the use of metals. The only nationalities that remain in Europe in historic times of which we can say that they were neither Aryan nor Semitic are the Etruscans in Italy, the Basques in Southern France, and the Finns (discounting such modern invaders as Hungarians and Turks). But the Etruscan language has hitherto resisted all our efforts to decipher it, and whether the considerable specimens of more than one script found in Crete will ever be read seems very uncertain. Our principal chance, as Prof. Mosso points out, is a bilingual text of Egyptian and Cretan. There have also recently appeared some traces of a non-Aryan language in Lemnian inscriptions. But until these riddles are solved, all attempts at giving a sketch of the ideas and feelings of the Minoan people must be inadequate.

Nevertheless, we would not be considered for one moment to undervalue the vast collection of facts which the author has provided. When he speaks of dolmens as evidence of races, and we find dolmens all through Europe, and finest in Ireland and the Orkneys, we begin to wonder how far a single race can reach, even in its influence. Or shall we not hold that in Palæolithic days the human race developed on similar lines in many far-apart regions of the globe? Such are some of the suggestions of this interesting book.

OUR LIBRARY TABLE.

Notes on the Post-Impressionist Painters, Grafton Galleries, 1910-11. By C. J. Holmes. (P. Leo Warner.)—It is greatly to the credit of Prof. Holmes that, in spite of an official position, he has not hesitated to express his favourable opinion of "the revolutionaries." These notes are the weighty judgments of a powerful, cultivated, but somewhat uninspired mind: in the case of one artist—Cézanne—they are, we think, certainly wrong; as regards the others, inconclusive. Prof. Holmes is so strong in technical

criticism that he tends to neglect that to which technique is a means. He sees that simple linear design and flat colouring can produce, and generally do produce, more beautiful patterns than elaborate modelling and chiaroscuro; but, if he imagines that the Post-Impressionists adopted their peculiar technique to make beautiful patterns, he mistakes. They adopted it because they felt that, so long as painters continued to show their cleverness by creating illusions of reality, they would never express anything worth expressing. No poet whose reading of life was limited to something of this sort,

Three ducks on a pond,
And a field beyond
With poppies and corn—
Lo! The Autumn is born,

would be tolerated for long, no matter how cleverly he said it. Yet this is what thousands of painters have been saying, and have been encouraged to say, for the last four hundred years. Amongst the many services rendered to art by the Post-Impressionists, the greatest is this—they have insisted on painters, like other artists, using their minds as well as their fingers. They have promoted painting from the menial office of providing handsome furniture for the dining-room and pretty knick-knacks for the boudoir. Also they have shown those who are neither great artists nor great craftsmen that, if, instead of imitating the work of their predecessors, they will try honestly to express what they feel about life, they may well do something of considerable interest.

Prof. Holmes has hardly realized the full significance of this revolution; but what he has to say is so sensible and so well expressed that all who hope to profit by the movement will be anxious to read his book.

The Picture Printer of the Nineteenth Century, George Baxter, 1804-67. By C. T. Courtney Lewis. (Sampson Low & Co.)—This is, in effect, an enlarged edition of 'George Baxter, Colour Printer: his Life and Work,' which the author published rather more than two years ago, and of which a notice appeared in *The Athenæum* of September 19th, 1908. Whilst Mr. Lewis has been able, in the short interval, to make considerable additions to the story of Baxter's life, and to add to the already long list of plates which he published, we cannot say that our opinion of Baxtertypes has undergone any change. We can well believe the author's assertion that "the labours of George Baxter are daily interesting an ever-increasing circle," for which, there can be little doubt, Mr. Lewis is himself responsible, as he placed the whole study on a firm basis. The author's pen-portrait of Baxter "as a man" is not very pleasant, for his hero quarrelled with his own and his wife's relations, and with many of those whom he met in the course of business; he died "a financial failure" and "an undischarged bankrupt," largely as the result of his lack of business ability.

Mr. Lewis would seem to have exhausted the subject of Baxter prints; but there are some details of which he is apparently unaware. The portrait of Jenny Lind (No. 218) by "H. Gubbins" is doubtless the miniature which Miss H. Gubbins exhibited at the Royal Academy of 1849, as "a sketch from recollection of Jenny Lind at Leamington." The Reynolds portrait of Edmund Burke "as a boy with long hair" (No. 223) will not bear analyzing: it certainly cannot represent the great orator, and is probably the portrait of his only son Richard, who sat to Sir Joshua in

1767. The painter of the two really fine portraits of Mr. and Mrs. Chubb (No. 231) could probably have been ascertained from the present head of the family. The 'Christmas Time' (No. 261) "after a painting by Fitzgerald" is probably the picture of 'Christmas' exhibited at the Royal Academy of 1858, No. 900, by John Austen Fitzgerald. With reference to Baxter's successful pair of 'The Reception of the Rev. J. Williams at Tanna' and 'The Massacre' (Nos. 82a and 82b), Mr. Lewis will find in *The Art Union* of May, 1841, an advertisement announcing that this pair "shortly will be publicly published," the prints at 1l. 5s. each, and the proofs at 1l. 11s. 6d. each. From a passage in *The Christian Examiner* for April of the same year we gather that "the sum of fifty guineas, as a kind of 'first fruits,' has already been generously presented by Mr. Baxter—an act just as honourable to him as a man, as his pictures are creditable to him as an artist."

Mr. Lewis's portly volume is handsomely got-up and generously provided with reproductions in colour, as well as many in black.

THE only thing that can be urged against the *Fifth Book of Pilgrimages to Old Homes*, by Fletcher Moss, published by the author from his home The Old Parsonage, Didsbury, is the weight of the volume, due to the use of the paper for the illustrations. When these, however, are so excellent as they are in these pages, the complaint is of no moment. The 212 pictures show the admirable taste of an accomplished lover of old things, with a keen eye for the survivals which savour of earlier days. As his own publisher, Mr. Moss has been at a disadvantage in making his books known, but they have by now fairly made their way among those who appreciate a good thing. The author's style is all his own, unconventional and delightfully humorous. He is no longer young in years, but essentially youthful in spirit, and keen to appreciate the humours of the country as well as its old houses.

In the pages before us he includes accounts of the Plowdens of Plowden in a Crusader's home, the Roman Wall from Newcastle to Carlisle, many beauties of obscure parts of Wales, Temple Newsam with 600 years of history, the Crewes of Crewe Hall, and 'Some Family Relics' which are well worth treasuring. We hope there will be yet further series of so attractive a work, for Mr. Moss lends freshness even to familiar districts like those of Hexham and Naworth Castle.

Britain B.C. as described in Classical Writings. By Henry Sharpe. (Williams & Norgate.)—This is not an easy book to review. The writer has the merits of sense and lucidity; but he combines them with an almost complete indifference to the more recent literature of his subject, and he frankly confesses that he is not a classical scholar. The two best books on Cæsar's invasions, he tells us, are Mr. Vine's 'Cæsar in Kent' and Mr. Lewin's 'Invasions of Britain by Cæsar.' Of the Greek language he adds: "I have forgotten all I ever knew, and have to trust to translations from that language, which is a drawback." It is, certainly. In consequence of such limitations as these—though not these only—his volume will not be found very helpful by scholars of any sort. Yet it is written with such a straightforward admission of these defects, and so much sense and modesty, that one wishes the author had been fully acquainted with the large literature of a subject which itself is larger than he imagines.

Cyzicus: some Account of the History and Antiquities of that City and of the District adjacent to it, with the Towns of Apollonia, as Rhyndacum, Miletupolis, Hadrianutherae, Priapus, Zeleia, &c. By F. W. Hasluck. (Cambridge University Press.)—In this modest, but very learned and careful monograph Mr. Hasluck has gathered all the material available up to the present about the region south of the Sea of Marmora, where Cyzicus was once a flourishing commercial centre. He has not even contented himself with its classical history, but has followed it down through Byzantine and Turkish times. So far as we have been able to verify his statements, we find nothing inaccurate or careless. We cannot, however, but lament that the outcome is so small, and that he has been able to find so little that is distinctive in the life of this great city. Its similarity to Rhodes externally does not seem to have made it anything like so interesting as that famous city. Its position in a nook off the Bosphorus and the Euxine made it safe from the returning 10,000 under Xenophon, whose adventures at the end of his famous retreat are so interesting regarding the Southern Euxine. It was not far from the battle on the Granicus, which was one of the most important of ancient times, yet Mr. Hasluck, who describes the course of the river and gives good maps, does not condescend to make any digression on this most striking passage in Greek history. A few years ago we read in *Olio* a masterly article on its tactics. We should have also preferred a few actual inscriptions to the immense catalogue he gives of those found, which we must seek in various collections. But these are only regrets, not criticisms. We cordially congratulate Mr. Hasluck on his work.

THE WINTER EXHIBITION AT THE ROYAL ACADEMY.

OF the five deceased painters whose work is represented at Burlington House, it is Orchardson who is shown keeping most constantly to his own high-water mark of success. Most accurately for purposes of individual achievement, he took his own measure, gauging how much of the experience of others he could assimilate, and how much independent inquiry he could unite with it in the short span of a single life. Swan had not so just an estimate of inevitable limitations, or rather, belonging to a slightly later generation, and brought up in the freer atmosphere of Continental studios, he had to bear the full brunt of the modern spirit which questions the validity of every tradition. It was thus impossible for him, like Orchardson, to visualize habitually in terms of an inherited technical method; research was in the air, so that most of his life as a painter was spent in questioning Nature, with admirable modesty and sincerity, for some suggestion of how her charms might be summed up in paint. He never pressed unduly for an answer, but remained tentative—experimental, full of respect for the robe of mysterious atmosphere in which the goddess draped herself. Doubtless the influence of Matthew Maris (whose portrait by his friend appears on the walls) confirmed Swan in the tendency to fumble over the surface of a picture which grew upon him in later years. We do not deny the delicate charm of some of these pictures, but if genius be, as defined by Mr. Sickert, "the instinct for self-preservation in a talent," then his genius deserted Swan

when he threw over Courbet's example for that of Matthew Maris.

The *Leopard Wounded* (33), hanging from the branch of a tree against a background of luxuriant forest growth, is now exhibited, we believe, for the first time in England, and shows Swan's painting at an unexampled pitch of virility. We see how splendidly adapted is Courbet's method of building up a picture from dark to light (modelling as much by weight of pigment as by mixture of pigments) for realizing the plastic conceptions of an artist whose knowledge of animal structure is admirably displayed in his superb drawings from life, but as a rule is inadequately utilized for purposes of painting. Here for once we see the structure of the paint based frankly on the structure of the things represented, and we have a powerful design, compact of the essentials of nature, beside which every other picture in the room looks weak pictorially and trifling as an interpretation of life. The intimacy of rendering of light, which is the strength of Matthew Maris, has never quite the same genuineness with Swan, who dealt with subjects which obviously could not really offer him the prolonged opportunities of study needed. His election, too, to the Academy came at an inopportune moment, in that it probably blinded the painter to the false delicacy of his later pictures by showing them always in a *milieu* which made them look by comparison sincere and thorough. This may explain the inferiority of the *Nymphs Bathing* (16) to the *Piping Fisherboy* (2) of 1890 or earlier. In his later pictures the painter sank often to the devotion to "quality" in detail typical of British painting of the end of the nineteenth century. Careful that no passage of line should be unmodulated and no square inch of surface lack gradation, he gradually in his oil paintings lost his hold on form, till the pupil of Gérôme became guilty of shockingly loose draughtsmanship.

As a modeller Swan was on the whole more fortunate, though here, again, he was too sensitive to the influences around him to be able to resist the recent fashion for picturesque and "atmospheric" modelling. He was not as a rule severely sculptural, but such works as the little *Bacchus* (187) or the *Orpheus* group (173) show a considerable power of graceful plastic design. The figure of Orpheus is in detail poor, but that is a minor fault in a work expressing so much of the rhythm of movement. On the other hand, unnumbered drawings of animals attest Swan's supreme sensitiveness to subtlety of form when brain and hand were in a purely receptive condition, accepting whatever momentary observation offered. In this admittedly lower plane of artistic achievement he has probably never been surpassed. We may cite Nos. 128 and 175 as very fine examples. No 164 is a drawing of a different kind, an impressive composition for painting of a more massive sort than he ultimately chose to practise.

If Swan may be described as an artist who never really matured, never gathered together the results of his "tâtonnements" this way and that, Macbeth, on the other hand, arrived almost immediately at a complete solution of all the problems he set himself, and spent the rest of his life in genial decadence. The kinship of his method with that of Orchardson is evident. Neither was allured for a moment by modern examples from the traditional Scottish technique, handed down, probably, from Rubens its originator. Macbeth was influenced (principally for ill) by Walker, who confirmed him in his complacent practice of planting an overmodelled painting upon a design conceived purely as line: in Orchardson we may

see slight traces of the example of Millais (68, 84, and 99), and perhaps of Whistler in the fine portrait of *Mrs. Pettie* (87); but in each case it is transitory, though advantageous while it lasts. Virtually, however, the two painters are of the same school, and, like Macbeth, Orchardson came early into his kingdom, being almost at the first master of a domain in which he moved at will. He became, however, more and more exacting in his standards, so that its full exploration sufficed to keep his powers healthily on the stretch all his life. He seemed, except for a few pictures, always in his prime. Swan gave evidence, perhaps, of more general culture, but hardly ever achieved the compact, well-rounded performance which with Orchardson was the rule.

Devotees of the latest fashion in art, whatever it may be, may instructively compare Frith's *Pope and Lady Wortley Montagu* (54) with certain interiors recently exhibited by our younger painters of the New English Art Club. The whirligig of time is complete, and the resemblance striking. This is an unusually fine example of the painter, but in No. 35, No. 37, and even in No. 42, each passage is brushed in with admirable decision and technical solidity. Frith's treatment of the third dimension is detestable, and his pictures will certainly never return to the exaggerated esteem they for a time enjoyed; but, like all works of real quality, they are sure of a modest appreciation now that the generation capable of producing such things is passed. Much modern work is entitled to a like esteem, and to refuse it is as unjust as it would be to appraise it as fantastically as Frith's work was appraised at its apogee. D. Farquharson's *Full Moon and Springtide* (115) is an unusually strong picture by a painter whose talent rarely emerged into anything so definite and characteristic.

While we have thus given to some extent in detail our impression of the relative merits of these painters of yesterday, it cannot be denied that the outstanding impression is not one of difference but of similarity. Far more than one would have expected, they seem to share a common nineteenth-century ideal of picture-making, and we realize that the livelier among tomorrow's painters will none of them express themselves in the same mode. They will aim at greater intensity and conciseness of expression, and Orchardson's designs will appear "overtrimmed" with detail decoratively extraneous, and even as illustrations they may be judged diffuse. As in most artistic movements, we may look forward to considerable excesses. Already there is a section of critical opinion which contemplates as a "necessity" the throwing-over, in Mr. Roger Fry's words, of all "the machinery of the Renaissance," and a return to the simple life. So we have seen nervous students get their study into a muddle, and run in panic to another canvas, to make the same mistakes all over again. Doubtless the later development of painting has largely forgotten its function of expression, and sunk to that of representation; but much of the "machinery" of Renaissance painting was invented for purposes of abstract expressiveness, and highly adapted for that purpose. Shorn of these means, we are indeed speechless. It seems more reasonable to go back to the point at which the heresy of realism began, and discriminate, even at the cost of some intellectual effort, between the right and wrong use of the means at our disposal, rather than to throw our wealth away for fear of spending it ill. To do this is not the same thing as blindly to follow a decadent mode. We are reminded of Swift's tale of certain coats, in which instance also wisdom was attributed to the middle way.

OTHER EXHIBITIONS.

At the Fine-Art Society's Gallery the exhibition of Mr. Brangwyn's work has been reinforced by a considerable number of fresh drawings, many of which are more beautiful than the clever, but rather sensational series of "Earthquake pictures" which we noticed in a recent issue. *Nature's Temple, Longpré*, a dignified design of quiet colour, is perhaps the best. Mr. Egerton Hine's series of water-colours are somewhat commonplace, but exhibit some technical accomplishment, most noticeable in Nos. 40 and 67.

At the Baillie Gallery the exhibition of work by Mr. W. J. Leech is the first collected show of an artist whose work we have several times favourably noticed in mixed exhibitions. He displays a sure eye for natural colour, and a taste for massive disposition of its main elements, which offer promise for fine work when he has acquired greater insight into plastic design. At present his use of form is rather a passive acceptance of what Nature offers, without even any very great cleverness in selecting a pattern. No. 2, with the rather futile title *Waving Things*, is the finest work in the show, but the pair of studies of nets (4 and 19) are well placed on the canvas. *A Little White Island* (35) is an excellent small picture; and there are numerous small notes of colour (34, 37, 38, 41, 42) charming in their delicacy.

The water-colours of Mr. William A. Wildman in the same Gallery are not unlike those we have just mentioned—their notation of colour-relations is not quite so unerring, but they display rather more aptitude, or else more care for composition. Nos. 7, 17, and 21 are among the best.

Fine Art Gossip.

WE congratulate the following gentlemen, well known to the world of the artist and the antiquary, on their knighthoods: Mr. Sidney Colvin, Mr. George Frederic Warner, and Mr. George Laurence Gomme.

THE January number of *The Burlington Magazine* is illumined by a special colour frontispiece, representing the portrait of Leonello d'Este by Roger Van der Weyden, now in the possession of Messrs. Colnaghi. This painting is interesting not only as a perfect example of Van der Weyden's handling, but also as combining two widely different associations—Netherlandish art and the culture of the Italian Renaissance. The subject is fully discussed by Mr. Roger Fry.

ANOTHER interesting feature is the championing of the Post-Impressionists by Mr. Clutton Brock. Mr. Borenius writes on a 'Sacra Conversazione' at the Hermitage, and M. Paul Lafond on the ox-yokes of Portugal; while among other contributors are Sir Martin Conway, Mr. Lionel Cust, and M. Van der Put.

THE "editorial" with which the magazine opens has some very sensible suggestions concerning the memorial statue of King Edward.

THE death is announced, at the age of 83, of M. Gustave Colin, who was one of the first to discover the artistic possibilities of the "pays basque." He studied art with Couture, and was a member of the Barbizon School, concerning which he recently contributed some interesting memoirs and studies

to the *Revue Bleue*. The Luxembourg contains some of the works of his earliest manner. In later years he resided chiefly in the Basque country.

IN addition to M. Colin, French art in various departments has suffered considerably during the last fortnight. The well-known sculptor M. Eugène Jean Boverie, who died at the early age of 40, had exhibited at the Salon since 1893. His best-known public monument is that of Camille Desmoulins in the Palais Royal. M. Paul Lucas, who is dead at the age of 80, was a painter of note in his day, and a member of the Société des Artistes Français. M. Ernest Paul Brigot, who was born in 1836, had exhibited landscape and still-life subjects at the Salon since 1863. M. Édouard Lœvy was a well-known book-illustrator, and executed a great number of miniature portraits for the biographical notices in 'Larousse Illustré': M. Lœvy was 53 years of age.

ONE of the best known of French collectors, M. Adolphe Schloss, died on Friday night in last week at his house in the Avenue Henri Martin. M. Schloss, who was a wealthy merchant, was not much over 60 years of age, but for about a half of his life was a keen collector of old masters, chiefly Dutch and Flemish, for which he only recently erected a fine gallery at his residence. His collection comprises about 300 pictures, among which are examples of many rare and little-known artists, selected with excellent judgment. It is almost certain that the collection will be sold in Paris during the ensuing season.

AN important memorial exhibition is being held at the Boston Museum of Fine Arts of the works of the late John La Farge, and comprises oil paintings, water-colour drawings, and work in stained glass. A similar exhibition of works by Winslow Homer will be held at the same place during the present month.

IN the series "Musei e Gallerie d'Italia," published in Rome, a well-illustrated little volume has recently appeared on the 'Accademia di San Luca,' by the painter Signor Aristide Sartorio, this being the first book worthy of note dealing with the collection. The writer corrects many current attributions, and refers to numerous important pictures which are still hidden away in the attics or otherwise inaccessible to the public. The Gallery is now one of the most neglected of all the Roman collections, but Signor Sartorio's book may serve to direct more attention to it.

DR. HELMUTH BOSSERT, writing in the last number of the *Monatshefte*, ascribes three paintings belonging to Prince Waldburg at Schloss Wolfegg to Hans Multscher on the strength of their close connexion with Multscher's only thoroughly authenticated paintings, the eight panels of the altarpiece in the Kaiser-Friedrich Museum at Berlin, dating from 1437. The pictures at Wolfegg—two scenes from the legend of the Holy Cross, with the Entombment on the reverse (the last-named almost ruined by repainting)—once formed the shutter (probably the right) of a large altarpiece. The left shutter, now missing, would have contained two more scenes from the legend of the Holy Cross, and possibly the Crucifixion as the pendant to the Entombment. The central compartment, which is also missing, may have been a plastic composition, as in the Sterzinger altarpiece, the paintings of which were once ascribed to Multscher, but are now regarded as due to an anonymous master. In date the Wolfegg pictures

belong to a later period than the Berlin altarpiece, and the writer places them about 1445. It is interesting to learn that the Berlin altarpiece also came originally from the Waldburg family (namely, from the Wurzach branch); it was brought to London, and sold there in 1803.

DR. BOSSERT, it may be noted, has recently proved that Konrad Witz was a sculptor as well as a painter, a view which has now been accepted in the last edition (1910) of the official catalogue of the Basle Museum; and there is no doubt that Hans Multscher, who is principally known by his plastic works, was also a painter.

THE death of Mr. Joseph Bishop Pratt on December 23rd, at the age of 57, removes one of the small remaining band of English mezzotint engravers. Mr. Pratt was apprenticed at the age of 15 to David Lucas. His first commission was a plate after Samuel Carter's 'Maternal Affection,' which led to many other engagements on the work of Landseer, Rosa Bonheur, Briton Rivière, Peter Graham, and other artists. In 1896 he engraved a Raeburn and a Lawrence for Messrs. Agnew, the success of which led to constant commissions from the firm up to the time of his death.

POSSESSORS of Vol. I. of the Georgian Society publication will be interested to know that a Dublin man has offered 15*l.* for a copy of it. It was issued two years ago to subscribers at a guinea.

THE GOVERNMENT OF ITALY, with the active encouragement of the King, have begun the publication of a work of the highest importance to numismatists, a 'Corpus Nummorum Italicorum,' or a general catalogue of coins of the Middle Ages and modern times struck in Italy or by Italians in other countries.

EXHIBITIONS.

- SAT. (Jan. 7).—The late Miss Sarah Dodson's Paintings, Private View, Goupil Gallery.
— Mr. Arthur Garratt's Pictures of Eton, Private View, Fine-Art Society's Gallery.
— Landscapes in Water-Colour by Artists of the English School, Private View, Leicester Galleries.
— Mr. W. J. Leech's Paintings and Mr. W. Wildman's Water-Colours, Baillie Gallery.
— Mr. R. Little's Landscapes in Water-Colour, Private View, Leicester Galleries.
— Paintings by Modern Artists, Private View, Victoria Gallery.
— Senefelder Club's Second Exhibition of Lithographs, Private View, Goupil Gallery.
— Mr. Walter Sickert's Drawings, Carfax Gallery.
— Miss Rosa Wallis's Water-Colours, 'Flower-Time in Highlands and Lowlands,' Private View, Fine-Art Society's Gallery.

Musical Gossip.

WE congratulate Sir Henry J. Wood on the honour conferred on him. It is sure to meet with general approbation. Early in life he studied at the Royal Academy of Music under the late Prof. Prout, and for a time thought of devoting himself to composition. Several engagements with opera companies proved to him, however, that he would do better to devote his attention to conducting rather than composition. In 1895 Queen's Hall was built, and Mr. Wood was engaged to conduct a series of Promenade Concerts. An opportunity presented itself—a golden one, as it turned out—and there was the man, ready to hand, and with the ability to make the most of it. What he has since accomplished is known to the whole musical world. He has gradually taught the greater public to appreciate, and enjoy works which before his time interested only professional musicians and educated amateurs.

THE CLASSICAL CONCERT SOCIETY announces a series of ten chamber concerts to take place at Bechstein Hall on the following dates: January 11th and 25th, February 1st, 8th, 15th, and 22nd, and March 1st, 8th, 15th, and 22nd. The first, third, fifth, seventh, and ninth will be in the evening, the other five in the afternoon. The programmes are largely devoted to Bach, Mozart, Beethoven, Schubert, Schumann, and Brahms, but it is pleasant to find more modern names in them. At one of the concerts of the last series Max Reger's Quartet in D minor was performed. In the present series we find one concert (the fifth) devoted (with the exception of Isaac Albeniz, represented by two short pianoforte solos) to modern French music. The programme includes Debussy's Quartet in G minor, and César Franck's Pianoforte Quintet in F minor. Moreover, the opening number of the first concert is a Sonata in A minor for pianoforte and 'cello by Emanuel Moór, the Hungarian composer, two of whose short operas have been selected by Miss Marie Brema for her new season at the Savoy. The composer and Señor Casals will be the interpreters. The English and Klingler Quartets have been engaged; and among other instrumental artists may be named Frl. Gabriele Wietrowetz, Miss Marie Motto, Señor Pablo Casals, and the pianists Miss Fanny Davies and Messrs. L. Borwick and Donald F. Tovey.

THE programme of the concert of the New Symphony Orchestra at Queen's Hall on Wednesday evening, the 18th, will be devoted to the music of foreign composers. A first performance will be given of a Symphonic Poem, 'The Mystic Trumpeter,' by Mr. Fred. S. Converse, an American, who has written a Symphony in D minor, and other works for orchestra.

A CONCERT will be given on the 13th inst. at Queen's Hall by the Leeds Philharmonic Chorus and the London Symphony Orchestra under the direction of M. Safonoff, at which will be heard a 'Requiem on the Death of Queen Victoria' and 'The Passing of King Edward,' by Margaret Meredith.

IN the absence of Sir Henry J. Wood, Sir Edward Elgar has consented to conduct the orchestral concert at Queen's Hall on the 16th inst. The programme will include his Violin Concerto in B minor (with Herr Kreisler as soloist), also Beethoven's in D.

AN interview with Mr. Thomas Beecham has been published in which the conductor is stated to have expressed great disappointment at the result of his three seasons of opera last year. It would have been more satisfactory to have received some announcement emanating directly from Mr. Beecham himself, but we have no ground for doubting the correctness of the statements attributed to him. After all the time and money which he has spent, he has discovered that there is "no audience at all for opera"; also that to put on a new opera "is to raise the most deadly danger signal." Perhaps, when Mr. Beecham has had time for reflection, he may find that, though his intentions were very good, his scheme was not altogether free from reproach. Was his method of testing whether the public cared for opera the best? As he knew by experience how little interest the public takes in novelties or unfamiliar works, was it wise to select such operas as 'Le Chemineau' and 'Werther,' or to revive 'Ivanhoe,' which was not truly representative of Sullivan? Would it not have been better to give

all-round good performances, rather than some excellent, and others which in comparison were indifferent?

'ELEKTRA' and 'Salome' drew large audiences, but for this there were two reasons. Special artists were engaged, and further, curiosity attracted many to hear operas about which so much had been written and reported. Producing them was a daring experiment, and it succeeded. Many musicians and amateurs were undoubtedly eager to hear the works. The success, however, was not any real test of the attitude of the general public towards opera.

WE were in sympathy with Mr. Beecham's undertaking from its beginning, and should be glad if it had proved financially successful; moreover, we still hope that he may see his way to attempt another season. Many schemes for national opera have been proposed, but few have the courage and enterprise to get beyond talk.

THE inaugural address at the Twenty-Sixth Annual Conference of the Incorporated Society of Musicians, held at Edinburgh from December 27th to 30th, was delivered by Prof. Niecks. It was entitled 'New Ideas and Ideals of Music Teaching,' and he drew attention to the importance of ear-training, for which, until recently, so little had been done. Mr. Charles Manners, who was unable to be present, contributed a paper on 'National Opera,' which was read by Mr. F. E. Barrett. The subject is not new, neither is Mr. Manners's way of finding the money (by a company and low-priced shares) to establish such an institution; his paper, however, was interesting. Mr. J. A. Rodgers of Sheffield spoke about 'Musical Festivals, their History, Purpose, and Prospects.' With regard to the last named, the fact that nearly all festivals in the country were making less profits, or actually incurring loss, was to him a clear sign that change was necessary. He suggested smaller fees to "star" singers, and reduction in the number of days. We must also mention an interesting paper on 'Spanish Music' by the Rev. Henry Cart de Lafontaine.

THE production of Richard Strauss's 'Rosenkavalier' at Dresden will take place, not on the 25th inst., as originally announced, but on Thursday the 26th.

JOHANN FRANZ WEBER of Bonn has just published the score of a Sinfonia composed by Wilhelm Friedemann Bach for the birthday of Frederick II. Dr. Erich Prieger of Bonn, in a preface full of interesting details concerning W. F. Bach's works in general, and this one in particular, shows that the Sinfonia must have been written between August 29th, 1756, and February 15th, 1763. Dr. Prieger regards it not only as the finest of all the known works of the composer, but also as a work calculated to excite more than antiquarian interest at the present day. The Sinfonia, or Overture, consisting of an Adagio and Allegro, probably formed the introduction to a cantata, the text of which has been preserved.

A PERFORMANCE of Verdi's 'Requiem' will be given in London on the 24th inst. by the Brighton Festival Chorus, under the direction of its founder, Mr. Joseph Sainton.

ON Monday afternoon Madame Edyth Walker made her first appearance at the Palladium. She sang in German, and in costume, the Adriano *scena* from the third act of Wagner's 'Rienzi.' This was delivered with dramatic force, but on the programme

there were no words, either in German or English, to help the large audience to enter into the spirit of a scene from an opera with which most of those present were probably unfamiliar. As an encore Madame Walker gave Sullivan's 'The Lost Chord.'

SIR HUBERT PARRY is publishing with Messrs. Macmillan a book on 'Style in Musical Art.'

MR. JOHN LANE will publish next Tuesday 'The Oldest Music Room in Europe: a Record of an Eighteenth-Century Enterprise at Oxford,' by Dr. John H. Mee, with 25 illustrations. Few people are aware that from the year 1748 Oxford possessed a resident professional orchestra which gave once a week what we should now call "Symphony Concerts."

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Concert Society, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.	London Trio, 8.30, Aeolian Hall.
WED.	Classical Concert Society, 8.15, Bechstein Hall.
THURS.	Orchestral Concert for Young People, 3, Steinway Hall.
FRI.	Grand Concert, Leeds Philharmonic Chorus, 8, Queen's Hall.
SAT.	Chappell Ballad Concert, 2.30, Queen's Hall.
—	Mozart Society, 3, Portman Rooms.

DRAMA

Dickens and the Drama. By S. J. Adair Fitz-Gerald. (Chapman & Hall.)—Like all dramatic work of mediocre quality, the few plays from the pen of Dickens age rapidly. It would, indeed, be difficult to find more melancholy testimony to the flight of time and the comparative inspiration of the modern play with lyrics than is supplied by Mr. Fitz-Gerald's comment (p. 59) on 'The Village Coquettes': "Three other songs in the burletta were great favourites, viz., 'Love is not a Feeling to pass away,' 'Autumn Leaves,' and 'There's a Charm in Spring.'" Great as was the histrionic talent of Dickens—he may be regarded as the forerunner of the "quick-change" artist, for when 'Mr. Nightingale's Diary' was performed at Tavistock House in 1855, he played six parts himself, and played them well—he yet lacked the constructive sense which by its presence or absence makes or mars the playwright, as such; and even in the boisterous fun of 'The Lamplighter' we are conscious of an essentially discursive humour, docked as it were, and distorted, by the rigid confinement of the dramatic form. It is, therefore, with the greater pleasure that we turn, as well from 'The Strange Gentleman,' 'No Thoroughfare,' and the rest, as from the records of theatricals, private and otherwise, of which Forster has already told us much, to the numerous stage versions of the novelist's work. With the discussion of these Mr. Fitz-Gerald's valuable and painstaking volume is mainly concerned, and his pages teem with information.

The predatory enterprises of William T. Moncrieff—said to have been the original of the "literary gentleman" in 'Nicholas Nickleby' who had "dramatized in his time two hundred and forty-seven novels as fast as they had come out—some of them faster than they had come out"—play an important part in the earlier pages of this volume; but we doubt if the wildest efforts of that wayward genius could have surpassed 'The Peregrinations of Pickwick' (being the first Pickwickian adaptation), by one William Leman Rede, produced, as we are told, "at the Adelphi Theatre in October,

1836—exactly six months after the first number of the novel appeared!" "Songs are introduced," says Mr. Fitz-Gerald, "and Wallace's 'Killarney' is sung in Act I. by Norah"; while the grand finale represents "a fête at Old Wardle's, with a country dance 'Ceremony of Mistletoe,' and a verse to 'St. Patrick's Day,' with all the company joining in the chorus." In addition to "Norah" we have another mysterious character in "Clutchley," a miser who, when the curtain rises, is "discovered counting his gold"; and Mr. Snodgrass, in consequence of an attempt to import a serious plot from the story of "The Queer Client," is made to inaugurate his "wild career by borrowing money at the rate of twenty-seven per cent. interest."

A still more remarkable production, founded, presumably, on 'David Copperfield,' was that performed at the Oliver Theatre, Lincoln, Canada, in January, 1906, to which Mr. B. W. Matz drew attention at the time in *The Dickensian*. This striking achievement was described as "a Cyclone of Merriment"; numbered among its characters "Hiram Peggotty," "Sheriff Dudley," and "Mrs. Peggotty"; included "Specialities" introduced at a country dance, and a scene in Emily's apartments in Paris; and went by the name of 'What Women Will Do.'

Edward Stirling, stage manager of the City of London Theatre, and a "theatrical adapter" who at one period shared with Moncrieff the Master's displeasure, narrates a poignant story touching a performance of 'Nicholas Nickleby' at Worthing. Owing to parental scruples on the subject of stage plays, the supply of children necessary for the representation of the Dotheboys Hall scholars was not forthcoming; and the production itself stood thereby in some peril. The situation was saved by the inhuman resourcefulness of an eccentric barber, who was also, like Mr. Sweedlepipe, a bird-fancier, and, unlike that artist, a performer on the French horn. He undertook to provide fifty infants for the purpose, and did so in the following manner:—

"Lured from the by-streets and alleys by his horn, like the children in the 'Pied Piper of Hamelin,' the small fry followed him to the theatre yard; once there, Figaro closed the gates upon Mr. Squeers's children. Amidst crying and moaning they were placed on the stage, sitting on benches, and kept in order by Figaro's cane—poor children!—completely bewildered. When the treacle was administered most of them cried. This delighted the audience, thinking it so natural (so it was)."

Notwithstanding the flood of worthless versions which inundated the stage, to the wrathful indignation of Dickens, the popularity of his stories in dramatic form has throughout been considerable, and though to-day far below the level attained on January 11th, 1846, when 'The Cricket on the Hearth' was being played at no fewer than twelve London theatres, shows still indubitable vitality. If proof be desired, let the doubter reflect upon the perennial attraction of 'The Only Way,' Sir Herbert Tree's elaborate presentations of 'Oliver Twist' and 'Edwin Drood,' the popular impersonations of Mr. Bransby Williams, or the fact, ascertained by Mr. Fitz-Gerald on good authority, that 'David Copperfield' in ten tableaux "really will be produced" in Paris at the Odéon, "in May, 1911—perhaps before." Paris contemplates, too, a French version of 'Pickwick,' which, we are told, is "down for production by M. Gémier at the Théâtre Antoine... this year (1910)."

As a conscientious exposition of a fascinating aspect of Dickensian research, the

volume, plentifully illustrated, and diversified with casts and playbills (in facsimile), is worthy of all praise; as a literary contribution to the subject, it leaves something to be desired. The style is slipshod and exclamatory—wavering between the bald and the exuberant—and obscurities are not wanting. Thus of 'Nicholas Nickleby,' played at the Strand Theatre in September, 1885, the author observes: "Smike did not die, but tried to pronounce a 'tag' to the concoction"—a statement which may well bewilder any who are without special knowledge of the piece in question. On the version of the trial scene from 'Pickwick,' described on the programme as "by John Hollingshead and Charles Dickens," given at the Lyceum on December 10th, 1879, we have as sole comment: "The cast was extraordinary." Clumsy, too, is the declaration attributed to Mr. Charles W. Dickens—the novelist's grandson—concerning the site of the "Old Curiosity Shop," that "the Portsmouth Street shop, Lincoln's Inn Fields, was not the place at all, but one simply invented by Dickens"; while on the subject of 'The Battle of Life,' produced by the Keeleys at the Lyceum in 1846, Mr. Fitzgerald pens this complete sentence, duly bounded by full stops: "Mr. Meadows was Mr. Snitchey, with several others." Again, *Punch*, having waxed facetious over the performance of 'Tom Pinch' at the Vaudeville in 1881, and animadverted mildly on the representatives of "Cherry" and "Merry," is here rebuked by our author with a gravity almost sufficient to impugn the whole-heartedness of his Dickensian faith. "Now," he writes, "there are no characters in the play called 'Cherry and Merry.' *Punch* purposely perverted Charity and Mercy, and these parts were most admirably acted," &c. Allusion is made to Mr. Perch "and his prolific progeny"; such a phrase as "the great heart of the palpitating public" (p. 246) might have delighted Dickens himself; and "Procrastes" (p. 285), even if the author be blameless, is a tempting substitute for Procrustes. We would observe in passing that "Mr. Henry Hawkins," afterwards Lord Brampton, was not destined—as stated on p. 25—"to be Lord Chief Justice of England." Misprints are strangely numerous, but, these and other drawbacks notwithstanding, we have derived much enjoyment from the book, and do not doubt that all good Dickensians will do likewise.

Dramatic Gossip.

JUST for a little while the new play at the Globe, written by the Baroness Orczy and Mr. Montague Barstow, authors of 'The Scarlet Pimpernel,' imposes on and puzzles the spectator. 'Beau Brocade,' as it is called, with its highwayman-hero, who is a gallant in the broad light of day and the terror of Brassington Heath by night, seems at first sight to belong to the category of the romance of crime, and the piece appears to resemble 'Raffles' and 'Stingaree.' Then gradually you recognize that any resemblance it has to these stories is accidental, and you begin to understand why you were mystified by it, and what the element was which more or less unconsciously you felt was missing.

THE fact that Mr. Bertram Wallis, hero of many a musical comedy, was here trying a flight in what purports to be romantic drama ought to have given you the clue. But when you come across the village beadle, time-honoured exponent of comic

relief in a certain class of piece—when you watch the periodical appearances of a chorus of rustics, silently imploring to be permitted to burst into song—the truth flashes into your mind. Why, here is a comic opera, with all the apparatus complete except the music.

GRANTED a score; granted sentimental duets for the highwayman and the girl of rank whom he compels to dance a minuet on the heath, and of course to fall fathoms deep in love with him; granted ballads and concerted numbers and choruses of villagers—then the artificiality of the libretto (for that is all the play is) would be tolerable. That packet of letters, which is supposed to exculpate the heroine's brother from the charge of Jacobitism, and passes from hand to hand after the manner of 'A Scrap of Paper,' could then be considered an allowable basis for a plot; and the hero's embroidered Georgian silks, and the heroine's eighteenth-century gowns, and the beadle's scarlet and gilt, and any number of familiar situations and clichés, would take their place as part of the conventional machinery. But the music is certainly wanted.

MR. WALLIS, who has been richly endowed by Nature and knows how to wear eighteenth-century costume, gives every appearance of having the makings of a romantic actor. His chief support comes from Miss Grace Lane, a player who has been trained in the sound Kendal school, and really deserves some better vehicle for the display of her talent than this musical comedy without music.

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The attraction of the new *Encyclopædia Britannica* (11th Edition).

SINCE Christmas, advance copies of the new Encyclopædia Britannica (11th edition) have been in course of delivery to over 8,000 subscribers, whose applications (in response to an announcement first made in November) had been received by The Cambridge University Press up to that time.

If these first 8,000 subscribers were asked to say in virtue of what quality they recognized the new *Encyclopædia Britannica* to be a desirable possession—if they were asked what great promise was confirmed by their first glance into the volumes, to be reconfirmed on further examination—the answers, varying in form according to individual idiosyncrasies, would, upon analysis, resolve themselves into this, that the work **was essentially written to be read.** The service which it performs goes far beyond the limits of a work of reference.

A book written to be READ.

To describe a book as consisting of some 40,000 articles upon every conceivable topic is inevitably to suggest that in each case it gives but a modicum of information; that it can claim to possess, therefore, no more than the restricted utility which belongs to a work of reference—and of reference only in respect of the more obvious points in connexion with any subject. In the case of the new *Britannica*, however, its 40,000 articles, while they answer all the questions as to which an inquirer might expect to find satisfaction in an encyclopædia, were not intended merely to be consulted in this way. They are the work of leading authorities, *written to be read*, as other books dealing with only one subject are read, *for the instruction and the interest they afford.*

The value of the service which it performs.

Such is the characteristic which gives the *Encyclopædia Britannica* its great attraction, which recommends it as beyond question a desirable possession. Were it merely a dictionary of abbreviated information, many of those who are now reading in its pages would have argued that, useful as such a book might well be, they could only look forward to occasionally consulting it. One may recognize that there would be utility in a book which tells the inquirer the area of Japan, or the dates of Aristotle, and yet feel by no means confident that it would be often in use, or greatly valued. To such questions, indeed, the *Encyclopædia Britannica*, as of course, provides an immediate answer; but it performs an immeasurably more valuable service when it meets the need of the reader who would *know about* Japan, or who would understand what manner of teaching it was that makes Aristotle still the most quoted among philosophers.

This very claim, however, to perform so large a service might perhaps raise a

doubt as to whether the attempt were not too large, whether it could succeed in affording more than a smattering of knowledge. As to the standard of scholarship maintained by the new *Encyclopædia Britannica*, the subscriber doubtless finds some assurance in the fact that its articles are such as commend themselves as sufficient to the distinguished scholars who contribute them. It is enough that the philosophy of Aristotle should be discussed in an article of many thousands of words by the late Prof. Case, and that the country and history of Japan should be described and related by Capt. Brinkley in an article of about 180,000 words.

An essential characteristic.

Here, then, is to be sought the secret of the *Encyclopædia Britannica*'s greatness, and the attraction it exercises. At no period in its history was the purpose which its editors proposed to themselves that merely of reference. They intended always a book that should be *read*, that should carry out the promise of the name "encyclopædia"—a word which means "a circle of instruction," and connotes *reading*, not reference. The first edition (1768) did not even propose to make a complete circle; but, within its limited range, its essential character was that of a collection of treatises to be read for the instruction they afforded. And the *Encyclopædia Britannica*, during a century and a half characterized by an astounding expansion of knowledge, has been able to carry out its purpose, because it allowed, for the treatment of every subject, space enough to attract the services of the most distinguished scholars.

A photograph which is to the point.

It is to its *extent*, therefore, that the *Encyclopædia Britannica* owes its great attraction as a *book to be read* on any subject. In the past, however, this attraction was discounted by the very circumstance which promoted it. Its volumes were written, indeed, to be read; but they were too big and too heavy to hold with comfort. In too many cases, therefore, their possessor never reaped the full value of his possession; he used the *Encyclopædia Britannica* only for reference—even then finding its cumbersome volumes an inconvenience. As 90 per cent of those whose orders have already been received have elected to take the new edition in the new form, *i.e.*, printed upon India paper, it is evident that the attraction of the book, as one to be read for its instruction and its interest, is greatly enhanced by the fact that the employment of India paper makes light and readable volumes.

The photograph reproduced on the next page, therefore, is very much to the point in a consideration of the new *Encyclopædia Britannica* as a book to read. A volume of the 11th edition contains at least 100 pages more than did a volume

of the 10th edition; yet, printed upon India paper, its bulk and weight are less by two-thirds. Moreover, India paper permits of a flexible leather back, and thus the quarto volume can be doubled right back, cover to cover, and held comfortably in the hand, while the reader sits back at ease.

The intention of the contributors.

The new *Encyclopædia Britannica* will prove to be a valuable resource for reference;¹ yet, it is primarily intended to be read. It sets out to deal with every subject; yet its treatment everywhere maintains a high standard of scholarship. As representing two extremes, there may be instanced an extraordinarily interesting study contributed by Mr. Sheppard, of the Board of Education, under the heading 'Arithmetic,' and an illuminating description, by Dr. Mirbt, Professor of Church History at Marburg, of what took place at the "Vatican Council" which made Papal infallibility an article of faith. These two treatises are part of the same book, and between them lies the whole field of knowledge, covered by an alphabetical series of some 40,000 articles. Yet the distinguished authority in either case wrote his article, not for reference, but to be *read*—read through, re-read, studied, as would be a book dealing with one subject instead of with many thousands.

The knowledge that he was contributing to a book of universal information exercised an important influence, however, upon his writing. For he knew that his article was to meet with readers who are unpractised in mathematical speculations and have, perhaps, never heard of the Vatican Council. If his article was to be read, as he hoped it would be read, it must be comprehensible, and thus reveal the interest of its subject even to those who have never thought about it. Indeed, had the new *Encyclopædia Britannica* been written, not for the benefit of the public at large, but solely for circulation among its own learned contributors, the virtue of "making things clear" would have been no less necessary. The greatest authority upon Church History may need to be led by the hand in approaching the conception of number, and a writer upon the Vatican Council is not justified in taking any knowledge of Papal history for granted though his reader enjoy a European reputation as a mathematician.

Its fascination for the reader.

The possessor of the new *Encyclopædia Britannica*, indeed, has at his disposal the equivalent of such a library as he could by no means hope to collect. Here is information provided for his reading by the best authorities. His use of the work does not wait upon the asking of questions (though its articles together claim to answer all that can reasonably be put),

¹ How full the new edition is as a work of reference may be gathered from the fact that the Index (volume 29, which is now on the eve of completion) contains some 500,000 references.

for from its pages he may instruct himself upon any subject. The systematic manner of its preparation, moreover, will enable the reader to pursue a topic, from one article to another, through all its aspects and ramifications. And since to understand—to make ever so small a beginning of understanding—is also to be interested, a volume of the new Encyclopædia Britannica will stand even the test which the reader puts it to when he opens it at random, and reads on, page after page, from one article to the next, under no stronger compulsion than a sense of curiosity. Even from desultory reading in such a book he cannot but gain something that is permanent.

The contents of the work.

Hitherto the Encyclopædia Britannica has been regarded, in this article, purely from a general point of view. But an enquirer may well wish for more detailed information as to its actual contents. *Of what character, he may ask, are the articles themselves?* Upon what scale are they written? Is it possible, by means of an instance here and there, to indicate the actual results of the methods pursued,

to suggest *what manner of information the reader will find under the words to which he turns?*

9,000 biographical articles.

Of the 40,000 words to which articles are attached, more than half are names of persons and places. Since these are entries of the most evident usefulness and interest, a glance at the contents of the new edition may well begin here, and from among the biographies (of which there are probably 9,000) a very obvious one may first be taken as an example of the longer and more elaborate articles upon persons. If he look up SHAKESPEARE, for instance, the reader will find an article occupying 26 pages (over 40,000 words) and divided into four sections. The first relates the known facts of the poet's life, deals with the early editions, discusses the chronology of the plays and the question of the sonnets, in pages which are packed with information and give the reader the best results of recent scholarship. There follows a *résumé* of all the plays, a piece of analysis valuable also as revealing the ordered working of the poet's mind.

The quality of usefulness.

In respect of its articles there are two conditions which an encyclopædia so extensive as is the Britannica may with some confidence hope to fulfil. An article should be adequate to its subject, and the treatment adopted should be such as to omit no information of the kind which the reader desires when he turns to the article. The fulfilment of these two conditions depends partly upon the editorial planning, and still more, in the case of each an article as "Shakespeare," upon the quality of the contributor. The choice of writers, therefore, is a matter of prime importance, not only for the originality, the interest, the authority of the articles, but also for their usefulness. In this case, for instance, the editor was fortunate in enlisting the services of Mr. E. K. Chambers, than whom there is no closer and more critical student of Elizabethan drama.

In a second section of the article, the editor, Mr. Hugh Chisholm, offers a very clear presentation of the Shakespeare-Bacon theories; while, in a third, Mr. M. H. Spielmann discusses the question of Shakespeare portraits—a subject illustrated by twenty reproductions. The fourth section—and in its way perhaps the most valuable of all—is a bibliography extending over four pages by Mr. H. R. Tedder, secretary of the Athenæum Club. This is not the place in which to describe the bibliographies which are so important a feature of the new edition. The critical labour which in all departments has been expended in this direction renders the new Encyclopædia Britannica not only a direct source of information, but also such a guide to further reading as will make it indispensable to the student.

"Important" articles.

"Shakespeare" has been taken as the most obvious illustration of biographies necessarily full and elaborate, and its quality may be paralleled by such articles as GOETHE by Prof. Robertson, DANTE by Prof. Butler, CAESAR by Mr. Stuart-Jones, BEETHOVEN by Mr. Donald Tovey, NAPOLEON by Dr. John Holland Rose¹. Such articles one may be tempted to describe as "important"; but the epithet is misleading, if it be taken to suggest that others, which are properly written on a smaller scale, are less adequate to the reader's needs, less authoritative, or less valuable. Indeed, it may be said with some truth that the shorter biographies, dealing with persons who figure less largely in the imagination of posterity, constitute an even more valuable feature of the book, as affording information which the reader would be entirely at a loss to find from any other source.



The employment of INDIA PAPER makes a volume of the new Encyclopædia Britannica light and slender enough to read with pleasure, while its flexible leather back, as this reproduction from an actual photograph shows, permits the reader to bend the volume double, cover to cover, and hold it easily as he sits at his ease.

¹ It should be mentioned, as characteristic of the specialization exercised in making the new edition, that a separate article (30,000 words) upon the Napoleonic campaigns is contributed by Colonel Maude.

Where, for instance, would he turn to find out about CARACCILOLO, whom Nelson hanged; about CARAN D'ACHE, the caricaturist (grandson, as the *Encyclopædia Britannica* notes, of one of Napoleon's officers settled in Russia); about CARAUSIUS, the Belgian pilot, who made himself the independent ruler of Britain, and struck coins in his own name and that of his "brothers," the Roman emperors; about the amazing EARL OF CARDIGAN, who led the charge at Balaclava; about CARISSIMI, the composer who definitely established oratorio; about CARLILE, the freethinker, who spent nine years in prison; about DON CARLOS, the pretender who died a year and a half ago; about the Greek philosopher, CARNEADES, whom Cato the Elder dismissed from Rome?

The articles attached to some of these names—taken at haphazard from the contents of 60 out of 1,000 pages in a single volume—are only 200 words long, and none exceeds 2,000 words; but the presence in the new edition of thousands of such biographies is a factor of the utmost importance in its usefulness. *There is, indeed, no book in existence comparable with the new Encyclopædia Britannica in the range of its biographical articles alone.*

The new edition as gazetteer.

Nor is the new edition less remarkable as a gazetteer, if such a name apply where the information under ENGLAND, for example, runs to some 60,000 words. This article, which may be taken as a type of the longer and more elaborate gazetteer articles, is divided into a number of sections, each contributed by a specialist—Topography, Physical Geography and Geology; Climate; Population; Communications; Industries; Territorial divisions. Two other sections call for special mention—a rare and very interesting one on English place-names, by Prof. Allen Mawer; and a wonderfully clear exposition of local government in England, a contribution extending to some 20,000 words, in which Mr. Alexander McMorran, K.C., unravels the various powers of county, borough, urban councils, and the like.¹

The general information given in the article "England" is filled out and localized in the articles upon the several counties, and upon more than 1,000 towns and villages in England. No hard and fast rule was made as to the limit of inclusion in this matter, and it may be said that every place of interest has its article, the length of which may vary from the 50,000 words of LONDON (by Mr. H. B. Wheatley) to the 200 words assigned to FOTHERINGHAY.

Above the article "England," as regards scope, comes that on EUROPE, of which some 24,500 words are devoted to geo-

graphy and statistics and 48,000 words to history. What has been said of England, its counties and towns may be said also of France, its departments, towns, and old provinces—and all other European countries are dealt with after the same fashion. The articles, likewise, on the other continents are followed up by articles on the various countries, divisions of countries, and towns. In connection with all this mass of information it must be remembered that the articles were planned and written in a *systematic fashion* rendered possible by the simultaneous production of the whole work. They do not overlap, and they yield information under the heading to which the inquirer would naturally turn for it.

447 articles on plants.

If attention be directed to any other field, the same systematic method will be remarked. The treatment of the subject of BOTANY, for example, is outlined in the short indicator article under this heading by Dr. A. B. Rendle (Keeper of Botany, Natural History Museum). The science is pursued in its different aspects in the articles CYTOLOGY (cell formation); ECOLOGY (a new study which might be described as the science of environment); PALAEOBOTANY (fossil plants). Next in order of scope comes the great article PLANTS (80,000 words), written by a company of experts which include Dr. Reynolds Green of Cambridge, Dr. Blackman of Leeds, Dr. Vines of Oxford. The various parts of a plant are further dealt with in such articles as FRUIT, FLOWER, SEED; and the different divisions of the plant world in such articles as FUNGI, LICHENS, GRASSES, ORCHIDS. Finally there are articles on 447 different plants, of which the familiar GROUNDSEL (described in an article of 400 words) may be taken as a type of the more humble.

For special and general purposes.

At the series of dinners at which the editor lately entertained the contributors to the new edition, scholars in every department of research bore testimony to the usefulness of such a possession *from their special points of view*. Thus, the subscriber may set a particular value upon the new *Encyclopædia Britannica* for its *history* or its *science*, for the comprehensive survey afforded by its *legal* or *medical* articles, or for its studies in comparative *religion*, or in *Biblical criticism*, or in *military history*. But he foresees an even greater advantage in the possession of such a resource *because it deals with the far larger number of subjects of which he knows little or nothing*.

If the subscriber were asked why, with interests historical or scientific, he desired to possess a book remarkable also for its series of articles upon musical instruments, upon agriculture and industries, upon all sports and games, upon the fine and applied arts, he would answer that the presence of such articles was of value to him precisely because they afforded information upon subjects with which he is not immediately concerned, and of which, therefore, he

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Vol. 26—Styrolene (in chemistry) to Tompkinsville (U.S.A.); 1,024 pages, 24 plates and maps.

Vol. 27—Tomsk to Vespers; 1,024 pages, 1 map.

Vol. 28—Vespucci (discoverer of America) to Zymotic Diseases; 1,024 pages, 8 plates and maps.

Vol. 29—Index of 500,000 entries.

knows very little. "I may not be conscious, at the moment, of a desire to know about any of these things; but I would not be without the *means of knowing*, if such is offered to me."

Were he asked to illustrate by examples the probable usefulness of the book from this general point of view, his difficulty would be to come to the end of them. He has but to recall a single evening's desultory conversation to remember a dozen

¹ English *history* is treated in an article (180,000 words), under this heading, and there are articles such as "English Literature" (57,000 words), "English Language" (18,000 words), "England, Church of" (18,000 words), "English Finance" (12,000 words), "English Law" (10,500 words).

places where the argument turned upon matters of fact as to which information was doubtful or entirely to seek. The subject may have been the tuning of the two drums¹ in an orchestra; or the various breeds of cattle² characteristic of different parts of the country; or the nature of the process known as mercerizing;³ or the new and more scientific game into which croquet⁴ has developed of recent years; or the degree to which Van Eyck may be said to have "invented" oil painting;⁵ or the first china⁶ known to have been made in Europe; or the dues charged by the Suez Canal Company;⁷ or the extent of China's suzerainty in Nepal;⁸ or the comparative value of natural and synthetic indigo;⁹ or the period of the Zimbabwe ruins¹⁰ in Rhodesia; or the two accounts of the Creation in Genesis, and the two versions of the Commandments in Exodus;¹¹ or the course of the Bagdad Railway;¹² or the comparative merits of the overhead, underground, and stud systems for electric tramways;¹³ or the oldest discovered handiwork of man;¹⁴ or the extent to which a stained-glass¹⁵ window should be glazier's work or painter's work. He may even have been faced again with one of those questions which must have been asked by the children of all ages, to be answered with diffidence by the most

learned—why the sky is blue,¹⁶ why the sea is salt,¹⁷ why the moisture in the atmosphere should collect and become visible in the form of clouds.

An advantage that goes without saying.

He reasonably argues that, at one time or another, any or all of these subjects, as they are interesting enough to occur in conversation, will seem worth further pursuit. It ought, at any rate, to be possible to find out about them, and he might well be at a loss to know where to turn for information in respect of a single one. If, then, there has developed, in the course of a century and a half, an encyclopædia in which the first authorities collaborate to afford answers to these, as to all other questions, the value of such a possession appears to him to be self-evident. It scarcely occurs to him to ask "When shall I use it?" And to attempt a catalogue of such occasions, to say that he will seek its information in connexion with this, that, or the other question, is, as he feels, to imply that he may not resort to it in other connexions, and thus to set up limits to the usefulness of a book which itself knows none. When, moreover, he comes into possession of the volumes themselves, he realizes to the full the truth of the statement that they

offer such matter for his reading as needs no other stimulus than its own intrinsic interest.

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It would be strange indeed if the new edition of the Encyclopædia Britannica did not recommend itself at once, and to a large public, as a desirable possession. It would be deplorable were its cost such as would limit to a few a resource calculated to appeal equally to all. Indeed, in undertaking the publication of the Encyclopædia Britannica, the press of the University of Cambridge regarded the sale of the new edition at a low price as a matter of the greatest importance, and in considering the wide appeal which the book is evidently making, the circumstance that it is cheap is one that can by no means be overlooked. Those whose applications have already been received have purchased the new edition at the cash price of 15s. 10d. a volume of nearly 1,000 pages, where the 9th edition was originally published at the rate of 30s. a volume of 850 pages. They have the option of paying the cash price, at an increase of but a few shillings, over a period of 4, 8, or 12 months, or of making monthly instalments of only 21s.

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Copies already in course of delivery.

This announcement opened with the statement that from the advance copies which were to be ready in January, deliveries were being made to the 8,000 subscribers whose applications have been received up to the last week of 1910. Of this preliminary impression, however, only 12,000 copies have been printed upon India paper. It will be seen, therefore, that the entire impression will be taken up within a short time of the publication of this magazine, and some delay must occur before further supplies are available. Those to whom it is a consideration of some importance that they should obtain copies of a new book as soon as it is out have thus every reason to make application without delay. Order form at the present low price, with prospectus and specimen pages, may be obtained by writing name and address below, tearing off this corner, and posting to

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Address

¹ The article **Drum** (vol. 8, 2,500 words)—one of the remarkable series (about 100) contributed by Miss Kathleen Schlesinger upon musical instruments—distinguishes the bass drum and side drums, instruments of indefinite sonorousness, from the orchestral drum, which is capable of producing sounds of definite musical pitch, and for which the reader is referred to **Kettledrum** (3,500 words, vol. 15). Here the history, compass, and tuning of the orchestral drum is fully discussed. Its purely rhythmical use is illustrated with many interesting examples, while for its more modern use the author quotes the solo for four kettledrums from Meyerbeer's 'Robert le Diable.' Berlioz, she points out, in his 'Grand Requiem,' used no less than eight pairs of drums all tuned to different notes.

² The article **Cattle** (6,000 words, vol. 5), by Professor Wallace, Professor of Agriculture at Edinburgh, describes the various breeds, their characteristics and distribution. Sixteen photographs are reproduced in illustration of this article.

³ **Mercerizing**, by Dr. Edmund Knecht, of Manchester (1,600 words, vol. 18), is one among the very important series of articles upon textile industries.

⁴ **Croquet** (3,500 words, vol. 7) describes the game as played according to the latest laws of the Croquet Association.

⁵ In addition to the article **Van Eyck** in volume 10, the article **Painting**, by Professor Baldwin Brown (55,000 words, vol. 20), contains a very complete discussion of the point.

⁶ In his authoritative article **Ceramics** (vol. 5, 80,000 words) Mr. William Burton devotes a section to the porcelain—of which specimens are extremely rare—made at Florence, in the laboratory of Francesco de Medici, between 1575 and 1585.

⁷ **Suez Canal** (vol. 26, 3,500 words).

⁸ The article **Nepal**, by Major-Gen. Wylie, formerly British Resident in Nepal (vol. 19,

6,500 words), describes the relations with China, by which country Nepal was subdued in 1792.

⁹ In the article **Indigo** (vol. 19, 2,000 words), Dr. Edmund Knecht compares natural with synthetic indigo, of which the manufacture is fully described.

¹⁰ The article **Zimbabwe** (vol. 28, 700 words) is by Dr. Randall McIver, the most recent investigator, who also contributes an archaeological section (800 words) to the article Rhodesia (vol. 23).

¹¹ The articles **Genesis** (vol. 11, 13,000 words), by Mr. Stanley Cook, and **Exodus** (vol. 10, 7,000 words), by Mr. J. F. Stenning, fully discuss these points.

¹² The index, under Bagdad railway, refers the reader to the full information given in the section "Railway Guarantees" in the article **Turkey** (vol. 27, 65,000 words), by Sir Vincent Caillard.

¹³ In **Tramways** (vol. 26, 12,000 words), Mr. Emil Garcke compares the "over-head," "open-conduit," "enclosed-conduit" or "stud" systems as regards both efficiency and cost.

¹⁴ The question of the oldest-known work of man is discussed in **Archæology** (vol. 2, 16,000 words) by Dr. C. H. Read, of the British Museum.

¹⁵ See **Stained Glass** (vol. 25, 10,500 words), by Mr. Lewis F. Day.

¹⁶ The colour of the sky is discussed by Lord Rayleigh in his article **Sky** (4,500 words, vol. 25).

¹⁷ Under "Sea, Salinity," the index refers to two articles in which the problem is discussed: **Ocean** (vol. 19, 31,000 words), by Dr. H. R. Mill and Professor Krümmel of Kiel, and **Geology**, section "Hydro-sphere," by Sir Archibald Geikie.

¹⁸ The part played by dust in the atmosphere is described in Dr. Aitken's article **Dust** (3,000 words, vol. 8), to which the index refers under "Cloud," as well as to the article **Cloud** itself.

SATURDAY, JANUARY 14, 1911.

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LITERATURE

Highways and Byways in Cambridge and Ely. By the Rev. Edward Conybeare. (Macmillan & Co.)

CAMBRIDGE AND CAMBRIDGESHIRE have been singularly fortunate in the literature they have recently provoked. Maitland in 'Township and Borough' makes Cambridge the typical mediæval town; J. W. Clark has done valuable work on the architecture of the University and the Abbey of Barnwell; Prof. McKenny Hughes and his wife have treated of the geology of the county in a most valuable little book; and now the Rev. Edward Conybeare has written, in the "Highways and Byways Series," a volume which, light and easily read as it is, deserves to rank with the best literature about the county.

Mr. Conybeare was for many years incumbent of the parish of Barrington in Cambridgeshire, and has long been a familiar figure in the University town. He was one of the first to realize the possibilities of the safety bicycle, and has explored every village in the county. He has written several books on the subject, including a history of Cambridgeshire; but the one before us—partly from the fact that it is one of a series of uneven merit, and partly from its extreme simplicity of style—might easily be passed over as an ordinary guide-book written to order, whereas it is actually a work of great antiquarian merit.

Cambridgeshire may easily be dismissed as one of the least attractive of the counties. The scenery in the southern portion is uninteresting; and north of Cambridge it is monotonous in the extreme. Towns are few and far between; seats of noblemen and gentlemen are rare. The roads go straight from point to point, and seem studiously to avoid the villages. Except on the borders of Essex, there are no hills, apart from the Gog Magogs, which soar to the height of 234 feet above sea-level, and tower over the town of Cambridge. But when Cambridgeshire is seen under the guidance of Mr. Conybeare, few parts of England are more fertile in historic association, or, as Mr. Griggs's illustrations show, afford the artist greater opportunities for making sketches of domestic or ecclesiastical buildings.

The book falls into two main sections, the first seven chapters dealing with the University and town of Cambridge, and the remaining thirteen with the County as approached by the roads which run in all directions from the capital. The author conducts his readers through the streets of Cambridge, turning aside to look into the different Colleges and University buildings, gossiping pleasantly, yet learnedly, all the time. Here he explains things which to a University man seem so simple, and to an outsider so inexplicable, such as the meaning of "a Fellow of a College," the method of conferring a degree, or the origin of College "colours." There he tells a racy bit of seventeenth-century College gossip, like the Corpus ghost story or the tale of the "marking" of the Fellows' attendance in chapel, as a protest against their slackness, by the Trinity undergraduates, and the awarding of a Bible as a prize to Bishop Perry in 1838. At last, after much pleasant discourse, he leads us to Stourbridge Common, and tells of its famous fair, which may be the prototype of Bunyan's "Vanity Fair"; and, as an example of its worldwide popularity, he mentions that here Sir Isaac Newton bought his three prisms for 3*l.*, which at that time could have been manufactured in France or Italy only.

We are now on the Newmarket road, ready for a "spin" eastward with Mr. Conybeare. In a few miles we are brought to contemplate the prehistoric defences of East Anglia, where fen and forest had failed to make the advance of an enemy impossible. These are the great "dykes," magnificent earthworks, extending for miles, once flanked by a deep ditch and topped by a palisade of timber. Who built them none can say, though their purpose is easy enough to divine, and we can admire the strategic sagacity of their primitive constructors. The Devil's Dyke is pierced by the Icknield Way, one of the oldest tracks in Britain, and Mr. Conybeare pauses to tell us of the fate of the brave but unhappy nation from which the name is popularly supposed to be derived. The district is, indeed, rich in Roman roads, which have been carefully

investigated by the Cambridge Antiquarian Society.

Pausing at Newmarket to relate how Charles II. of blessed memory recognized the merit of the heath, and established the first race meeting, our amiable guide takes us to Exning, a Suffolk town, which was the birthplace of Queen Ethelreda, and the capital of her sire, Anna, the pious king of East Anglia, and father of a veritable family of saints. But Mr. Conybeare is so well informed that when he enters upon Anglo-Saxon history we cannot allow him to detain us unduly, so let us hasten to Cheveley and hear how the Dukes of Rutland early in the last century bought the Corporation of Cambridge body and soul, and ruled them absolutely till 1832 from their country seat.

We then turn eastward and visit the borders of the fenland, with the fine churches of Swaffham Prior and Burwell, and so on to Reach, famous for its mediæval fair. With all his lore, Mr. Conybeare omits to tell us of the famous visit of the Vice-Chancellor, the Senior Proctor, and Mr. Beverley, Esquire Bedell of the University, which began with a sermon, and ended in the three dignitaries quarrelling till they fell into a slumber for which other causes than eloquence were responsible. Is it not written in the pages of Gunning?

It is the same throughout this delightful volume. We wander along the open highways, and turn aside, down a number of interesting byways, to villages full of objects worthy of attention. At Bassingbourn we find churchwardens' accounts from 1498 to 1534; at Orwell there stood down to the "seventies" the last maypole in England; at Shingay the Knights Hospitallers had their home; while Caxton, on the Old North Road, boasted a famous gibbet and many an inn, well filled in coaching days. Here, we are told, undergraduates of Cambridge, enterprising in 1745 as in the present year of grace, hired windows from which to view the passing of the Chevalier's army on the way to London, which, however, it was destined never to reach.

Towards the end of the volume the author takes us into the fenland north of Cambridge, and discourses pleasantly and with much erudition on the Monks of Ely, the drainage of the fens, and the splendid churches of the Marshland. When he has led us to Wisbech, and described King John's loss of army and treasure in the waters of the Well-stream, his precipitate ride to Newark, and his death on October 18th, 1216, Mr. Conybeare concludes his work with these words:—

"We bid good-bye to the County of Cambridge and the Isle of Ely feeling that no hue of dullness attaches to them, as is commonly supposed by the unappreciative crowd, but that rather the footprints of the past which abound within their borders give promise of a future that shall not be unworthy of what is gone before."

The Glenbervie Journals. Edited and arranged by Walter Sichel. (Constable & Co.)

THESE journals, it appears, were sold unclassified at the auction of the Sheffield and Gibbon documents. Mr. Walter Sichel is to be congratulated on their acquisition, though they are only two volumes out of what must have been a considerable series, and we share with him the hope that the remainder may yet be discovered. For, though their importance may not be very great, they undeniably provide entertainment.

Sylvester Douglas, Lord Glenbervie, our first Governor of the Cape, and first modern Commissioner of Woods and Forests, was just an honest placeman, who went from appointment to appointment. He married a daughter of Lord North, and it is clear from his diary that he accepted that piece of good fortune with reverential piety; she was always to him Lady Katherine or Lady Glenbervie. His artless jottings reveal him as a worthy, sensible man, with all the talents that in those days made for success; knowing everybody, and capable of appreciating wit, though in all probability he did not himself contribute much to the sparkle of conversation. Mr. Sichel appears to hold Glenbervie rather too cheaply on occasion. If he was something of a Polonius, it was only right to point out that his tendency to moralize at large was not so much peculiar to him as common to the age. A fling at his "accentless Greek" seems to miss its aim when we discover that he could sit down and read Plutarch in the original. Of how many elderly officials could that be said nowadays?

As an assiduous diner-out, Glenbervie gathered many interesting reminiscences. Thus a Mr. Williams told him that Pulteney, Lord Bath, was known to his young friends as "Waddling Will" from his rolling gait:—

"He says he used to come to White's in a morning and pick up five or six people to take home to dinner with him, and that if the party was to his mind, he would sit on till 11 o'clock at night. He had a great deal of wit, liked to tell over all the history of former politics, and was not impatient in answering questions."

On his own account, Glenbervie, who was a barrister before he took to politics, volunteers the information that his first brief was due to Cagliostro, whom he met at the house of some City acquaintances so far back as 1776—"a short, thick, stumpy figure with a florid complexion," whose impostures were obvious. Glenbervie was the recipient of confidences from that shifty Chancellor, Lord Loughborough, and summed up their value with much shrewdness:—

"As he set me down at my own house, he said, 'I hope you approve of the judge I have made—Brooke in the room of Wilson.' Brooke is a very honest man and a good lawyer, but I think Lord L.'s motives for

appointing him were not those, but of a nature consonant to his character and general conduct in cases of patronage, viz., to gain the reputation of professional propriety and approbation from strangers or indifferent persons. In short, to avoid the imputation of jobb, or partiality in legal appointments. This is a liberal and politic course, at least on the first blush of it. When more *approfondi* I doubt whether it is either."

The first of Glenbervie's journals ranges from October, 1793, to the close of the year. As Mr. Sichel remarks, it is kaleidoscopic, and therefore difficult to summarize. "Old Q" and the Prince of Wales shaking their heads over "Égalité" Orleans must have been edifying spectacles, and we learn later a fact or two about "Old Q's" meanness and disastrous will. Young Pitt, we are told, when living in Lincoln's Inn, set up a carriage and incurred other expenses considerably beyond his income because he found it impossible to live on the interest of the few thousand pounds he was master of, and therefore determined to encroach on his capital and trust to fortune. Mr. Sichel makes the none too felicitous comment that the story represents "the temperament of the future Premier in a much more reckless light than tradition reports it." On the contrary, the disorder of Pitt's private affairs was notorious, and pursued him to the grave. There is a racy description (to be received with caution) of the arrival of Queen Charlotte in England.

Glenbervie's second journal, which begins in April, 1811, and ends in February, 1815, acquires a certain unity through the frequent occurrence in it of the Princess of Wales and Madame de Staël. Lady Glenbervie was a lady-in-waiting to the Princess during her residence at Kensington Palace, and, though she and her husband were loyal backers, they were evidently aghast at various indiscretions. Princess Charlotte appears, just as she does in Lord Albemarle's reminiscences, as an outrageous tomboy. In his deliberate way, Glenbervie analyzes Madame de Staël almost as acutely as Byron did, though not so wittily; she "satiated" him, and he suspected that she would outstay her welcome to the town. But, if he succeeds with Madame de Staël, he fails with Talleyrand, setting down merely a string of stale anecdotes.

Mr. Sichel was justified, no doubt, in suppressing a good deal of Glenbervie's sententiousness, but on p. 214 it is difficult to make out if the two occasions on which Pitt shed tears in public were specified by him or not, though Dundas and Sir Walter Farquhar are given as authorities. The reminiscence might have been interesting.

The foot-notes are fairly adequate, though enough care has not been taken in correcting Glenbervie's blunders in proper names. Count von Rumford was not "Alexander," but Benjamin Thompson, and took his title, not, as Glenbervie supposes, from Essex—that is presumably from Romford—but from Rumford, now Concord, in Massachusetts. Madame de Staël's unacknowledged husband was

neither "Raucart" nor "Rocarte," but Rocca; and Lord Harrowby's heir was not Lord "Sandford," but Sandon. If Mr. Sichel had gone to a good biographical dictionary when mystified by Glenbervie's handwriting, he would have discovered that the title of Marshal de Noailles was Duc d'Ayen.

The Kingis Quair and the Quare of Jelusy. Edited, with Introduction, Notes, Appendix, and Glossary, by Prof. Alexander Lawson, D.D. (A. & C. Black.)

THE rebellion against James I. of Scotland which broke out in 1896 seemed to have subsided, although the intervention of a French ambassador and a variety of British auxiliaries did not wholly succeed in suppressing it. The leader of the revolt, Mr. J. T. T. Brown, while he was not fortunate enough to mobilize any force in the open field, was able to elude capture; and now his enterprise of scepticism, after slumbering for a decade, is revived. Mr. Brown has gained the appreciable advantage of a recruit in Prof. Lawson of St. Andrews. In this renewal of hostilities, it is true, the trumpet gives forth a rather uncertain sound: the Professor hesitates to decide. While in the end he thinks that the balance of evidence lies against King James's authorship of 'The Kingis Quair,' he begins with a full and careful biography of him, followed by a scrupulously fair résumé of the debates of M. Jusserand, Dr. A. H. Millar, Mr. T. F. Henderson, Prof. Hepburn Millar, and Mr. R. S. Rait with Mr. Brown. Prof. Gregory Smith's positive disclaimer of doubt is overlooked. We cannot understand why Prof. Hume Brown is to be called a convert, the passage cited being to the contrary. On the course of the argument as a whole Prof. Lawson speaks with all the frankness of a good-natured friend:—

"If regard is had merely to Mr. Brown's pleas and the answers made to them, it can scarcely be disputed that he has in the main the worst of the argument. Certainly he has not proved his case."

But, the Professor contends, "there are reasons of weight which Mr. Brown has overlooked"—reasons not of new positive external evidence, but of internal evidence from personal elements in the poem—and which compel the latest critic to conclude that "the verdict must be given, hesitatingly perhaps, yet given against tradition." He cannot reconcile the substance of the poem "with the history and experience of the young King of Scotland"; and on this score, while rejecting as inadequate the objections stated by Mr. Brown, he considers that his own subjective reasons turn the scale. This is a hard saying for the original champion of doubt, and, if we were to decide against James, we might well prefer to give Mr. Brown the credit of his case rather than to admit the *ex post facto* cogency of Prof. Lawson's general positions that the poem cannot be

the King's because there is no colour of royalty or a Court about it, because there are signs of an inferior rank, and because a didactic spirit and purpose may be discovered in it.

In the biographical section one or two points need clearing up. Prof. Lawson, who has, be it said, written a very creditable sketch of the life of James, says that James probably sailed before February 14th, 1406, the date of Sir David Fleming's death. The authority is Bower's 'Scotichronicon'; but Bower was copying from Wyntoun, and Wyntoun leaves no doubt that James's voyage did not begin until some time—"a quhyle fra this was done"—after Sir David's funeral. Besides, the Earl of Orkney (ultimately James's fellow-prisoner in the voyage) got safe conduct on March 15th, 1406, to pass into England. This writ, in the 'Rotuli Scotiæ,' ii. 177, taken along with Wyntoun's statement, dates the voyage almost with certainty in the second half of March, not February. Further, Prof. Lawson says that "on March 30th, 1406, there was no truce between Scotland and England." Now, apart from Walsingham's statement that there was truce *in terra* and Wyntoun's that there was "trewis baithe on se and lande," the writ in Rymer (referred to by Prof. Lawson, p. 124) of September 3rd, 1406, recognizes it, subject to an *ut dicitur*. Moreover, a later writ of October 6th, 1406, on the same matter, without any *ut dicitur* qualification, says that the seizure made by Joly, the shipman of Clay, and his company, was *contra formam treugarum inter R' et adversarium suum Scotie nuper initarum et firmatarum* ('Rot. Scot.,' ii. 180, with which compare ii. 177). The inference that the plenipotentiary powers for a truce *tam per terram quam per mare*, issued on February 7th, 1406, had been effectual, seems difficult to refute.

Time brings both patience and light. The interval since 1896 has steadied discussion, and given fresh elements for the critic to assimilate. The question is now very different from what it was; and, while the issue of authorship remains the same, it has become only one, and perhaps not the chief, of a number of problems of literary relationship. Undoubtedly, as Prof. Shick showed in 1891, the heaviest debt of 'The Kingis Quair' is to Lydgate's 'Temple of Glass,' dated perhaps *circa* 1403. Alongside, however, of 'The Kingis Quair' stands 'The Quare of Jelusy,' assigned by a scribe to the "makar" Auch[inleck], and therefore believed to date *circa* 1490. Certain cross-connexions also exist with 'Lancelot of the Laik.' Are the parallelisms of line, phrase, and phonology enough to establish Auch[inleck], author of the 'Jelusy,' as author also of the 'Lancelot'? Does the failure of equal parallelisms disprove a like claim upon 'The Kingis Quair,' which would, of course, depose King James?

Prof. Lawson lays down no dogma: he brings the poems into the ring to hop as they can. Yet his somewhat vacillating sympathy inclines towards

one author for the 'Quair,' 'Lancelot,' and 'Jelusy.' His observations and notes, however, indicate (1) a closer connexion between 'Lancelot' and 'Jelusy' than between them and the 'Quair'; (2) a series of sources of 'Jelusy' different from those of the 'Quair'; (3) a more direct bond between the 'Quair' and 'The Temple of Glass' than the other two pieces exhibit; and (4) a certain didacticness common to the 'Quair' and the 'Jelusy,' but more pronounced in the latter, which is admittedly a much inferior poem. Interesting and grave questions are thus ripening for judgment. Perhaps the discerning critic will suspend the complicated decision, awaiting the issue of Prof. Skeat's contention that 'The Kingis Quair' is an early poem, and that 'Lancelot' and the 'Jelusy' are by another and later poet—"as Prof. Skeat" (writes Prof. Lawson) "privately assures me he is able to prove." No doubt the first chapter of the proof is that contained in the last number of *The Scottish Historical Review*, claiming the 'Lancelot' for Auchinleck. The subsequent chapters are needed, and Mr. Brown will doubtless make himself heard in reply. It is a lively controversy. Editing from the Bodleian MS. which is the sole authority for both 'Quair' and 'Jelusy,' Prof. Lawson reproduces the texts with the errors and corrections verbatim, placing *en regard* Prof. Skeat's amended text of the 'Quair.' He is evidently unaware that the 'Jelusy' was reprinted by Mr. Brown, revised from the MS., in *The Scottish Antiquary* for 1897, with notes forestalling some standpoints now presented again.

As we have said, we are more impressed by the questions of textual and poetic comparison discussed by Prof. Lawson than by what may be termed the psychology of the poet of 'The Kingis Quair.' Historically there is an onus of disproof which the deniers of King James must sustain, not the less heavy because Prof. Hume Brown has pointed out the significant fact that James's household was "a veritable nest of royal singing birds." How far autobiography is to be expected from a poet in his feigning must be a test of criticism. The error of the poem about the prince's age remains Mr. Brown's strong point on that head. There are discrepancies in the scribal ascriptions and the statement of Major, who is the witness in chief, although the combination, despite the errors, proves a direct tradition at the dawn of the sixteenth century, which harmonizes with a more than kingly contemporary reputation for erudition and literature. Notwithstanding, 'The Kingis Quair' will fall if it is proved that the author wrote 'The Quare of Jelusy.' That is the question, and it may be equally wise, and respectful to the pleaders, not to consider a judgment until all sides have been heard. Lord Guthrie from the chair at the recent meeting of the Scottish Text Society countenanced the question of the royal authorship as ranking among historic doubts. The announcement that Prof.

Skeat is to inaugurate early this year the new series of the Society's publications by re-editing 'The Kingis Quair' is a pledge of battle. Perhaps rather it is the lifting of the challengers' gloves.

Louis XIV. and Madame de Maintenon.
By Charlotte, Lady Blennerhassett.
(George Allen & Sons.)

THIS historical study is a carefully "documented," fair-minded, and soberly written piece of work which may be of great use to the general reader. There are no discoveries or startlingly novel conclusions to attract the historical scholar; and there is, perhaps, rather an excessive amount of space devoted to theological and religious controversy. But an admirably impartial tone is maintained throughout, and the sympathy manifestly felt by the author for the subject of the book is seldom or never allowed to bias her judgment.

A carefully written Introduction supplies a survey and estimate of the various influences which have militated against the reputation of Madame de Maintenon—La Beaumelle's mutilations of her correspondence, not detected in their full extent till a century had elapsed, and the strongly biased views of her personality entertained by the picturesque Saint-Simon and the splenetic Duchess of Orleans. The conclusion, "that when everything which has ever been brought forward against this remarkable woman is weighed in the balance, an impartial judgment will decide in her favour," seems upon the whole to be warranted. Posterity's court of appeal may be said to have reversed the judgment of the eighteenth-century tribunal of first instance, from which Voltaire, in large measure at least, dissented.

Little definite information is available about young Françoise d'Aubigné's marriage to the graceless, good-hearted cripple Scarron; but it seems likely that the whole matter was arranged by Madame de Neuillan, who thought it a good way of getting rid of an irksome charge. Saint-Simon's "infamies of the early life of Madame Scarron" cannot be substantiated any more than the assertions of Elizabeth of Orleans that want of access to the King alone prevented her from opening his eyes to the real character of his friend. On the other hand, the fact that her own brother is called as a witness against her would have carried some weight, did we not know what kind of a person this ingrate was. It is certain both that the Scarron circle was far from saintly, and that the future reformer of Louis XIV. was no prude and possessed no slight personal attractions. Even at the last she was never precisely a *dévot*e, and for the greater part of her life loved lively society in the spirit of a true Frenchwoman. Personal pride rather than simple love of virtue kept her unspotted.

It may be recalled that Louis XIV. at first feared her as a *bel esprit*.

Simplicity rather than asceticism was Madame de Maintenon's ideal. She objected, in the case of religion, to "all novelties, be their merit ever so great," and was equally repelled by the austerities of Jansenism, the mysticism of Fénelon and his clique, and the subtle sophistries of the Jesuits. She appreciated the disturbing effects of controversy upon the balance of the soul. She agreed with the King in disliking convents, and in its early days her "Institut de Saint-Louis," better known as Saint-Cyr, was not carried on upon monastic lines. After all, this pillar of the Catholic faith was the granddaughter of Agrippa d'Aubigné. In the year of the Revocation of the Edict of Nantes Louis XIV., in answer to her request to him not to be inhuman to the Huguenots, but to win them over by mildness, was even moved to remind her of her antecedents: "I fear that your forbearance for Calvinism shows the remains of attachment to your old faith."

The author does not suggest that the King's privately married wife did not approve the persecuting Edict in itself, and shows how her attitude towards heretics subsequently hardened. But Madame de Maintenon was almost certainly not directly responsible for the measure itself, and, like most of the best Catholics, probably looked upon it as an unfortunate necessity. Though she was rightly credited with much influence in religious matters, the King, we know, more than once resisted. He was displeased at her relations with Fénelon in the period preceding his exile from Court, and at her objections to the Jesuits. At this time Madame de Maintenon even went so far as to commission her nominee to the see of Paris, Noailles, to request the Papal Nuncio not to call upon her. The King would not have it, and "no power whatever to do good" was left her. The Jesuits ultimately proved too strong for her, and in her opposition to the revival of Jansenism she was forced into acting with them. Though she was not consulted by Le Tellier as to the advisability of the suppression of Port Royal, her allusions to it are constrained, and, as Lady Blennerhassett points out, "nothing on her part indicates shame and horror" at the cruelties inflicted upon the poor nuns.

To estimate the exact extent and nature of Madame de Maintenon's political influence is an almost impossible task. Daguesseau attributed to the constant pressure of her influence the weakening of Louis's Gallicanism, as shown by the virtual withdrawal of the Declaration of 1682 a decade later. In 1698 the King's wife made an unsuccessful attempt to check the extravagance of the royal builder. She only made Louis angry; and Marly went on despite the distress of the people. All the uncrowned queen could do at this time was to moderate the master's displeasure with Racine, who had sent her a report he had drawn up on the condition of the rural population.

Madame de Maintenon has been made responsible by Saint-Simon and others for the King's sudden withdrawal from the camp in Flanders in the summer of 1693, a course which certainly reacted unfavourably upon the French campaign. But more probable reasons for his decision have been suggested.

We know that Madame de Maintenon was consulted on the question of the Spanish succession, and have direct evidence that she was opposed to the throwing-over of the final Partition Treaty in favour of the acceptance of Charles II.'s testament. A spectator says that she was challenged by Barbézieux "with such vehemence that she was obliged to call for help, and this touched the King's heart." But her shrewd previsions as to the instability of a Franco-Spanish alliance failed to prevail in the end; and it seems probable that such direct appeals to her for advice were exceptional. At any rate, we find the woman who was supposed to be so potent politically writing in a confidential letter about a year later:

"Those who attend Councils of State are bound to secrecy. It is a blessing for us all that the King's orders prevent me from revealing what I saw and what I heard. I am deeply depressed by present affairs and the thought of those which will have to be decided in the future. This single instance convinces me that I would die of grief had I to attend Councils. Monarchs are to be pitied, and men are wicked."

This is not the tone of one who, like the writer's correspondent, the Princesse des Ursins, regarded political intrigue as the single great occupation of life. That lady, for so many years the virtual ruler of Spain, seems to have counted upon some degree of indirect support from Madame de Maintenon, however, though she told Madame de Noailles that her belief was that the lady had taken no side at the time of her temporary disgrace, "as affairs of that sort are distasteful to her."

The elevation of Chamillart to the ministry was generally credited to Madame de Maintenon's influence, and she was also accused of bringing about his fall for personal motives. It undoubtedly was the case that she had intimate relations with the War Minister, for it came out that it was by her advice that Catinat's letters from Italy had been withheld from the King. According to Saint-Simon, a strong adherent of the future Regent, it was Madame de Maintenon's influence which ultimately prevailed over Louis's reluctance to entrust Orleans with a military command, and that to her he owed his dispatch to Spain in 1707. The reconciliation between the King and his nephew after the latter's disgrace was also brought about by the same personage, who moreover favoured the marriage of Orleans's daughter with the Duc de Berry, a younger son of the Dauphin.

It is unfortunate that most of Madame de Maintenon's letters to Villars, the

remnants of which, the Marshal's biographer asserts, "entitle her to the gratitude of France," should have perished. She seems to have given him valuable support during the negotiations with Prince Eugene in 1713, but her friendship for the great soldier did not blind her to the futility of encouraging his political aspirations.

Her correspondence with the Princesse des Ursins, who at one period was credited with wishing to take her place at Versailles, shows Madame de Maintenon in a somewhat different light. There was strong mutual appreciation between the religious ruler of France and the libertine *camerera-mayor* of the Court of Madrid. "I have contracted the habit of speaking to her as if she were my confessor," wrote the Princesse des Ursins, and added: "but the pleasure is infinitely greater." Not the least attractive part of Lady Blennerhassett's book is concerned with this able diplomatist, for so many years a power in Europe.

Many interesting pages are also concerned with Fénelon, whose nomination to the archiepiscopal see of Cambrai seems to have been largely due to the counsels of Madame de Maintenon. Her relations with him had for some time been friendly, till she became alarmed by the conduct of Madame Guyon. Fénelon probably has given us the best contemporary judgment upon the great lady who ultimately became estranged from him. When he refused to become her confessor, he told her frankly: "You are overfond of the esteem of good people, of their approbation, of the pleasure of showing your moderation in prosperity; you are proud of your inward worth, not of your station. Your idol is yourself, and you have not yet crucified it." This, and her own observation that she "detested things leading to nothing," are the most penetrating gleams we have of the inner self of Madame de Maintenon.

There seems to be some confusion where Madame de Montespan, at the age of twenty, is made to remark disapprovingly upon Mademoiselle de la Vallière's following Louis XIV. to Flanders in company with the Queen (p. 24). The observation appears to have been made in reality at a later date (Lair's 'La Vallière,' p. 199), when, strangely enough, the speaker had already virtually ousted poor Louise from the King's affections. In any case, Madame de Montespan herself was not deterred by the Queen's presence from accompanying her royal lover to the army in 1670. A wrong date is given for the accession of James II. in England on p. 92. Different years also seem to be assigned on successive pages for the death of Madame de Maintenon's worthless brother. It certainly appears strange to give, as one of the reasons which determined William III. not to protract the war, "the exhaustion of the treasures both of France and England" (p. 160).

We ought not to take leave of the book without a word of praise for the admirable reproduction of the interesting portraits it contains, as well as for the proof it affords that the art of binding is not yet extinct.

NEW NOVELS.

The House of Silence. By E. Everett-Green. (Hutchinson & Co.)

'THE HOUSE OF SILENCE' is written with the skill of the practised story-teller. The first page suggests a lurking mystery, and the love-story of the two chief characters is rapidly developed. Silence Desart has answered an advertisement for a secretary, and finds herself confronting a young man of great personal charm. It is insisted that this young man is a genius of the first order, and, although his behaviour would evoke much disapproval from real men and women, in the pages of this book it is skilfully made to appear merely in keeping with the opulence of his nature. Unfortunately for the secretary, the poet meets another woman, whom, almost by inadvertence, he marries. The result is cleverly contrived, and brings to a conclusion a highly exciting story.

The Strength of Evan Meredith. By R. Penley. (John Long.)

MR. PENLEY has evidently striven after a clear delineation of character and a display of motive, and has accomplished his desire praiseworthy, without ever weakening the grip of his story. The heroine is an Irish-woman, irresistible and of warm affections. Indeed, it is the strength of her affections that creates the motive of the drama. Her endeavour to reclaim her brother from drunkenness by compassing his marriage with her young friend is the cause of the one serious dissension between her adoring husband and herself. The distorted morality of her attempt rouses the latent strength of Evan Meredith to an effort of mastery over the wife who has hitherto mastered him. At present the author shows a pleasing lack of mere facility; but some injustice, we feel sure, is done to the manners and breeding of the Irish aristocracy in the dialogue. This, after all, is a trifling flaw in a wholesome and unflagging story.

La Robe de laine. By Henry Bordeaux. (Paris, Plon-Nourrit.)

WHILE recognizing the great talent of M. Henry Bordeaux, we have never been able to praise his books without making at the same time serious reservations by way of admission of obvious imperfection. In 'La Robe de laine,' for the first time, he strikes us as having produced a perfect work of art. The story is of the

simplest; the characters are not immortal; but a theme somewhat old-fashioned, and well-worn during the romantic period, is nevertheless handled with a mastery that compels respect. The descriptive passages afford an admirable framework to the painful tale.

BOOKS ON FRANCE.

THE title bestowed by Mr. C. F. Warwick on his *Napoleon and the End of the French Revolution* (Fisher Unwin) gives the impression that it is a book written on the lines of M. Vandal's 'Avénement de Bonaparte,' that is to say, an account of the transformation of the Revolutionary Government into an absolute dictatorship. It is nothing of the kind, being an ordinary biography of Napoleon, an outline of his life, from his birth at Ajaccio to his death at St. Helena. It is on the whole a good, straightforward narrative by a writer generally familiar with the period. Mr. Warwick, it appears, is an American, and in his Preface he tells us that this book is a sequel to his works on Mirabeau, Danton, and Robespierre.

The chief interest of the volume lies in the illustrations, which are from the "collection of engravings and etchings belonging to Mr. William J. Latta, of Philadelphia." We quite believe that some of them are "original sketches made by artists contemporary with Napoleon, and have never before been published," and Mr. Warwick deserves the thanks of the increasing number of amateurs in this country of Napoleonic iconography for publishing in England the volume containing them.

The biography loses much of its value owing to the carelessness with which it has been prepared for the press. An afternoon's revision of the proofs at the hands of any student of the period would have weeded them of the numerous blunders, of fact and of spelling, which may mislead the general reader and reduce the value of the book as an educational manual.

The author begins with a remarkable misstatement, that Napoleon in the course of his career, "with the exception of London, entered in triumph every capital of Europe." A reference to dates would alone have taught him that Charlotte Corday could not have been "granddaughter of the great Corneille," who was born 162 years before her. Josephine's maiden name was not "Detascher," but Tascher de la Pagerie. It is improbable that in Paris, after Marengo, "the air rang with cries of 'Vive le Consular Guard.'" The Constitution de l'An 8 (which is not designated by that title) was promulgated, not on December 5th, 1799, but on December 15th. It is misleading to describe the *Moniteur*, under the Consulate, as "a journal as influential in France as the London Times in England." It was not "the cynical Fouché" who said that the execution of the Duc d'Enghien "was worse than a crime, it was a blunder," but Boulay de la Meurthe. Cardinal Bonaparte was not the nephew, but the grand-nephew, of Napoleon. In October, 1805, Napoleon was not "in his thirty-fifth year, the eligible age for the presidency of the United States," but in his thirty-seventh year. Though Charles IV. of Spain deserves offensive epithets, the expression "a royal pimp" does not connote the quality of his dishonour. The "handsome coxcomb" with whom Queen Hortense "was flirting" was

not known as "the Duke de Flahaut." "At the close of 1810 the three per cent British Consols were quoted," not at 65, but at 67½.

Such mistakes are perhaps not of the highest importance, but they display a carelessness which an historical writer should train himself to avoid. In harmony with them are the numerous misspellings or misprints which disfigure the volume. Pichegru becomes "Pichegre," Aboukir "Abouker," Autun "Autum," Chambéry "Chamberry," and Hawkesbury "Hawkesberry." Las Cases is spelt consistently "Las Casas," and the boats in which Napoleon proposed to invade England are called "batteaux." The Southern town "Orgon" is presumably meant for Orange.

The style of the author is in places as careless as his spelling. Napoleon in his youth "journeyed to Brienne, which institution he entered." Occasionally we find American expressions, as when under the Directory "crowds of hoodlums followed and jeered" the lady who became Madame Tallien.

Mr. Laurence Jerrold, who seems to be an accomplished journalist, has reprinted in a volume a number of his articles, under the title of *The Real France* (John Lane). They are worthier of republication than are the great majority of such writings. But he knows so intimately some of the subjects which he treats that it is a pity that he did not make these magazine articles the foundation of a carefully composed study of certain phases of French life, instead of offering them to the general public in the rough shape in which, it is to be presumed, they originally appeared. He should recollect that easy writing makes hard reading. He should know that paragraphs which stretch over three or four pages, and single sentences containing 130 words, are a weariness to the eye and the brain. The author attaches so little importance to his work that he has neglected to furnish it with an index, which is essential to a volume swarming with names.

The title of the book is not well chosen. Instead of calling it 'The Real France,' it would have been more appropriate to entitle it 'The Artificial France.' For it deals almost entirely with a certain number of the inhabitants of Paris who live upon politics, play-acting, or play-writing, or who pursue more eccentric paths of literature.

The author's only two excursions to the provinces might similarly have been labelled 'The Abnormal France.' One of them was to Lourdes, which he describes from the anti-clerical point of view; the other to Courrières, which he visited when it was stricken by the most terrible explosion in the history of coal-mining, and he proved himself an intrepid journalist by descending the burning pit. His limited knowledge of the provinces is shown by his reducing the number of departments, in more than one passage, to 82, and by clothing the Préfets in gold-braided uniforms.

But with certain phases of Parisian life Mr. Jerrold is more at home than any foreign journalist with whose writings we are acquainted. We do not know if he is the Paris correspondent of any London newspaper; but his familiarity with contemporary French politics and politicians would fit him for such a post. His portraits of M. Clemenceau and M. Briand are excellent. In his account of them there are one or two passages which are misleading, owing perhaps rather to careless writing than to ignorance. Thus he says that "under M. Clemenceau's premiership M. Briand's...

hand was shaping disestablishment." This is a serious mistake, M. Briand having "shaped disestablishment" as reporter of the Commission on Separation early in 1905, soon after M. Rouvier became Prime Minister, the Separation Bill founded on his Report being passed into law nearly a year before M. Clemenceau formed his Ministry, the Sarrien Ministry having intervened. It is also misleading to speak of "Clemenceau.... draining the cup of political power and enjoying every benefit which political influence can give," before he "was kicked out of politics savagely" in 1893; for M. Clemenceau, in all his long career, never took office until 1906, and was only once a candidate for a political post, when in 1888 he tied for the Presidency of the Chamber with M. Méline, who obtained the place "au bénéfice de l'âge." Nor is it accurate to describe Mgr. Montagnini as Papal Nuncio, "semi-official" or otherwise. Mr. Jerrold's acquaintance with French politics seems to be limited to very recent years, or he would not have written, of M. Delcassé, "he did not get France into, but got her out of, the Fashoda morass," without some explanatory reference to his connexion with the dispatch of the Marchand mission. Generally, what the author has seen in the political world is set down in a manner which shows him to be capable of observing French affairs from the standpoint of intelligent Parisian journalism. But when he goes far from the boulevards he is out of his element, as when, describing the effects of disestablishment, he says, "Rome had read aright with some acuteness the new French national mood"—a proposition which, unfortunately for Rome, is completely inexact.

The last hundred pages of the book relate to literature and the stage, and they are well done, excepting the last section, headed 'Players,' which is scrappy. Particularly interesting are the chapters describing the rise and fall of "Les Jeunes," the literary coteries which arose in the last ten years of the nineteenth century, decadent, mystical, or anarchist, to which

"the first nights at the Français, the novels of Zola, Bourget, Marcel Prévost, Paul Hervieu, even Huysmans, Rostand's 'Cyrano,' and before them Daudet, and actually Maupassant, were.... as if they never had been. The 'Jeunes revues' existed for regenerating the world, and.... could not stop to notice transient phenomena. Each Jeune the moment he had an idea started a review," &c.

The author's appreciation of the French stage is optimistic in tone:—

"To-day is a fleeting, uncertain, and marvellously rich and vivid day. The present French stage is almost as varied and alive as its day."

And again:—

"French farce also has its place in to-day, and never has held a higher. The fun of to-day on the Paris stage is the funniest and the most intelligent which any stage has known for several generations. There is no more absurd superstition than that of the sadness of to-day, and no less meaning regret in Paris than that for the good old farce. If our day is no less amusing, as it is no less serious, than any other day, the present French stage is as adequate to its day as the drama has ever been."

The propositions here set forth, in not very clear language, are matters for discussion, and are not accepted by large numbers of Parisians who have their "trente ans de théâtre," and even more, behind them. But the very fact that a journalist familiar with the boulevards can write with such enthusiasm when the twentieth century is approaching its teens, shows that there is a reaction from the pessimism which reigned a dozen years ago.

As might be expected, the volume is free from the blunders in French nomenclature which are usual in the writings of English people who record their passing impressions of France. The only slip we have discovered is one which is often committed by imperfectly educated French journalists who are as incorrigible as British writers, in their manipulation of the particule "de." Here we have M. de Féraudy referred to as "de Féraudy," instead of "Féraudy" when his name is mentioned without the prefix. The author's pages are equally free from Gallicisms.

OUR LIBRARY TABLE.

The First Temptation of Saint Anthony. By Gustave Flaubert. A Translation into English by René Francis from the 1849-56 Manuscripts, edited by Louis Bertrand. (Duckworth & Co.)—The first form of 'La Tentation de St. Antoine,' of which this is a translation, is of the slightest value as a work of art compared with the final revision that Flaubert published. It is, however, of some value as a document, for it helps us to understand the workings and movements of the great artist's mind. No doubt its importance in this respect would have been treated adequately in what promised to be a highly interesting prefatory note by M. Louis Bertrand had not a number of pages been dropped out from his contribution, and pages from the preface by Sir Gaston Maspero substituted. This is the more disappointing as we have already had Sir Gaston's preface twice, once in English and once in French, and in neither language is it of any great consequence.

The translator's object has been, we imagine, to experiment in English prose. He has judged that the only language into which 'La Tentation' could be turned was that of the Authorized Version. As he is an accomplished virtuoso in words, his experiment interests us, and we should be glad to see more of his prose, either in an original composition or the translation of some important work.

The Romantic Movement in French Literature. Traced by a Series of Texts, selected and edited by H. F. Stewart and Arthur Tilley. (Cambridge University Press.)—The purpose which this book attempts to fulfil is described in the Preface: "The best way of understanding a cause is to let its supporters speak for themselves, and the object of this book is to provide such an opportunity." The method employed by the authors has been to select passages from the most eminent Romantic writers, giving their views on such subjects as 'The Influence of Foreign Literatures,' 'The Romantic Drama,' and 'The Decline of Romanticism.' The texts are preceded by "short introductory narratives," which are intended to "serve as a brief sketch of the movement in its bare outlines."

The extracts have been carefully and intelligently chosen, and the "brief sketch" is clear and strictly orthodox. We are, however, left wondering for what class of readers such a work is compiled. The contents are too ponderous and too lacking in novelty to attract the cultured amateur, and to the serious student all extracts made by other people are apt to be irritating. It is true that even serious students do not attempt to read every word of every book on their subject; but their selection cannot be made vicariously. They often learn more in the process of

searching for what they want than in the actual discovery, and hence all attempts, such as this of Messrs. Stewart and Tilley, to supply them with predigested literature, are likely to be failures. The book is without an index.

THE Abbé Dimnet in his former books showed some acquaintance with highly English sides of the world of letters, and is at present writing in *The Saturday Review*. We are, therefore, the less surprised at receiving from MM. Bend & Cie, of Paris, *Les Sœurs Brontë*, from his pen. The Abbé Dimnet is a man of courage, and in his earliest pages administers knockdown blows to the English male biographers of the Brontës, while he treats Mrs. Gaskell with French politeness. A paragraph on Mr. Birrell is worthy of that distinguished man's own pen. We do not dare to take sides between such combatants. The Abbé thinks that Mr. Birrell possesses a splendid "gaîté," which, however, "tourne vite à la gaminerie"; holding that literature should be kept in its place, "il est porté à parler de l'écrivain sans respect." Therefore the Abbé Dimnet pronounces Mr. Birrell's biography in the series of "Great Writers" to be "neither what truth, nor even his readers, required."

With the painstaking side of the present volume we shall not attempt on this occasion to deal; and content ourselves with pointing out the interest which the crude Protestantism of the Brontës possesses for the Catholic writer. He is scrupulously fair, even in face of much that would shock his trained nature were he not able to pass it by as merely childish; and sides with Charlotte Brontë in the Brussels scandal, where people of his creed had a case against their guest and helper. Even the condemnation of the moral teaching of 'Jane Eyre' by *The Quarterly Review* is quoted by the Abbé without approval, and censured as out of date. Like Mr. Birrell, our author has his playful asides, and, when forced to smile at some manifestations of Brontë Orange Protestantism, he says that it is difficult to find an example to compare with it unless drawn, "before the Oxford movement," from "Newman himself, the Newman of 1832."

Dodsley's Collection of Poetry: its Contents and Contributors. By William Prideaux Courtney. (Privately printed.)—This 'Chapter in the History of English Literature in the Eighteenth Century' was originally contributed by Mr. Courtney to *Notes and Queries*, and has been reprinted by him for private circulation in an edition consisting of seventy-five copies. The three volumes composing the first part of the 'Collection' were originally published by Robert Dodsley in 1748; in 1755, after he had entered into partnership with his brother James, a fourth volume was issued; and in 1758 the work was completed by two more volumes. The 'Collection' ran into several editions, those appearing after the death of Robert in 1764 bearing only the imprint of James, who survived till 1797. Mr. Courtney has taken as the basis of his work the edition of 1766, of which no copy is in the British Museum, although it is the commonest of all. After 1782 the publication of the work came to an end. A new taste in poetry was springing up, and the generation which had achieved its highest utterance in the poetry of Cowper was giving place to one which was prepared to welcome a new birth in the creations of Coleridge and Wordsworth.

Any one who looks through the 'Collection' at the present day will probably be

of the opinion of an anonymous writer in *The Gentleman's Magazine* who is quoted by Mr. Courtney. There is a terrible flatness in most of the poetry collected by Dodsley, and of the original pieces, apart from the reprints of Pope, Gray, and a few others, there is scarcely one which can be deemed of conspicuous merit. In those leisurely days every person in good society considered it an obligation to "woo the Muse," and the composition of occasional verse was the winter amusement of every country parsonage. Mr. Courtney has not only carefully annotated every poem in the collection, but has also added short biographies of the more obscure contributors. His full and intimate knowledge of the literary history of the eighteenth century has enabled him to throw considerable light on the lives of many worthy persons whose memory would otherwise have perished, and this neat and compact little volume cannot fail to be prized by all who appreciate the difficulties involved in that branch of research of which Mr. Courtney is an acknowledged master.

As a bibliographical detail it may be noted that the engraving on the title-pages of the various volumes, which Mr. Courtney describes as a "vignette of musicians," really represents Apollo surrounded by the nine Muses. A re-engraved copy of this little plate also does duty on the title-pages of the four volumes of Pearch's 'Collection' of 1770, and here it may be suggested that, if Mr. Courtney has the necessary leisure, he would do some service to literature by rendering to this miscellany, which in general merit equals, if it does not surpass, the earlier compilation, the same kind of office which he has so successfully bestowed upon Dodsley.

Recollections of a Scottish Novelist. By L. B. Walford. (Williams & Norgate.)—Mrs. Walford's 'Recollections' are no less vivacious and readable than we should expect from the author of 'Mr. Smith,' 'The Baby's Grandmother,' and those other novels which were deservedly popular in the latter half of the Victorian era. Mrs. Walford's father was John Colquhoun, author of 'The Moor and the Loch,' a keen sportsman and naturalist, and the greater part of her girlhood was spent in the Highlands, and especially in the Colquhoun country, among her father's people on the beautiful shores of Loch Long. It is a pleasant picture of a happy family life which she gives us, and the book is full of racy anecdotes of her relations, including her great-aunt Miss Catherine Sinclair, the author of 'Holiday House,' and of those distinguished people whom she met during the winters spent in Edinburgh—Carlyle, Prof. Blackie, Sir James Simpson the famous physician, and other luminaries of Edinburgh society in the fifties.

There is a delightful description of Sir James Simpson's breakfast parties, the only meal at which he ever received, or, as some said, "sat down." And he was not always there to receive his guests! People of many kinds and nationalities, complete strangers to one another, would be assembled, eating and drinking with mingled sensations of apprehension and disappointment. Then he would appear:—

"The very short, very broad, very great little figure, enveloped in its familiar sealskin coat, waddling across the pavement.....He has been travelling all night; he has come from London, from Paris, from St. Petersburg; it matters not from where—he makes nothing of it, has no intention of secluding himself, is delighted to see so many kind friends, and goes round the table with warm and cordial greetings."

Presently, after a meal made agreeable to everybody by the host's consummate tact and geniality, the guests are transformed into patients, and by the time each one has been submitted to a minute and exhaustive interview and dismissed, "the business of the day is only supposed to be beginning in the plain, undistinguished house in Queen Street, in which *chloroform* was first given and taken."

Every year the Colquhouns spent some weeks with Mrs. Colquhoun's parents, the Fuller Maitlands, at Park Place, Henley, and the account of this quiet Early Victorian household and its attitude towards the "children" is an amusing contrast to that of their Scotch relations.

Mrs. Walford's first, and, as some will always consider, her best, novel, the inimitable 'Mr. Smith,' was published in 1874, some few years after her marriage. Its success, as Mr. Blackwood foresaw, was immense, but amidst an admiration which was almost violent in its expression there were dissentient and disparaging voices. There had been a real Mr. Smith, dead, however, long before the book was written; but so lifelike was the characterization that many of Mrs. Walford's neighbours indignantly insisted that they had been made use of to figure in her pages. Most severe among critics, however, were the Fuller Maitland aunts: "They talked to each other, they wrote to each other; they shook their heads; they threw up their hands." Why should their niece have associated, even in imagination, with such very vulgar people? They were only won from this opinion by the expressed appreciation of Queen Victoria for the despised novel, a revulsion of feeling on their part which had its origin, certainly not in snobbishness, but "in the profound and ingrained reverence for Queen Victoria which was with them and others of their kind a species of religion."

THE import of *The Upper Garden*, by Robert de la Condamine (Methuen & Co.), is a little obscured by its excessive verbiage and occultness. "This is not a book about gardening," says the publisher's note, "but rather about everything that a garden means to the artist, the wanderer, the saint, and the student." Obviously this is a somewhat esoteric book. Its author, we should guess, is young, and he is certainly clever. Perhaps he had Pater in his mind when he wrote most of this long, rambling, and extravagant treatise. He writes with preciosity, and would probably regard himself as a symbolist. His work is full of antitheses and literary tricks. It is all, we should say, an enthusiastic, youthful exercise in words and thoughts. Human realities have not much concern here, nor do we ever feel that we are getting at close quarters with life. The language at times degenerates, by reason of its constraints and violence and tortuous ways, into something very like the ridiculous, and at other times offends one's taste. But we find sufficient thought and cleverness, and sufficient care for the niceties of English, to make us hopeful about the author's subsequent ventures.

THE INCORPORATED ASSOCIATION OF HEAD MASTERS.

THE twentieth annual general meeting of the Incorporated Association of Head Masters was held in the Guildhall on Tuesday and Wednesday last, and was attended by a large number of members.

After an official welcome by the Lord Mayor, the President, Mr. J. E. King

(Clifton), delivered his inaugural address. He deprecated the tendency of critics, in finding fault with English schools, to imply that all was for the best in the best of all possible educational worlds when once the Channel was crossed. If they looked at the discussions in French and German newspapers, they would find the same difficulties in the settlement of educational problems, and in the balancing of older and newer studies, as were experienced in this country. He did not wish to say that there were not faults and failings and deficiencies in English schools, but he suggested that other countries also thought they had grounds of complaint about their schools. He considered that the product of the sixth form of an English Secondary School would compare very favourably with the product of the corresponding form in a German Gymnasium or French Lycée. Further, the arrangements in an English school gave a boy more scope for the development of his own special bent.

The first item on the agenda, and the one which excited most interest, was the registration of teachers. The Rev. W. Madeley (Woodbridge) moved

"That the Council be empowered to proceed in conjunction with other professional associations, and independently of the Education (Administrative Provisions) Act of 1907, to the formation of a Teachers' Registration Council."

He said that it was three and a half years since the Act was passed which permitted the establishment of a Teachers' Registration Council, and the Board of Education had done nothing to carry out the intentions of the Act. Recapitulating the reasons given by the Board of Education for their inaction, he suggested that it must be a very fatiguing exercise for the officials to find out these varied excuses. Common humanity demanded that they should be relieved from the strain. It was obvious that the Board of Education did not mean to give them a Register, and it behoved them to make one for themselves.

Mr. Jenkyn Thomas (Hackney Downs) moved as an amendment

"That, in view of the fact that the one body of teachers which objected to the Teachers' Registration Council proposed by the Conference convened by the Federal Council in November, 1909, has now withdrawn its objection, this Association is of opinion that there is no justification for any further delay on the part of the Board of Education in establishing the Teachers' Registration Council contemplated by the Education (Administrative Provisions) Act, 1907."

He said that the resolution moved by Mr. Madeley was fifty years too late. Half a century ago there might have been a chance of such a Register being a success, but it would now fail, in the first place in the matter of finance, and in the second because it would have no driving power behind it. A Register must have the driving power of the Board of Education behind it, and he asked the Association to wait and see whether the Board of Education, now that the last excuse had been taken away from it, would carry out what was the intention, if not the instruction, of the last Education Act.

Dr. McClure (Mill Hill) suggested that the amendment be taken as the first resolution, and that a rider be also adopted urging the Council to make representations once more to the Board of Education on the matter and, if they failed to secure their object, to proceed to the formation of an independent Register. The President of the Board of Education was only a few months ago perfectly willing to grant a Registration Council if he was assured that there was

substantial unanimity in the teaching profession. Now that the association which, with deplorable bad taste and still more deplorable tactics, had marred the unanimity of the 1909 conference, had seen the error of its ways, it would be wise to give another and more august body the opportunity of repenting before it was too late.

Dr. McClure's suggestion was adopted. Mr. Jenkyn Thomas's amendment was passed unanimously, and the rider by a large majority.

Resolutions instructing the Council to consider the question of school certificates, and to resuscitate the Joint Committee on the Training of Teachers which was dissolved in December, 1902, were then passed; and the rest of the first session was spent in the discussion of private business.

On the second day, Mr. Cradock-Watson (Merchant Taylors, Great Crosby) read an admirable paper on 'Bible Teaching in Secondary Schools for Boys,' deprecating the timidity shown by so many schoolmasters with regard to the Old Testament, and advocating a bold use of the results of higher Biblical criticism. A general discussion followed, which showed a remarkable unanimity of opinion that the chief obstacle in the way of the improvement of Bible teaching was the unsatisfactory character of the papers on Scriptural knowledge set in public examinations.

Canon Swallow (Chigwell) opened a discussion on 'University Reforms as affecting Schools,' urging the importance, even for schools which sent only an occasional pupil to Oxford and Cambridge, of keeping in close touch with recent developments in those Universities. Mr. Shaw Jeffrey (Colchester) moved

"That in the opinion of this Association the present grouping of Colleges for the purposes of open scholarship examinations is unsatisfactory."

This was carried unanimously, as was also a further resolution

"That in view of recent developments in the teaching of the three chief modern languages, English, French, and German, some encouragement should be given to students by increasing the number of entrance scholarships in these branches of study."

It was pointed out that at Cambridge only 4 per cent of the Scholarship awards were allotted to modern languages, while at Oxford only one exhibition was given.

The customary votes of thanks terminated the proceedings.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE new Supplement to the 'Dictionary of National Biography,' which will be published early in 1912, is intended to commemorate all persons of adequate distinction who died after the death of Queen Victoria on January 22nd, 1901, and before January 1st, 1911. The following is the second part of the list of names which the Editor, Mr. Sidney Lee, has selected for notice out of the obituary records of the past ten years. The less important names will be dealt with briefly, and a few may on further inquiry be rejected as falling below the requisite level of interest.

The Editor will be happy to consider proposals of new names which seem to satisfy the necessary conditions of repute. When a new name is suggested, the dates of birth

and death should be given together with a very short statement of the main facts which appear to justify the claim to admission. Wherever possible, there should also be supplied a precise reference to an obituary notice or other source of authentic information.

All communications should be addressed to the Editor of the 'Dictionary of National Biography,' care of Messrs. Smith, Elder & Co., 15, Waterloo Place, S.W.

Caine, William Sproston (1842-1903), politician and temperance advocate.
Caird, Edward (1835-1908), Master of Balliol and philosopher.
Cairnes, William Eliot (1862-1902), military writer.
Calkin, John Baptiste (1827-1905), organist and composer.
Callow, William (1812-1908), water-colour artist.
Calthorpe, 6th Baron. See Gough-Calthorpe, Sir Augustus Cholmondeley.
Cambridge, 2nd Duke of. See George William Frederick Charles.
Campbell, Sir James Macnabb, K.C.I.E. (1847-1903), compiler of 'Bombay Gazetteer.'
Campbell, John (1840-1904), Canadian ethnologist.
Campbell, Lewis (1830-1908), classical scholar.
Campbell, William Howard (1859-1910), missionary and entomologist.
Campbell-Bannerman, Sir Henry, G.C.B. (1836-1908), Prime Minister.
Canning, Sir Samuel (1823-1908), pioneer of Atlantic cables.
Carey, Rosa Nouchette (d. 1909), novelist.
Caron, Sir Joseph Philippe René Adolphe, K.C.M.G. (1842-1908), Canadian statesman.
Carpenter, George (1859-1910), physician.
Carpenter, Robert (1830-1901), cricketer.
Carte, Richard D'Oyly (1844-1901), promoter of English opera.
Carter, Thomas Thellusson (1808-1901), Rector of Clewer and Tractarian.
Carver, Alfred James, D.D. (1826-1909), head master of Dulwich College.
Cassels, Walter Richard (1826-1907), author of 'Supernatural Religion.'
Cates, Arthur (1829-1901), architect.
Cavendish, Spencer Compton, 8th Duke of Devonshire, K.G. (1833-1908), statesman.
Cecil, Robert Arthur Talbot Gascoyne, 3rd Marquis of Salisbury (1830-1903), Prime Minister.
Chads, Sir Henry, K.C.B. (1819-1906), admiral.
Chalmers, James (1841-1901), missionary in New Guinea.
Chamberlain, Sir Crawford Trotter (1821-1902), general.
Chamberlain, Sir Neville Bowles, G.C.B. (1820-1902), field-marshal.
Chamier, Stephen Henry Edward, C.B. (1834-1910), lieutenant-general.
Chance, Sir James Timmins, 1st Bt. (1814-1902), Birmingham benefactor.
Channer, George Nicholas, V.C., C.B. (1843-1905), general.
Chapman, Edward John (1821-1904), mineralogist.
Charles, James (1851-1906), landscape artist.
Charley, Sir William Thomas (1833-1904), Common Serjeant of London.
Charteris, Archibald Hamilton, D.D. (1835-1908), Biblical critic.
Chase, Drummond Percy, D.D. (1821-1902), last Principal of St. Mary Hall, Oxford.
Chase, William St. Lucian, V.C., C.B. (1857-1908), lieutenant-colonel.
Chataway, James Vincent (1853-1901), New South Wales politician.
Chatterton, Hedges Eyre (1819-1910), Vice-Chancellor of Ireland.
Cheadle, Walter Butler (1835-1910), physician.
Cheetham, Samuel, D.D. (1827-1908), Archdeacon of Rochester, and writer on Church history.
Chelmsford, 2nd Baron. See Thesiger, Frederic Augustus.
Cheylesmore, 2nd Baron. See Eaton, William Meriton.
Chichele-Plowden, Sir Trevor John Chichele, K.C.S.I. (1849-1905), diplomatist.
Chichester, Robert Bruce, C.B. (1825-1902), major-general.
Chinnery-Haldane, James Robert Alexander (1842-1906), Bishop of Argyll and the Isles.
Clanwilliam, 4th Earl of. See Meade, Richard James.
Clark, John Willis (1833-1910), Registry of Cambridge University.
Clarke, Sir Andrew, G.C.M.G. (1824-1902), lieutenant-general R.E.

Clarke, Charles Baron, F.R.S. (1832-1906), botanist.
Clarke, Sir Marshal James, K.C.M.G. (1841-1909), South African administrator.
Clasper, John Hawks (1836-1908), racing-boat builder.
Clayden, Peter William (1827-1902), journalist and author.
Clerke, Agnes Mary (1843-1907), scientific writer.
Cleworth, Thomas Ebenezer (1854-1909), champion of Church schools.
Clifford, Frederick, K.C. (1828-1904), legal writer.
Clowes, Sir William Laird (1856-1905), naval writer.
Clunies-Ross, George (1842-1910), chief of the Cocos and Keeling Islands.
Clutton, Henry Hugh (1850-1909), surgeon.
Cobb, Gerard Francis (1838-1904), musical composer.
Cobbe, Frances Power (1822-1904), philanthropist and author.
Coghill, Mrs. Harry, "Annie L. Walker" (d. 1907), Canadian poet and novelist.
Coillard, François (1834-1904), missionary of the Zambesi region.
Coke, Thomas William, 2nd Earl of Leicester (1822-1909), agriculturist.
Coleridge, Mary Elizabeth (1861-1907), author.
Collett, Sir Henry (1836-1901), colonel and botanist.
Collingwood, Cuthbert (1826-1908), naturalist.
Collins, John Churton (1848-1908), man of letters.
Colnaghi, Martin Henry (1820-1908), picture dealer and collector.
Colomb, Sir John Charles Ready, K.C.M.G. (1838-1909), Imperialist.
Colton, Sir John, K.C.M.G. (1823-1902), Prime Minister of South Australia.
Colvile, Sir Henry Edward, K.C.M.G. (1852-1907), major-general.
Colville, Sir Charles John, G.C.V.O., 1st Viscount Colville of Culross (1818-1903), Court official.
Colvin, Sir Auckland (1838-1908), Anglo-Indian official.
Commerell, Sir John Edmund, G.C.B. (1829-1901), admiral of the fleet.
Common, Andrew Ainslie, F.R.S. (1841-1903), astronomer.
Compton, Lord Alwyne Frederick (1825-1906), Bishop of Ely.
Conder, Charles (1868-1909), artist.
Conder, Claude Reignier (1848-1910), Palestine explorer.
Connemara, 1st Baron. See Bourke, Robert.
Conquest, George (1837-1901), actor.
Cook, Sir Francis, 1st Bt. (1818-1901), art collector.
Cooper, Sir Alfred (1838-1908), surgeon.
Cooper, Sir Daniel, 1st Bt., G.C.M.G. (1821-1902), merchant and politician of New South Wales.
Cooper, Edward Herbert (1867-1910), novelist.
Cooper, James Davis (1823-1904), wood engraver.
Cooper, Thomas Sidney, R.A. (1803-1902), artist.
Cooper, Thompson (1834-1904), biographer.
Copeland, Ralph (1837-1905), astronomer.
Copingier, Walter Arthur (1847-1910), legal writer and bibliographer.
Coppin, George (1820-1906), actor and Australian politician.
Coppinger, Richard William, M.D. (d. 1910), Inspector-General R.N., naturalist and bacteriologist.
Corbet, Matthew Ridley, A.R.A. (1850-1902), painter.
Corbett, John (1817-1901), promoter of Worcestershire salt industry.
Corbould, Edward Henry (1816-1905), painter.
Corfield, William Henry (1843-1903), Professor of Hygiene.
Cornish, Charles John (1859-1906), naturalist.
Cornwell, James (1811-1902), writer of school-books.
Corry, Montagu William Lowry, 1st Baron Rowton (1838-1903), politician and philanthropist.
Cory, John (1828-1910), coalowner and shipowner; benefactor to Cardiff.
Cotton, Sir George (1843-1905), cotton spinner in Bombay and philanthropist.
Couch, Sir Richard (1817-1905), judge.
Couper, Sir George Ebenezer Wilson, 2nd Bt. (1824-1908), Anglo-Indian administrator.
Cousin, Mrs. Anne Ross, born Cundell (1824-1906), hymn-writer.
Coutts, Burdett. See Burdett-Coutts.
Cowell, Edward Byles (1826-1903), Professor of Sanskrit at Cambridge.
Cowie, William Garden, D.D. (1831-1902), Primate of New Zealand.
Cowper, Francis Thomas de Grey, 7th Earl Cowper, K.G. (1834-1905), Lord Lieutenant of Ireland.
Cox, Sir George William, 14th Bt. (1827-1902), historical writer.

Craig, Isa (pseud.). See Knox, Mrs. Isa.
 Craig, William James (1843-1906), editor of Shakespeare.
 Craigie, Mrs. Pearl Mary Teresa, "John Oliver Hobbes," born Richards (1867-1906), novelist.
 Cranbrook, 1st Earl of. See Gathorne-Hardy, Gathorne.
 Craven, Hawes (1837-1910), scene painter.
 Craven, Henry Thornton (1818-1905), dramatist.
 Crawford, Oswald, C.M.G. (1834-1909), author.
 Creagh, William (1828-1901), major-general.
 Cremer, Sir William Randal (1838-1908), peace advocate.
 Cripps, Wilfred Joseph (1841-1903), writer on English plate.
 Crocker, Henry Radcliffe (1845-1909), dermatologist.
 Croft, John (1833-1905), surgeon.
 Croke, Thomas William (1824-1902), Roman Catholic Archbishop of Cashel.
 Crossman, Sir William (1831-1901), major-general, R.E.
 Crowe, Eyre, A.R.A. (1824-1910), painter.
 Cubitt, William George, V.C. (1835-1903), colonel.
 Cullingworth, Charles James (1841-1908), gynaecologist.
 Cunningham, James Macnabb (1829-1905), surgeon-general.
 Cunningham, Daniel John, F.R.S. (1850-1909), Professor of Anatomy at Edinburgh.
 Currie, Sir Donald, G.C.M.G. (1825-1909), founder of the Castle steamship line.
 Currie, Mary, Lady, "Violet Fane," born Montgomerie-Lamb (d. 1905), novelist.
 Currie, Sir Philip Henry Wodehouse, 1st Baron Currie, G.C.B. (1834-1906), diplomatist.
 Cust, Robert Needham, LL.D. (1821-1909), Orientalist.
 Cutts, Edward Lewis (1823-1901), Church historian.
 Dale, Sir David, 1st Bt. (1829-1906), iron-master.
 Dallinger, William Henry, F.R.S. (1841-1909), Wesleyan minister and biologist.
 Dalziel, Edward (1817-1905), artist and wood engraver.
 Dalziel, George (1815-1902), wood engraver.
 Dalziel, Thomas (1813-1906), wood engraver.
 Daniel, Evan (1838-1904), writer on the Prayer Book.
 Danvers, Frederick Charles (1833-1906), writer on engineering.
 Darbyshire, Alfred (1839-1908), architect.
 Daubeney, Sir Henry Charles Barnston, G.C.B. (1810-1903), general.
 Davey, Horace, Baron Davey of Fernhurst (1834-1907), Lord of Appeal.
 Davidson, Andrew Bruce (1831-1902), Hebrew scholar.
 Davidson, John (1857-1909), poet.
 Davidson, John Thain, D.D. (1833-1904), Presbyterian minister.
 Davies, Charles Maurice, D.D. (1828-1910), author.
 Davies, Robert (d. 1905), Welsh benefactor.
 Davis, Charles Edward (d. 1902), of Bath, architect.
 Davitt, Michael (1846-1906), Irish politician.
 Dawson, George Mercer, C.M.G., F.R.S. (1849-1901), Canadian geologist.
 Dawson, John (1829-1903), trainer of racehorses.
 Day, Sir John Charles (1826-1908), judge.
 Day, Lewis Foreman (1845-1910), decorative artist.
 Day, William (1823-1908), jockey and trainer.
 Deacon, George Frederick (1843-1909), engineer.
 Deane, Sir James Parker (1812-1902), Vicar-General of Canterbury.
 De Coetlogon, Henry Watts Russell (1839-1908), colonel and diplomatist.
 De la Ramée, Louise, "Ouida" (1840-1908), novelist.
 De Montmorency, Raymond Harvey, 3rd Viscount Frankfort de Montmorency (1836-1902), major-general.
 Derby, 16th Earl of. See Stanley, Sir Frederick Arthur.
 Des Vœux, Sir [George] William, G.C.M.G. (1834-1909), Colonial governor.
 De Vere, Aubrey Thomas (1814-1902), poet and author.
 Devonshire, 8th Duke of. See Cavendish, Spencer Compton.
 De Winton, Sir Francis Walter, G.C.M.G. (1835-1901), major-general, R.A.
 De Worms, Henry, 1st Baron Pirbright (1840-1903), politician.
 Dibbs, Sir George Richard, K.C.M.G. (1834-1904), Prime Minister of New South Wales.
 Dickinson, Hercules Henry, D.D. (1828-1905), Dean of the Chapel Royal, Dublin.
 Dickinson, Lowes (1819-1908), "Christian Socialist" and portrait painter.

Dickson, Sir Collingwood, V.C., G.C.B. (1817-1904), general.
 Dickson, William Purdie (1823-1901), Professor of Divinity and translator.
 Dilke, Emilia Francis, Lady, born Strong (1840-1904), historian of French art.
 Dillon, Frank (1823-1909), water-colour artist.
 Dimock, Nathaniel (1825-1909), theologian.
 Dixie, Lady Florence, born Douglas (1857-1905), explorer and author.
 Dobell, Richard Reid (1837-1902), Canadian merchant and politician.
 Dods, Marcus, D.D. (1834-1909), Biblical scholar.
 Dolling, Robert William Radclyffe, "Father Dolling" (1852-1902), social reformer and divine.
 Donkin, Bryan (1835-1902), engineer.
 Donnelly, Sir John Fretcheville Dykes, K.C.B. (1834-1902), major-general R.E. and civil administrator.
 Donnet, Sir James John Louis, K.C.B. (1816-1905), Inspector-General of Hospitals and Fleets, R.N.
 Douglas, Sir Adyl (1815-1906), Prime Minister of Tasmania.
 Douglas-Pennant. See Pennant.
 Dowden, John (1840-1910), Bishop of Edinburgh.
 Dowie, John Alexander (1848-1907), religious preacher.
 Doyle, John Andrew (1844-1907), historian of North America.
 Dredge, James, C.M.G. (1840-1906), writer on engineering.
 Dreschfeld, Julius (d. 1907), physician and pathologist.
 Drew, Sir Thomas (1828-1910), architect.
 Drummond, Sir George Alexander, K.C.M.G. (1829-1910), Canadian banker and philanthropist.
 Drummond, William Henry (1854-1907), Canadian physician and poet.
 Drury-Lowe, Sir Drury Curzon, K.C.B. (1830-1908), lieutenant-general.
 Drysdale, Learmont (1866-1909), musical composer.
 Du Cane, Sir Edmund Frederick, K.C.B. (1830-1903), major-general; prison administrator.
 Duckett, Sir George Floyd, 3rd Bt. (1811-1902), archaeologist.
 Dudgeon, Robert Ellis (1820-1904), homœopathist.
 Duff, See Grant-Duff.
 Dufferin and Ava, 1st Marquis of. See Blackwood, Frederick Temple Hamilton-Temple.
 Duffey, Sir George Frederick (1843-1903), surgeon in Ireland.
 Duffy, Sir Charles Gavan, K.C.M.G. (1816-1903), Irish agitator and Colonial politician.
 Dunmore, 7th Earl of. See Murray, Charles Adolphus.
 Dunphie, Charles James (1829-1908), art critic.
 Dupré, August, F.R.S. (1835-1907), chemist.
 Duthie, James (1834-1908), missionary.
 Dutt, Romesh Chunder (1848-1909), Indian official and author.
 Dutton, Joseph Everett (1876-1905), specialist in sleeping sickness.
 Duveen, Sir Joseph (1844-1908), art dealer and benefactor.
 Earle, John (1824-1903), philologist.
 East, Sir Cecil James, K.C.B. (1837-1908), general.
 Eastlake, Charles Locke (1836-1906), Keeper of the National Gallery.
 Eaton, William Meriton, 2nd Baron Cheylesmore (1843-1902), mezzotint collector.
 Ebsworth, Joseph Woodfall (1824-1908), editor of ballads.
 Eddis, Eden Upton (1812-1901), portrait painter.
 Edouin, Willie (1841-1908), comedian.
 EDWARD VII. (1841-1910), King of Great Britain and Ireland and of the British Dominions beyond the Seas, Emperor of India.
 Edward of Saxe-Weimar, Prince [William Augustus], (1823-1902), field-marshal.
 Edwards, Henry Sutherland (1829-1906), journalist and author.
 Elgar, Francis, F.R.S. (1845-1909), naval architect.
 Eliot, Sir John, K.C.I.E., F.R.S. (1830-1908), meteorologist.
 Ellery, Robert Lewis John, C.M.G., F.R.S. (1827-1908), lieutenant-colonel and astronomer.
 Ellicott, Charles John (1819-1905), Bishop of Gloucester.
 Elliot, Sir George, K.C.B. (1812-1901), admiral.
 Elliot, Sir Henry George, G.C.B. (1817-1907), diplomatist.
 Ellis, Frederick Startridge (1831-1901), bookseller and author.
 Ellis, John Devonshire (1824-1906), steel manufacturer and shipbuilder.
 Elsmie, George Robert (1838-1909), Anglo-Indian civilian and author.

Elworthy, Frederic Thomas (d. 1907), Somerset antiquary and philologist.
 Emery, William (1825-1910), Archdeacon of Ely; founder of the Church Congress.
 Etheridge, Robert, F.R.S. (1819-1903), geologist.
 Euan-Smith, Sir Charles Bean, K.C.B. (1842-1910), diplomatist.
 Evans, Daniel Silvan, B.D. (1818-1903), Welsh scholar and lexicographer.
 Evans, Sir John, F.R.S. (1823-1908), archaeologist.
 Evans, Sebastian (1830-1909), artist and journalist.
 Everard, H. S. C. (d. 1909), writer on golf.
 Everett, Joseph David, F.R.S. (1831-1904), physicist.
 Everett, Sir William, K.C.M.G. (1844-1908), colonel.
 Ewart, Sir John Alexander, K.C.B. (1821-1904), general.
 Eyre, Edward John (1815-1901), Governor of Jamaica.

THE BOOK SALES OF 1910.

PART II.

EARLY in April another book, or rather pamphlet of 11 pages, of American interest sold for 13*l.* (unbound). This was the 'Surprising Account of the Captivity and Escape of Philip McDonald and Alexander McLeod of Virginia from the Chickemogga Indians,' printed at Keene, New Hampshire, in 1794, small 8vo. A few other notable works also appeared about the same time; for instance, Blake's 'Illustrations to the Book of Job,' comprising 21 proof plates, 1826, 4to, 12*l.* (original covers), and a set of the 22 parts (in 18) of 'Scenes from the Life of Nickleby Married,' with all the wrappers, 1840, 8vo, 16*l.* It is most unusual to find this in parts as issued. It often figures in the catalogues of Mr. W. T. Spencer, who has large numbers of works of the kind continually passing through his hands, though invariably in bound form. Shelley's 'St. Irvyne,' 1811, 8vo, realized 28*l.* (morocco extra) at the same sale; and Mr. Alfred Trapnell's library, sold on the 6th, contained many good books, e.g., Ackermann's 'History of the University of Cambridge,' 2 vols., 1815, 4to, 31*l.* (calf); the *editio princeps* of the 'Vitæ et Sententiæ' of Diogenes Laertius, printed by Jenson of Venice in 1475, folio, 18*l.* (oak boards); and a number of Horæ in manuscript and in print, Psalteria, and other service books, one of the most notable being Pigouchet's Book of Hours printed at Paris in 1493, small 4to, 58*l.* (old calf, the smaller cuts illuminated).

The libraries of Mr. S. Middleton of Dublin, and the Baroness von Colberg of Rome, with other properties, sold at Messrs. Sotheby's on the 13th and following day, contained a copy of Dionis Gray's 'Storehouse of Brevetie in Woorkes of Arithmetick,' 1577, 12mo, 5*l.* 5*s.* (original calf, stained); Shakespeare's Works and Poems, the first illustrated edition, 7 vols., 1709-10, 8vo, 13*l.* (original calf); and a small English Psalter printed in 1623, in an embroidered binding of silver and coloured threads said to be by the nuns of Little Gidding, though there does not appear to be authority for the statement that any work of this kind came from Nicholas Ferrar's establishment, 16*l.* 10*s.* The late Sir Seymour Haden's 'Études à l'Eau-forte,' consisting of 25 etchings on China paper, with the plate of Fulham in two states, and 5 culs-de-lampe, 1866, realized 173*l.* 5*s.*; and a little later in the month Gould's 'Birds of New Guinea,' 5 vols., 1875-88, fetched 39*l.* (half-morocco); the 'Birds of Great Britain,' 5 vols., 1873, 34*l.* (half-morocco); the Kelmscott edition of Chaucer's Works, 1896, folio, 60*l.* (white pigskin, metal clasps); Van Ysendyck's 'Specimens of Art connected with Archi-

ture in the Netherlands,' in 10 portfolios, 1880-89, 21l.; and Ackermann's 'Microcosm of London,' 3 vols., 1808-10, 4to, which had belonged to Lionel Brough, the well-known actor, 20l. (half-morocco, uncut).

On April 25th Messrs. Sotheby sold for 8,650l. the correspondence chiefly addressed to W. Blathwayt, Secretary of State and Commissioner for Trade and Plantations, concerning the American Colonies during the last quarter of the seventeenth century. It included, *inter alia*, the original draft of the grant made by Charles II. of the Province of Pennsylvania to William Penn, dated March 4th, 1681. At the same time a collection of 13 manuscripts and 35 maps of the North American Colonies, c. 1670-90, realized 690l., and an extensive collection of documents and pamphlets on the state of the North American and West Indian Colonies in the later years of William III., 300l. A lengthy description of the maps is contained in the annual volume of 'Book-Prices Current,' pp. 439 *et seq.* A few days later at Messrs. Hodgson's the first edition of the Complutensian Polyglot, as it is called, or Biblia Sacra Polyglotta of Cardinal Ximenez, the earliest of the four standard texts of the Septuagint Greek version, 6 vols., folio, 1514-17, fetched 59l. (calf, three leaves repaired)—the Amherst copy sold for 110l. (old calf) in December, 1908; Blake's 'Songs of Innocence,' 1789, with two coloured plates from 'Songs of Experience' (1794), an early copy before the numbering of the plates, 47l. (old russia); Gardiner's 'History of England,' 17 vols., 1863-1903, 24l. 10s. (original cloth); 'The Vicar of Wakefield,' the first or Salisbury edition, 2 vols., 1766, 8vo, 67l. (old calf); Keats's 'Lamia,' 1820, 8vo, 42l. (original boards, with label); the Second Folio of Shakespeare's Plays, 1632, 60l. (morocco extra, verses mounted, title and last leaf repaired); and Turner's 'Picturesque Views of England and Wales,' on largest paper, 2 vols., 1838, 25l. (morocco extra). It is interesting to know that a complete set of the *Proceedings* of the Royal Zoological Society of London with the Library Catalogue now stands at about 40l. (half-morocco, cloth, and 153 numbers). This set included the indexes from 1830 to 1900, and ran from the beginning in 1830 to 1909.

The remainder of April was productive of very little. Two black-letter proclamations of Cromwell prohibiting horse-racing sold for 5l. and 13l. respectively; Colonna's 'Hypnerotomachia Poliphili,' 1499, folio, from the Sardou library, 28l. 10s. (morocco); and a special copy of the 'Eikon Basilike,' 1648, for 51l. This had formerly been the property of Charles II., and bore the following inscription in his handwriting: "A mon Cousin Le Comte de la Gardée, Charles R.A. la Haye ce 10me de May, 1649." It belonged to the well-known edition specially printed for gifts to friends of Charles II. during his exile at the Hague, and was bound in the usual black morocco with crown and monogram and death's-head beneath.

The month of May witnessed the sale of the libraries of the late Mr. Montagu Guest of the Albany, Marion Crawford the novelist, Mr. Joseph Thompson of Wilmslow, Cheshire, and the late Prof. A. J. Butler, as well as a further portion of Mr. J.W. Ford's library, and several miscellaneous collections. Mr. Guest's library was useful rather than valuable, as also was that of Mr. Marion Crawford; indeed, it is not until we come to Mr. Thompson's collection that we find anything specially noticeable. In this was an extensive series of works relating to the Brownists, which, however, did not realize very much. Crealock's 'Deer-Stalking in the

Highlands of Scotland,' 1892, 4to, fetched 14l. 15s. (original cloth); Dresser's 'Birds of Europe,' 8 vols., 1871-81, 36l. (uncut); Elliot's 'Monograph of the Phasianidae,' 2 vols. in 6 parts, 1870-72, 47l.; a fine series of Gould's ornithological works, 370l.; Gray's 'Genera of Birds,' 3 vols., 1849, 13l. 15s. (half-morocco); another copy of the Kelmscott Chaucer, 1896, folio, 45l. (as issued); Lord Lilford's 'Birds of the British Islands,' 7 vols., 1885-1897, 8vo, 47l. (half-morocco); and Nash's 'Mansions of England,' the 4 series, 1839-49, 30l. (in portfolios). The original issue of Alken's 'National Sports of Great Britain,' 1821, folio, sold for 52l. (half-calf) on May 25th, and a series of original editions of Mr. Hardy's novels fetched varying amounts, of which the highest were 17l. 15s. for 'Desperate Remedies,' 3 vols., 1871, and 5l. 12s. 6d. for 'Far from the Madding Crowd,' 2 vols., 1874, both being in cloth as published. About the same time Heath's 'Military Costume of the British Cavalry,' 16 coloured plates, 1820, folio, brought 66l. (original boards with label), and the Nuremberg Chronicle, 1493, folio, with the blank leaves and the 'De Sarmacia,' 40l. (calf gilt, title in facsimile).

The further portion of Mr. Ford's library was catalogued in 1,239 lots, and realized 3,160l. This very fine collection of an all-round character included 'Jane Eyre,' 3 vols., Smith & Elder, 1847, 28l. (original cloth); 'Wuthering Heights,' 3 vols., 1847, 48l. (original cloth); the 'Dictionary of National Biography,' 67 vols., 1885-1904, 25l. 10s. (cloth); Dugdale's 'History of Embanking and Drayning,' with the 5 scarce leaves following the preface, "To the Reader," 1662, folio, 41l. (morocco, gilt edges, by Roger Payne); Fuller's 'Worthies of England,' 1662, folio, 110l. (old russia, also by Roger Payne, with one of his characteristic memoranda inserted); Manning and Bray's 'History of Surrey,' 3 vols., 1804-14, 20l. (russia extra); 'Les Œuvres de Molière,' par M. Bret, 6 vols., 1773, 8vo, 38l. (old French morocco extra); Repton's 'Landscape Gardening,' 1816, royal 4to, 10l. 15s. (russia extra); and White's 'Natural History of Selborne,' 1789, 4to, 20l. (morocco super-extra). There were no exceptionally rare and valuable books in this portion of Mr. Ford's library, but every one was good of its kind. Its chief feature consisted of volumes of voyages and travels, many of them from the Beckford Library, and some containing MS. notes by the builder of Fonthill.

On June 2nd eight lithographic plates (title missing) from Thackeray's Ballet Mythologique, 'Flore et Zephyr,' 1836, in sunk mounts, fetched 37l., and a day later Mr. Elliot Stock's library was sold. This consisted mainly of old English literature, such as the first edition of Burton's 'Anatomy of Melancholy,' 1621, 4to, 37l. (morocco extra), and Milton's 'Poems,' 1645, 8vo, 21l. 10s. (portrait missing, original sheep). There was also a fine set of works by the sisters Brontë, bound in oak boards made from a beam out of the old Chapter Coffee-House where Charlotte stayed during her first visit to London. This set realized 55l. On June 6th Messrs. Christie sold a copy of Smith's 'British Mezzotint Portraits,' 4 vols., 1878-84, interleaved and annotated by the late Mr. Alfred Whitman, for the large sum of 430l. 10s. This was an exceptionally important work, as a large number of undescribed "states" were catalogued.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Cheyne (T. K.), The Two Religions of Israel, with a Re-examination of the Prophetic Narratives and Utterances, 12/6 net.
Muir (Rev. William), Our Grand Old Bible, 3/6 net.
The story of the Authorized Version told for the Tercentenary Celebration.
Wiener (Harold M.), The Origin of the Pentateuch, 1/6 net.

Law.

- Jones (Charles), The Solicitor's Clerk, Part II., 2/6 net.
Embraces magisterial and criminal law, licensing, bankruptcy accounts, bookkeeping, trust accounts, &c. Fifth edition, revised and enlarged.
Piggott (Sir Francis), Extradition: a Treatise on the Law relating to Fugitive Offenders, 45/ net.
Strachan (Walter), A Digest of the Law of Trust Accounts, chiefly in relation to Lifeowner and Remainderman, 15/ net.

Fine Art and Archaeology.

- Barrington (Mrs. Russell), Essays on the Purpose of Art: Past and Present Creeds of English Painters, 12/6 net.
Fairbanks (Arthur), A Handbook of Greek Religion.
Contains 76 illustrations.
Hill (George Francis), Catalogue of the Greek Coins of Phœnicia, 35/
Contains 1 map, a table of the Phœnician alphabet, and 45 plates.
Jameson (Frederick), Art's Enigma, 6/ net.
With 8 illustrations.
Naville (Édouard), The Eleventh-Dynasty Temple at Deir el-Bahari, Part II.
Thirtieth memoir of the Egypt Exploration Fund, with numerous illustrations, and architectural description by Somers Clarke.
Palestine Exploration Fund, Quarterly Statement, January, 2/6

Poetry and Drama.

- Burch (Irene Constance), The Plucking of the Lily, and other Poems, 3/ net.
Dramatic Author's Companion, by a Theatrical Manager's Reader, 2/6 net.
With an introduction by Arthur Bouchier.
Lauvière (Émile), Repetition and Parallelism in Tennyson, 2/6 net.
Martin (Eva M.), The Brahman's Wisdom, 1/6 net.
Translated from Friedrich Rückert.
Mask, January, 15/ annually.
Shelley, Poems published in 1820, 3/6
Edited, with introduction and notes, by A. M. D. Hughes.
Suhrawardy (Hasan Shahid), Faded Leaves.
A small collection of short poems.

Music.

- Mee (John H.), The Oldest Music Room in Europe, a Record of Eighteenth-Century Enterprise at Oxford, 10/6 net.
With 26 full-page illustrations.

Bibliography.

- Columbia District Public Library, Annual Report, 1909-10.

Philosophy.

- Bergson (Henri), Matter and Memory, 10/6 net.
Translated by Nancy M. Paul and W. Scott Palmer from the fifth edition.
Prolegomena to Theism.

History and Biography.

- Addams (Jane), Twenty Years at Hull-House, with Autobiographical Notes, 10/6 net.
An account of an early Social Settlement at Chicago, with many illustrations by Norah Hamilton.
Calendar of Inquisitions Post Mortem and other Analogous Documents preserved in the Public Record Office: Vol. VI. Edward II., 15/
Haggard (Lieut.-Col. Andrew C. P.), Sidelights on the Court of France, 1/ net.
New edition.
Historical Society, Transactions, Vol. IV.
Mathieson (William Law), The Awakening of Scotland, a History from 1747 to 1797, 10/6 net.
Memorials of the Counties of England: Old Leicestershire, edited by Alice Dryden; Old Lincolnshire, edited by E. Mansel Sympson, 15/ net each.
Both illustrated.
Moors (H. J.), With Stevenson in Samoa, 5/ net.
With 43 illustrations from photographs, letters, &c.

Geography and Travel.

Bell (Gertrude Lowthian), *Amurath to Amurath*, 16/ net.

A book of Oriental travel and research, partly reprinted from various sources, with numerous illustrations.

Butcher (E. L.), *Egypt as We Knew It*, 5/ net. With 15 illustrations.

Fighting Fox, *Three Years on a Cruiser in the East Indies*, 5/ net.

An enlarged edition of the Log of H.M.S. Fox, with an introduction by E. Hallam Moorhouse.

Flitch (J. E. Crawford), *Mediterranean Moods: Foot-notes of Travel in the Islands of Mallorca, Menorca, Ibiza, and Sardinia*, 12/6 net.

With a frontispiece in colour, 32 illustrations in black and white, and maps.

Italy and Sicily, 10/ net.

One of Macmillan's Guides, with 19 maps and 36 plans. Sixth edition.

Mackinder (H. J.), *India: Eight Lectures*, 1/ net. Prepared for the Visual Instruction Committee of the Colonial Office, with special book for lecturers.

Martinez (Albert B.) and Lewandowski (Maurice), *The Argentine in the Twentieth Century*, 12/6 net.

With a preface by M. Émile Levasseur, and an introduction by the late C. Pellegrini. Translated by Bernard Miall from the French of the third edition, revised and brought up to date.

Palestine and Syria, 5/ net.

One of Macmillan's Guides, with 13 maps and 6 plans. Fifth edition.

Storm van 's Gravesande, *The Rise of British Guiana*, 2 vols.

Compiled from his dispatches, by C. A. Harris and J. A. J. de Villiers for the Hakluyt Society.

Wright (Irene A.), *Cuba*, 10/6 net. Impressions of Cuba gathered during ten years' interrupted residence, with many illustrations.

Sports and Pastimes.

Jane (Fred. T.), *All the World's Airships (Acroplanes and Dirigibles)*, *Flying Annual*, 1910-11, 21/ net.

Education.

Harvard University Catalogue, 1910-11.

Horne (H. H.), *Idealism in Education*, 5/6 net.

Folk-Lore and Anthropology.

Gypsy Lore Society, *Journal*, October, 1910, 5/

Philology.

Classical Quarterly, January, 3/ net.

Madan (A. C.), *Living Speech in Central and South Africa*, 6/ net.

An essay introductory to the Bantu family of languages.

Tacitus, *Historiarum Libri*, 4/

With introduction and notes by C. D. Fisher.

Webster's New International Dictionary of the English Language, 53/6 net.

Revised in all departments, including also a Gazetteer and other appendixes, edited by W. T. Harris and F. Sturges Allen.

School-Books.

Blumenthal (Clara), *A Selection of English Proverbs with their German Equivalents*, 1/ net.

Gibson (George A.) and Pinkerton (P.), *Elements of Analytical Geometry*, 7/6

The book contains many diagrams.

Historical Atlas, 1/6 net.

Forty-four maps and plans, with historical notes, a chronological table of national history, and index to place-names.

Science.

Bombay Anthropological Society, *Journal*, Vol. VIII. No. 7.

Busk (H. G.), *What will the Weather Be? the Amateur Forecaster's Vade Mecum*, 6d. net.

Butler (G. M.), *Pocket Handbook of Blowpipe Analysis*, 3/ net.

Church (I. P.), *Mechanics of Internal Work*, 6/6 net.

Clarke (W. Bruce), *Handbook of the Surgery of the Kidneys*, 10/6 net.

One of the Oxford Medical Publications.

Cornish (Vaughan), *Waves of the Sea and other Water Waves*, 10/ net.

With 50 photographs by the author.

Despard (L. L.), *Text-Book of Massage*, 10/6 net.

Another of the Oxford Medical Publications.

Lewis (Harry R.), *Poultry Laboratory Guide*, 3/ net.

A manual for the study of practical poultry-keeping, with 24 illustrations.

Mosley (Charles), *The Oak, its Natural History, Antiquity, and Folk-lore*, 5/ net.

With 8 illustrations by the author.

Roberts (S. S.), *Track Formulæ and Tables*, 12/6 net.

Sanitary Record Year-Book and Diary for 1911, 2/6 net.

Schmeitzner (I. R.), *Clarification of Sewage*, 6/ net.

Scottish Arboricultural Society Transactions, January, 3/

Stonham (Charles), *The Birds of the British Islands*, Part XVII., 7/6 net.

With many illustrations by Lilian M. Medland. For notices of Part XVI. see *Athen.*, Aug. 20, 1910, p. 213.

Wyllie (John), *Meningitis, Sinus Thrombosis, and Abscess of the Brain*, 6/6 net.

Fiction.

Bickford (Elizabeth), *Frampton's Deception*, 6/ net.

Short Stories from South Africa, with poems by Julia E. Bray.

Bindloss (Harold), *Hawtreys Deputy*, 6/ The action takes place in Canada.

Diary of my Honeymoon, by Lady X, 6/ Presents the tragedy of a degrading marriage ending in freedom.

Drummond (Hamilton), *The Justice of the King*, 6/

The story is laid in the reign of Louis XI., and other historical characters dealt with include Charles the Dauphin, Commynes, and Villon.

Gould (Nat), *A Great Coup*, 1/ net.

A racing story.

Harding (D. C. F.), *The Great Experiment*, 2/6 net.

A story told in a series of letters found after the heroine's mysterious death.

Hartley (Percy J.), *The Hand of Diane*, 6/ A romance of the Loire.

Herbertson (Jessie Leckie), *Young Life*, 6/

A study of love and temptation, and the claims of young life on elders.

Mackenzie (Compton), *The Passionate Elopement*, 6/

An eighteenth-century fantasy.

Marsh (Richard), *Ada Vernham, Actress*, 1/ net. New edition.

Ramsey (Olivia), *The Other Wife*, 6/

Touches upon the difficulties of marriage between a Roman Catholic gentleman and a lady of another faith.

Reade (Charles), *A Good Fight*, 2/6 net.

The original version of 'The Cloister and the Hearth,' with an introduction by Andrew Lang, in the Oxford Library of Prose and Poetry.

Tolstoy (Count Leo), *Anna Karenin*, 2/6 net.

New edition.

Wells (H. G.), *The New Machiavelli*, 6/

The hero in some respects resembles M. Briand, both starting their careers as Socialists.

Wrench (Mrs. Stanley), *A Priestess of Humanity*, 6/

Deals with an attachment between a writer and a street girl.

Wyllarde (Dolf), *The Riding Master*, 6/

A story of love complications and a deceitful adventuress in a sporting setting.

General Literature.

Aflalo (F. G.), *Regilding the Crescent*, 10/6 net.

A short account of the outlook in Turkey, with 24 illustrations from photographs, and a map.

Alexander (Louis C.), *Echoes of Whistler*.

A series of essays inspired by the example of Whistler.

Crofton (H. A.), *How to Trace a Pedigree*, 2/ net.

Household Administration: its Place in the Higher Education of Women, 5/ net.

Edited by Alice Ravenhill and Catherine J. Schiff.

I Wonder: Essays for the Young People, by the Writer of 'Confessio Medici,' 3/6 net.

The essays deal with Matter, Nature, Self, Pain, Death, and Beauty.

Johnson (late Edmund C.), *Annuities to the Blind*, 3/6 net.

An account of charities assisting the blind. Fourth edition, corrected to 1910.

Meredith's Works: Miscellaneous Prose, 10/6 net.

M'Laurin (John P.), *Self-Education in Gesture for Public Speaking*, 1/ net.

Pater (Walter), *Essays from 'The Guardian'*, 7/6 net.

New edition.

Redgrove (H. Stanley), *Alchemy, Ancient and Modern*, 4/6 net.

A brief account of the alchemistic doctrines, and their relations to mysticism on the one hand, and to recent discoveries in physical

science on the other, with some particulars regarding the lives and teachings of the most noted alchemists. The book contains 16 full-page illustrations.

Turkey, British Chamber of Commerce, *Quarterly Trade Journal*, No. 12, 1910.

Willing's Press Guide, 1911. 1/

Almanacs and Calendars.

Artists' Almanac for 1911, 6d.

Bodleian Library Staff-Kalendar and Supplement to the Staff-Kalendar, 1911.

Chesterton Calendar, compiled from the Writings of 'G. K. C.,' both in Verse and Prose, with a Section apart for the Moveable Feasts, 5/ net.

Pamphlets.

Facts against Vaccination, 3d.

A reply to the pamphlet 'Facts about Smallpox and Vaccination.'

*FOREIGN.**Theology.*

Scriptores Æthiopici: Series II. Vol. VI. *Annales Regum Iyasu II. et Iyo'as*, text, ed. I. Guidi, 14m. 40.

Scriptores Syri: Series II. Vol. CI. *Dionysius bar Salibi in Apocalypsim, Actus, et Epistulas Catholicas*, trans. I. Sedlacek, 4m.

Fine Art.

Reymond (M.), *Le Bernin*, 3fr. 50.

In the series *Les Maîtres de l'Art*.

Scheglmann (Sylvia), *Versuch einer Entwicklungsgeschichte der Deckenmalerei in Italien*, 4m.

With 6 plates. Vol. 80 of *Kunstgeschichte des Auslandes*.

Schweinfurth (P.), *Ueber den Begriff des Malerischen in der Plastik*, 3m. 50.

Studien zur Deutschen Kunstgeschichte: Vol. 131, *Nicolaus Gerhaert von Leiden, ein niederländischer Plastiker des 15. Jahrhunderts*, by Dr. A. R. Maier, 20 plates, 6m.; Vol. 132, *Das Kartenspiel der kgl. Staats- und Altertümer-Sammlung in Stuttgart*, by M. Geisberg, 49 plates, 16m.; Vol. 133, *Die gotische Kölner Plastik*, by F. Lübbecke, 44 plates, 12m.

Poetry and Drama.

Brizeux (A.), *Œuvres*: Vol. I. *Marie, Telen Arvor, Furnez Breiz*, 3fr.; illustrated, 3fr. 50.

The edition is to be in 4 vols., edited by Auguste Dorchain.

Heckscher (S.), *König Karl der Erste: ein geschichtliches Trauerspiel in fünf Aufzügen*.

History and Biography.

Picard (E.) et Paulier (V.), *Mémoires et Journaux du Général Decaen*: Vol. II., 1800-3, 7fr. 50.

Revue historique, Janvier-Février, 6m.

Science.

Morselli (E.), *Antropologia generale: L'Uomo secondo la Teoria dell' Evoluzione*, Parts 61-72, 6 lire.

General Literature.

Normand (J.), *Les Jours vécus: Souvenirs d'un Parisien de Paris*, 3fr. 50.

Calendars.

Taschenbuch des Bücherfreundes, 1911, and Jahrbuch für Bücher-Kunde, dritter Jahrgang. Edited by G. A. E. Bogeng.

Pamphlets.

Loewenthal (E.), *System des naturalistischen Transscendentalismus*.

*** All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

'ON FREEDOM' is the title given by Mr. G. Locker Lampson, M.P., to a work dealing with the freedom of the will which Messrs. Smith & Elder will publish at the end of this month. Though the subject is generally treated in a highly technical manner, the author has made it his particular business to explain it in as fresh and untechnical a way as possible, so that the general reader may be able to pursue it rapidly and with comparative ease.

THE same firm will have ready in about a fortnight 'French Railways,' illustrated by many photographs, in which Lord Monkswell offers a succinct account of the various railway systems in France, their organization, running capacity, and engine types, based on a personal acquaintance with men and machinery.

MESSRS. CHATTO & WINDUS'S announcements for the spring include: 'Men and Things of my Time,' by the Marquis de Castellane, translated by Mr. A. Teixeira de Mattos, and illustrated with portraits; 'London Clubs: their History and Treasures,' by Mr. Ralph Nevill, with illustrations; 'Wordsworthshire,' by Mr. Eric Robertson, illustrated by Mr. Arthur Tucker; 'The Bargain Book,' by Mr. C. E. Jerningham and Mr. Lewis Bettany; and 'The Favourites of Louis XIV.,' by Le Petit Homme Rouge.

THE following novels are in the same publishers' spring list: 'Mothers and Fathers,' by Mrs. Maxwell Armfield (Constance Smedley); 'A Woman on the Threshold,' by Maude Little; 'Fenella,' by H. Longan Stuart; 'Billy,' by Paul Methven; and 'The Casement: a Diversion,' by Frank Swinnerton.

The *Scottish Historical Review* for January opens with Sir James Balfour Paul's description of Edinburgh in 1544 under Hertford's invasion. Mr. Andrew Lang begins re-editing 'The True Loyalist,' a very rare collection of Jacobite songs. Mr. H. W. Meikle traces the adventures of two Glasgow merchants, named Sword, in the French Revolution. Sir Herbert Maxwell continues translating the *Lanercost Chronicle*. Dr. James Wilson edits, and Sir Arch. Lawrie comments on, a deed from Cîteaux by the Abbot of Cupar in 1219. Dr. Joseph Anderson writes on Mr. Curle's elaborate book on the Roman outpost on the Tweed. Prof. W. P. Ker chooses his side about the Border ballads, which are otherwise under the fire of Mr. Lang and Col. Elliot.

AMONG the papers in *Chambers's Journal* for February are 'Rob Roy and the Maclarens,' by Mr. Frederick Watson, a son of "Ian Maclaren"; 'The King's Champion,' by Mr. Julian Strange; 'A Great American Hotel,' by Mr. Day Allen Willey; 'An Old House in London,' by Mr. J. R. Evans; 'The Real Canada,' by Mr. Norman Murray; and 'A Floating Public School,' which is a description of the Liverpool training ship Conway.

'IMPATIENT GRISELDA,' a new novel by Laurence North, author of 'Syrinx,' will be published at an early date by Mr. Martin Secker.

THE copy of Stow's 'Survey of London' included in the library of the late Rev. J. H. Dent, to be sold by Messrs. Hodgson at the end of the month, is of particular interest. It is the poet Gray's own copy of the 1720 edition, and bears his autograph as well as a number of marginal notes, mostly architectural or antiquarian in his beautiful handwriting.

The acquisition, "at the expense of the Publick," of "Montague House" for the Museum is mentioned at some length, while in another place Gray notes the danger from fire which so nearly caused the destruction of the Cottonian Library. The two volumes have been carefully preserved, and are well bound by Clarke & Bedford.

OTHER items are a first edition of Walton's 'Lives' bearing a presentation inscription to his sister in his autograph; a small edition of 'Telemachus,' with the autograph of Pope; a complete set of Nichols's 'Leicester,' presented by the author to J. Tailby, who assisted him in the work; incunabula from the German and Italian presses; and two fine Horæ on vellum. There are in addition a few very rare seventeenth-century tracts relating to the early development of Virginia and other American Colonies.

THE catalogue also includes a presentation copy of Tennyson's works, inscribed by the poet "C. Euan Smith from Tennyson, June 24th—86." Under this inscription is a note signed "H. T.," evidently due to the present Lord Tennyson, which runs:—

"In Memoriam Lionel Tennyson Fili, mariti, fratris carissimi, Forma, mente, morum simplicitate, Laudem inter æquales mature adepti, Famam quoque in republica, si vita suffecisset, sine dubio adepturi."

The date and place of Lionel Tennyson's death follow.

THE fifth annual meeting of the Historical Association was held at University College, London, on Friday and Saturday in last week. On Friday evening an address was given by Prof. Sadler on 'The Value of Historical Studies to Students and Administrators of English Education,' after which a dinner and conversazione took place.

ON Saturday morning there was an interesting discussion on the place that should be taken by historical teaching in various types of schools, and the method of setting examination papers in history. It was agreed that in every school of sufficient size there should be at any rate one teacher specially qualified to supervise the history teaching, and that the history lessons should only be entrusted to those who were competent and interested in such work. It was also agreed that all school-leaving, matriculation, and professional entrance examinations should include as a compulsory subject the outlines of British history.

A NEW volume of essays by R. L. Stevenson is to be published by Messrs. Chatto. This volume, entitled 'Lay Morals and other Essays,' is composed almost entirely of work which has not hitherto been generally available outside the "Edinburgh" and "Pentland" editions.

'WEBSTER'S NEW INTERNATIONAL DICTIONARY' is now being published by Messrs. Bell. This edition is not merely an enlargement and correction of the old 'Inter-

national,' but rather a rebuilding of the old on a larger and more imposing scale. The 'New International' contains 400 more pages than the old, and some 2,000 extra illustrations, yet all the matter will still be contained in one compact volume.

THE first number of a weekly literary review will be published in the spring by Messrs. Maunsel of Dublin.

THE ENGLISH GOETHE SOCIETY has formed a Reading Circle for members, and Goethe's 'Italienische Reise' has been chosen as the first book for study. Sir James Yoxall is lecturing to the Society next Thursday evening on 'Goethe back from Italy.' Later it is proposed to read 'Egmont.'

THE programme of University Extension lectures for the coming term has just been issued by the University of London. It includes an unusually interesting series of courses on various branches of history, literature, economics, architecture, and science, which will be held at a large number of metropolitan and suburban centres. Mr. Wicksteed will lecture on the 'Purgatorio' in the University buildings, South Kensington; whilst in the City Mr. Travis Mills will deal with modern history, Mr. W. H. Hudson with ancient literature, Mr. Alfred Milnes with economics, &c. Courses on the history and architecture of London will be delivered at different centres, and a series of lecture-demonstrations in historic buildings has been arranged for Saturday afternoons fortnightly. Full particulars may be obtained on application to the University.

THE death in his 60th year is announced from Heidelberg of Prof. Heinrich Welzhofer. A pupil of Giesebrecht, he was early obliged by ill-health to give up his academic career, and he devoted himself to historical investigations. Among his most important works are 'Untersuchungen über die deutsche Kaiserchronik,' 'Allgemeine Geschichte des Altertums,' and 'Thukydides und sein Geschichtswerk.'

THE number of students at the German Universities has risen to 54,822, an increase of over 2,400 since the winter session of the preceding year. The chief increase is to be found in the Prussian Universities. The number of women students has grown from 211 to 2,418 in the five years that have elapsed since the Prussian Universities were thrown open to them.

AMONG recent Parliamentary Papers of interest we note: Argentine Emigration Handbook (post free 2½d.); Royal Commission on the Church of England and other Religious Bodies in Wales and Monmouthshire, Vol. II., Evidence (post free 4s. 8d.); and Teaching of English in Secondary Schools, Circular 753 (post free 2½d.).

NEXT week we shall pay special attention to Educational Literature and School-books.

SCIENCE

Overland to India. By Sven Hedin.
2 vols. (Macmillan & Co.)

ABOUT a year ago Dr. Sven Hedin published an admirable account of his wanderings and adventures in Tibet during 1906 and 1907 (*Athen.*, Jan. 15, 1910). To reach that country he had the choice of many routes, but characteristically selected the least easy, and in some respects the most disagreeable; partly to avoid the beaten track, and partly to visit the Persian deserts and see wherein they resembled those of Chinese Turkestan, with which he is well acquainted; but mainly, perhaps, impelled by curiosity, the sacred fire of the explorer, regarding "the ancient, desolate, and effete Persia." So in October, 1905, finding himself in Constantinople, he embarked for Batum on the *Svatoi Nikolai*, a rickety boat with much cargo and few passengers. Heavy weather was experienced, and the port was reached at midnight at the height of the storm, the difficulties of landing being enhanced by a general strike of labourers.

"However, under cover of the darkness, a couple of bold dock-labourers ventured, in consideration of high pay, to take charge of our luggage and guide us to the nearest hotel, a regular den of thieves, full of rogues and vagabonds. If they were detected as strike-breakers, they would be mercilessly shot down, our porters assured us, and we subsequently found that their statement was not exaggerated."

Delayed at Batum, Dr. Hedin got a passage on a cargo vessel to Trebizond, whence his overland journey began on November 13th. It lay through Erzerum, skirted Mount Ararat to Etchmiadzin and Nakichevan (the grave of Noah), and thence by Tabriz and Kasvin to Teheran, where the first part of his journey ended. The second part took him to Nasratabad in Seistan; the third to Quetta, where he may be said to have reached India. These divisions of the journey will be convenient in examining the record, and, moreover, they are suggested by geographical considerations.

The first part was in many respects the most agreeable, and for that reason the best known; and, though the author considers that his journey proper began at Teheran, he devotes fifteen chapters (162 pages) to the description of this section of his route. Among the points of interest were the upper waters and tributaries of the Frat-su or Euphrates, and a ridge from which rivers flowed to the Black Sea, the Persian Gulf, and the Caspian. Near this lies Erzerum, commercially decadent because its traffic is taken away by the Caucasian railway, but still strategically important: it has forty thousand inhabitants, of whom ten

thousand are Armenians, who suffer from many disabilities. Dr. Hedin was here kindly received by the Kaimakam of the district and other officials; indeed, wherever he went his tact and good humour, combined with great pertinacity, secured him the aid of which he often stood in need. This hospitality was repeated at Bayazid, famous in the wars, for the Russians have captured the place no fewer than four times, and have as often restored it to the Turks. Of Ararat, which is quite near, the author says:—

"Ararat, or, more correctly, Airarat, 'the plain of the Aryans,' is the name given from time immemorial to the high land on the middle course of the Araxes, and when it is stated in the first book of Moses, chapter viii. and verse 4, that Noah's ark rested on Ararat, this high land is really meant, and the name has been in Europe improperly transferred to the mountain.... Ever since 1827 Ararat has been the meeting-point of three empires,—Russia, Turkey, and Persia,—but so that the peak itself stands in Russian territory. Here one can stand with the left foot in Russia and the right in Turkey, and plant one's staff on Persian ground."

At Nakichevan Dr. Hedin found a compatriot in the commandant, from whom he learnt many particulars of the atrocities; and pursuing his way, he arrived about the middle of December, 1905, at Teheran, where he became the guest of Mr. and Mrs. Grant Duff. Whilst there he was received by the Shah in a château an hour's journey distant, and thus records his impressions:—

"There stood the unfortunate, pale and worn, prematurely aged shadow of a despot, clad in a very simple black costume, without the least decoration, and with the usual black *kullah* on his head; but he smiled affably, gave me his soft, limp hand, spoke to me in the Tatar tongue, and inquired into my experiences on the way from Trebizond and my plans for the future, and bade me not to forget to send him my next narrative of travel, in which he would be glad to see his portrait inserted."

At Teheran camels and the accessories of Oriental travelling were procured, and on January, 1st, 1906, Dr. Hedin set forth for Seistan, with intent to discover as much as possible about the Dashti-Kavir and Dasht i-Lut, names indicating salt swamp and desert land. He crossed the former twice, and relates its dangers in vivid language; in fact, his descriptions, though hampered by the use of a foreign language, are always good, some of his similes being specially apt. For example, his camels on the march, the head of one being tied to the tail of another, and the animals led in sections by a man, remind him of "tugs drawing a line of barges after them"; and when they sink in the Kavir, their legs "bore into the soft ground like pins into a cushion."

The system of irrigation by *kanat* or *karez*, that is, underground channels with a fall less than that of the surface, is explained; and, indeed, the story of a repulsive country, in which drinkable water is a luxury, and vermin abound, is

told at great length by the author with the cheery assumption that his readers are as interested as himself. So, seated on his camel, notebook in hand, he marches on till the second stage of his journey is completed on April 9th at Nasratabad, the plague-stricken capital of Seistan. Here

"Six Englishmen, without ladies, were staying in Seistan, and with them I spent nine memorable days. Englishmen have a knack of making themselves at home in whatever part of the world their lot may cast them, and even here in this wretched Nasratabad they lived much as in London. They did not come unshaved to luncheon in the great saloon, and at dinner they appeared in spruce attire, with starched shirts, dinner jackets, and patent leather shoes.... We were in high spirits; and it was difficult to believe that all the while the angel of death was roaming about in search of his hapless victims."

Dr. Hedin stayed nine days at Nasratabad, and then set forth on his final stage to Quetta, reaching Nushki, where he got the railway, exactly six months after leaving Trebizond.

"Turkish Armenia, Persia, Seistan, and Baluchistan lay behind me, and now only India and Kashmir separated me from Tibet.... Next morning [May 14] I bade farewell to my honest Baluchis, who had served me so well and faithfully, put Riza [his servant] in an ordinary compartment, and took my seat in one of a better class. How strange to hear again the steam whistle of the engine after half a year of the immense solitude of the desert!"

On May 20th, 1906, he took train to Simla, where his plans for the expedition to Tibet were matured.

Such, in short, was the overland journey to India, but the two volumes in which it is recorded contain a vast deal more than is above indicated. There are many digressions, some of which will not appeal to the general reader, whose interest is chiefly confined to the tale of travel; but many of them will command the attention of geographers and experts, who, not without reason, may complain that the story is overlong. To mention a few, there are notes about Marco Polo's travels, about the Euphrates, Mesopotamia, and Nineveh, chapters on travels in the Kavir, on the march of Alexander the Great, on post-glacial climatic changes in Persia, on the distribution of deserts, and on the plague. All these are matters of interest and some of importance; of the latter none yields to the records of the author's views on the deserts or plains of Persia and his comparisons with the greater ones of China.

In the transliteration of Persian words it is a pity, so far as the English edition is concerned, that the system used in India is not closely followed, though every allowance must be made in the present case. The result, however, is likely to be mispronunciation by readers, for most of them, after all, a small matter. The use of the word "Hindu" for "Indian" has a curious effect; thus (vol. ii. p. 250 and elsewhere) "the Hindu doctor, Abbas Ali Khan," is in itself a

contradiction, for the name is manifestly Musalman, and not Hindu.

These are minor matters, and we prefer to conclude with the unqualified praise the illustrations deserve, especially the reproductions of the author's pencil drawings. Those of camels' heads, and various types of men, women, and children, are of great merit, and add value to the book, which, if overlong, is both attractive and valuable.

RESEARCH NOTES.

THE luminosity of tubes containing a trace of the rare gas neon, to which attention was called in these Notes for last month (*Athenæum*, Dec. 24), seems likely before long to have a practical application. M. Georges Claude, the well-known electrical engineer, finding himself with relatively large quantities of neon at his disposal as a by-product from the commercial manufacture of liquid air, has worked out a system of artificial lighting by its means. He finds that he can obtain a brilliant light from tubes 6 metres long by the expenditure of about 64 watt per candle-power, which, with the energy required by the self-induction coil necessary for regulating the light, comes out at about 80 watt per candle-power in all. This compares very favourably in point of expense with any other system of lighting, while the longer the tube, the less is the expense. An exhibition has lately been given at the Grand Palais in Paris, which was perfectly lighted with neon tubes no less than 36 metres long, the light from which seems to have behaved in an entirely satisfactory way, and to have neither falsified natural colours nor rendered ghastly the complexions of those present, after the manner of mercury-vapour lamps and other lights lacking red rays. The current number of the *Revue Générale des Sciences*, from which this account is taken, does not state the degree of exhaustion of these tubes; but as Prof. Collie's experiments, described last month, show that neon can be made luminous at atmospheric pressure, the practical difficulty of exhausting tubes of this length may be avoided.

A communication from M. Claude appears in the *Compte Rendu* of the Académie des Sciences for last month, in which he deals with the theoretical side of the matter, and gives figures fully bearing out the conclusions of M. Bouty as to the exceptional weakness of "la cohésion diélectrique" of neon, as compared with that of any other gas. Neither M. Claude nor the learned professor at the Sorbonne, however, suggests any reason for this weakness, or, in other words, for the higher conductivity of neon over helium and its kinsmen in the "inert" group. Subject to this, it would seem as if a method of lighting interiors, and especially the interiors of large buildings, by long lines of light concealed behind cornices—the nearest approach to sunlight yet achieved—were within sight at last.

In a recent number of the *Physikalische Zeitschrift* Prof. R. W. Wood (of Baltimore) describes an interesting experiment made by him with ultra-violet light. Arguing from the analogy of radium, he thought that the ultra-violet parts of the spectrum ought to make luminous the surrounding atmosphere in the same manner as do those of radium emanation or niton. He accordingly produced rays of very short wave-length by means of aluminium electrodes behind a

metal screen so arranged as to cut off all external and direct light. When the surrounding air was freed from dust and smoke, he found that no luminescence was visible to the naked eye; but a photograph taken with a camera equipped with a quartz objective showed that it was the seat of an intense emission of rays capable of influencing a sensitized plate, and completely absorbable by glass. This emission is so violent that a fairly strong air-blast has no effect upon it; and it is not affected by the magnetic field. It can also be produced when nitrogen is substituted for atmospheric air; but the presence of free oxygen puts an instant stop to it, although whether the gas prevents its formation or merely absorbs it cannot yet be determined. The whole subject of the light produced by the electric spark evidently requires renewed investigation.

In the *Philosophical Magazine* for this month is a paper by Mr. A. S. Russell and Mr. F. Soddy dealing with the Gamma rays from thorium D and actinium. This is the completion of the account of work previously done by them upon the like rays of other members of the radio-active family of elements, including uranium X and radium C. They find it possible to classify these elements by the order of the penetrating power of their Gamma rays, the highest place in this descending scale being the substance known as thorium D. They find considerable differences between such substances in respect of their absorption by lead and also of their "hardening" (in the technical sense) by their passage through this metal.

Another result of their investigation is that while there seems to be no relation between these characteristics and the Beta rays emitted simultaneously with the Gamma, there is a very marked connexion between them and the Alpha rays emitted by the substances immediately preceding and following the same substances in the disintegration series. In their own words, "Neither in penetrability, relative intensity, nor homogeneity are the Beta rays obviously connected with the Gamma rays, whereas there is a certain connexion between the Gamma rays and the Alpha rays." Like all recent investigations, this result casts further doubt upon the theory (formed on mathematical grounds, and until lately holding the field) which would make the Röntgen radiation consist of irregular pulses in the ether, and points to some peculiarity of the positive electrons not yet distinguished.

Dr. F. Horton in the current *Proceedings* of the Royal Society deals with the nature of the positive ions set free when phosphate of aluminium is heated, as shown by the experiments of Mr. A. E. Garrett (for which see *The Athenæum* of July 16th last). From the large quantity of electricity carried from the heated salt to the surrounding electrode, he says, we are justified in assuming that the positive ions are set free in sufficient number for their spectrum to be observed. Spectroscopic examination shows that monoxide of carbon, hydrogen, mercury vapour, and possibly oxygen are all present in the tube, and that with the exception of the mercury vapour, which finds its way in from the exhausting pump, all of them come from the heated salt. Prof. O. W. Richardson's determination of the ratio of charge to mass ($\frac{e}{m}$) for the carriers of positive electricity makes it plain that the carriers in this case cannot be atoms or molecules of hydrogen or mercury; and, while it is doubtful whether oxygen is really present in the tube at all, the fact that it is strongly electro-negative renders it unlikely that it

should act as a carrier of electricity of the opposite sign. By the process of exhaustion, Dr. Horton comes to the conclusion that the positive ions in this case are molecules of carbon monoxide, the mass of them corresponding fairly closely to the specific charge obtained for the positive ions produced by iron, platinum, and carbon. But if this be the case, how comes it that they are thrown off, as Dr. Horton is convinced they are, by the heated phosphate of aluminium? Is this another case of transmutation, such as Sir William Ramsay's famous "degradation" of copper into lithium and helium?

M. Gabriel Lippmann, who succeeds M. Armand Gautier (the new President of the Académie des Sciences) in the Vice-President's chair, describes in last month's *Compte Rendu* certain experiments made by him in electrification by contact. He has for some time noticed, he says, that contact alone was unable to produce electrification without pressure, and that, even with a metallic couple like platinum and mercury, no current was produced until the platinum pressed on the mercury with sufficient force to dimple its surface. He therefore determined to ascertain the minimum of pressure necessary for electrification, and thinks that he attained this with a solution of chloride of calcium. In this he soaks a strip of writing paper, and presses this on a glass slip, allowing about half its length to project beyond the end of the slip and to dip into the solution. On this he lays a smaller strip of gold leaf, and finds the pressure produced by its weight sufficient to set up an easily detected current. It seems as if this might be turned to account in the construction of coherers for wireless telegraphy.

Two more inventions with regard to wireless telegraphy have also been announced recently. Signori Bellini and Tosi, the Italian electrical engineers who visited this country last year, claim to have solved the problem of "directing" the Hertzian waves, or, in other words, of so controlling them that they can be aimed towards any point of the compass. According to the *Revue Scientifique* for the 24th of last month, this is effected by an adaptation of the discovery of M. Blondel that a grating can be constructed for ether waves of great length which shall act in all respects like the diffraction gratings towards waves of light. As such a grating, in the case of the waves used in wireless telegraphy, would have to be from 40 to 60 metres high, the idea proved difficult of development; but the Italian inventors claim to have now got over this difficulty by an instrument called by them a "radiogoniometer," which seems to consist of two rectangular coils, between which is placed a third coil moving freely about its centre. With this they can, it is said, not only "aim" a wave in any direction, but can also choose which of the many waves being constantly transmitted by different posts shall be received, so that it is possible for a station at Dieppe (e.g.) to talk to Havre or Honfleur without any other station being able to intercept the wave. The Louisiana and Provence, two ships of the Compagnie Transatlantique, have been fitted with the apparatus, and if its trial proves successful, we shall no doubt hear more of it.

The other invention appears in the *Compte Rendu* of the Académie des Sciences for last month, and is due to M. Br. Glatzel. It seems an adaptation of the principle made use of by the "Telefunken" system, in which the vibrations of the primary circuit are "damped" by the production of extremely short sparks. M. Glatzel in his turn brings about the same "damping" by

the use of nickel electrodes in a tube filled with hydrogen.

In the *Proceedings* above quoted there also appears a report by Sir Norman Lockyer on 'The Sequence of Chemical Forms in Stellar Spectra,' which is in effect a report of the work lately done in this matter at the Solar Physics Observatory. He says that the chemical forms so far traced in the stars are associated with those elements which have a relatively low atomic weight, yet that even to these there are exceptions. The evidence for the existence of oxygen and nitrogen in the stars which have been examined is, we learn, now "complete"; but up till now no spectroscopic testimony to the presence there of any of the inert or rare gases of the atmosphere discovered by Sir William Ramsay has come to light.

An entirely new theory of the origin of the solar system has been put forward by M. E. Belot, who, although an amateur astronomer, seems to have gained the approval of several Academicians. He rejects the still fashionable idea of Laplace that the solar system has been produced by the cooling of a nebula, and declares that, as is the case, this does not account for the retrograde motion of celestial bodies like certain satellites of Jupiter, Saturn, and Neptune, nor for some peculiarities in the orbit of Uranus. These anomalies, he says, can only be accounted for by supposing that the primitive nebula was struck by a whirlpool or vortex-ring in the ether, such as Descartes alleged to exist and to be responsible for the starting of the planets on their orbits. The theory, which has been brought forward several times at the Société Française pour l'Avancement des Sciences, has other consequences, such as the explanation of the planetoids as the result of no catastrophe, but as the "tail" or trail of the larger planets, and the imagining of a similar tail for our own globe. It will be explained at length in the author's 'Essai de cosmogonie tourbillonnaire,' to be shortly published by Gauthier Villars, and an excerpt from this book with a diagram will be found in the *Revue Scientifique* for the 17th of last month.

A change of social rather than of scientific importance may be expected to occur in King George V.'s reign, although its advent may be delayed for a few years. This is the reform of the Gregorian calendar, which is pretty generally admitted to be, as it stands, a nuisance too intolerable for a scientific age. The scheme of M. Grosclaude of Geneva seems to overcome all the inconveniences of the present system, and, as it was adopted unanimously by one of the many Congresses held at Brussels during the late Exhibition, and Switzerland has now asked for an International Commission to examine into its practicability, there seems a fair chance of its being adopted. M. Grosclaude would divide the year into four quarters, each containing thirteen weeks; but, while the first two months of each quarter would consist of thirty days, the third month would have thirty-one. This would account for 364 named days only, but one unnamed day would be intercalated between the 31st of December and the 1st of January; and every leap year another unnamed day would be, in like manner, slipped in between the 31st of June and the 1st of July. The result of this would be that all anniversaries, religious festivals, openings and closings of Law Courts, and the like would fall on the same day of the week and month in every year, and the length of the month would be easily remembered by the simple rule that the first Sunday of the months in each quarter would fall on the 7th, 5th, and 3rd days respectively.

Thus the first Sunday in January would fall on the 7th, the first Sunday in February on the 5th, and the first Sunday in March on the 3rd day of these months in every year.

F. L.

SOCIETIES.

GEOLOGICAL.—Dec. 21.—Prof. W. W. Watts, President, in the chair.—Mr. T. H. Withers was elected a Fellow.—The following communications were read: 'The Keuper Marls around Charnwood Forest,' by Mr. T. Owen Bosworth,—and 'The Relationship of the Permian to the Trias in Nottinghamshire,' by Mr. R. Lionel Sherlock.

MICROSCOPICAL.—Dec. 21.—Mr. E. J. Spitta, V.P., in the chair.—Mr. W. R. Traviss described a small microscope lamp, particularly suited for opaque objects and dark-ground illumination with high powers.—A short communication from Mr. M. J. Allan of Geelong on 'An Easy Method of treating Printing-Out Paper (P.O.P.) for All Kinds of Photography,' was read. He recommends that the prints be washed in a strong solution of hypo, then placed in a saturated solution of hypo, after which they are to be washed in running water.—Mr. C. H. Higgins sent a communication on 'A New System of Filing Slides.'—Mr. A. Earland described the apparatus and methods employed in the cruiser Goldseeker of the International North Sea Commission.—A paper by Mr. A. A. C. E. Merlin 'On the Measurement of Grayson's New Ten-Band Plate' was presented.—A paper by Mr. Jas. Murray on 'Some African Rotifers: Bdelloida of Tropical Africa,' was taken as read.

The following were elected Ordinary Fellows: Messrs. W. J. Caird, J. A. Carter, and R. T. Hewlett.

MEETINGS NEXT WEEK.

- MON. Royal Academy of Arts, 4.—'Some Great Idealists,' Sir W. B. Richmond.
— Bibliographical, 5.—'Some Sixteenth-Century English Books with Spurious Imprints,' Mr. R. Steele.
— London Institution, 5.—'Some Thoughts suggested by Travels over the Empire,' Bishop Welldon.
— Institute of British Architects, 8.—'Cardinal Medicis' Pleasure House,' Mr. Halsey Ricardo.
— Geographical, 8.30.—'The Michael Sars North Atlantic Deep-Sea Expedition,' Sir John Murray and Dr. Hjort.
TUES. Royal Institution, 3.—'Heredity,' Lecture 1., Prof. F. W. Mott.
— Statistical, 5.
— Institution of Civil Engineers, 8.—Discussion on 'The Strengthening of the Roof of New Street Station, Birmingham,' and 'The Reconstruction and Widening of Arpley Bridge, Warrington.'
— Colonial Institute, 8.30.—'Our Worldwide Empire,' Mr. W. H. Garrison.
WED. Meteorological, 7.30.—Annual Meeting; President's Address on 'The Present Position of British Climatology.'
— Entomological, 8.—Annual Meeting.
— Folk-lore, 8.—Annual Meeting; President's Address on 'The Essential Unity of Folk-lore.'
— Microscopical, 8.—Annual Meeting; Presidential Address by Prof. J. A. Thomson.
— Society of Arts, 8.—'The Dutch Labour Colonies,' Mr. J. C. Medd.
THURS. Royal Institution, 3.—'Recent Progress in Astronomy,' Lecture 1., Mr. F. W. Dyson.
— Royal Academy of Arts, 4.—'The Art of the Future,' Sir W. B. Richmond.
— Royal Society, 4.30.—'The Action of *B. lactis aerogenes* on Glucose and Mannitol,' Part 11., Mr. G. S. Walpole; 'The Pharmacological Action of South African Boxwood (*Gonima kamassi*),' Dr. W. E. Dixon; 'Autoagglutination of Red Blood Cells in Trypanosomiasis,' Dr. W. Yorke; and other Papers.
— Society of Arts, 4.30.—'Banking in India,' Mr. Reginald Murray (Indian Section).
— Historical, 5.—'Early Apprenticeship in England,' Miss O. Jocelyn Dunlop.
— London Institution, 6.—'The Grand Canyon of Colorado,' Dr. R. D. Roberts.
— Royal Numismatic, 6.30.—'Classical Influence on the Medals of the Italian Renaissance,' Mr. G. F. Hill.
— Linnean, 8.—'The Flora of the Falkland Islands,' Mr. C. H. Wright; and other Papers.
— Chemical, 8.30.—'The Interaction of Alloxan and Glycine,' Messrs. W. H. Huntley and W. O. Wootton; 'Intramolecular Rearrangement of Diphenylmethane *o*-Sulphoxide,' Messrs. T. P. Bidditch and S. Smiles; 'The Reactions between Chemical Compounds and Living Muscle Proteins,' Mr. V. H. Veley; and other Papers.
— Society of Antiquaries, 8.30.
FRI. Institution of Civil Engineers, 8.—'The Design and Construction of Reinforced-Concrete Arches,' Mr. G. F. Walton (Students' Meeting).
— Institution of Mechanical Engineers, 8.—'Modern Electrical Dock-Equipment, with Special Reference to Electrically Operated Coal-Hoists,' Messrs W. Dixon and G. H. Baxter.
— Royal Institution, 9.—'Chemical and Physical Change at Low Temperatures,' Prof. Sir J. Dewar.
SAT. Royal Institution, 3.—'Problems in the Career of the Great Napoleon,' Lecture 1., Mr. A. Hassall.

Science Gossip.

SINCE Dr. Cowell took up the post of Superintendent of the 'Nautical Almanac,' Mr. Eddington has been the sole Chief Assistant at the Royal Observatory, Greenwich. But a second has now again been appointed in the person of Mr. Sydney Chap-

man, of the Victoria University, Manchester, and of Trinity College, Cambridge. He took a first class with distinction in the Mathematical Tripos in 1909.

PROF. MICHIE SMITH has resigned the Directorship of the Kodaikanal and Madras Observatories, which he has held since 1899. He succeeded Pogson as Government Astronomer at Madras in 1891. Mr. Evershed will be his successor, and Mr. Royds, of the Victoria University, Manchester, will become Chief Assistant.

THE degree of Doctor of Science, *honoris causa*, is to be conferred by the University of Cambridge upon Prof. Hale, Director of the Solar Observatory of the Carnegie Institution of Washington, Mount Wilson, California.

ESPIN's new star in Lacerta appears to be diminishing in brightness. Its red colour was remarkable, and of the bright lines seen in its spectrum, the red hydrogen line was the most conspicuous. The phenomenal changes are probably due to the passage of the star through a nebulous mass, as would seem to have occurred in several similar cases.

THE volume of Greenwich Observations for 1908 has recently appeared with the usual supplementary Results, both astronomical and meteorological, the former containing also the explanatory introduction, and altazimuth tables. The number of fundamental and zodiacal stars observed with the transit-circle amounts to 661; others were observed with the altazimuth, and several near the zenith with the reflex zenith tube.

THE removal of the Hamburg Observatory to Bergedorf, about twelve miles to the south-east of the old building (which was founded in 1825) and on a more suitable site, 130 feet above the level of the Elbe, is being actively proceeded with, the municipality having voted the funds necessary for its equipment. A great feature is the complete isolation of the different instruments, each having its own building. Besides those removed, or to be removed, from Hamburg, there will be a refractor of 24 inches aperture, a reflector of 40 inches aperture and 10 feet focal length, and a photographic combination.

ANOTHER small planet was discovered by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg, on the 22nd ult.

FINE ARTS

Tiepolo: la Vie et l'Œuvre du Peintre. By Pompeo Molmenti. (Hachette & Cie.)

A QUARTER of a century has elapsed since the historian of the social and private life of Venice linked the names of Carpaccio and Tiepolo as the title of a volume of studies in Venetian art, the one chosen as representing the dawn, the other the sunset. How fully the former appellation is justified with regard to the period when art first became the interpreter of the fullness of Venetian life was shown in compendious and definite fashion in a volume of researches by Signor Molmenti and the

late Herr Ludwig in the life and art of Carpaccio, published five years ago. Still faithful to his choice of types, Signor Molmenti has now set himself to discharge the same task with regard to Tiepolo.

It may be admitted that the associations of dawn are more stimulating than those of sunset. The one has a certain indefinable expectancy and sense of promise which more than counterbalances the deeper hues and richer declared beauty of the evening sky. So also with the types—Carpaccio, the latest in point of time of the painters who may be described as primitives, relatively untroubled by questions of technique, owes his position to his gift of narrative and the incomparable simplicity and grace of his creative power: Tiepolo, the first of the modern and last of the Renaissance painters, preserves in his art something of the glow of Titian, of the intensity of Tintoretto, and the sumptuousness of Paul Veronese, after a lapse of almost two centuries.

Signor Molmenti's great knowledge of the Venice of the eighteenth century has enabled him to reveal to the life the background of flimsy elegances of mode, the world of perukes and panniers, against which the figure of Tiepolo appears "tout muscles et tout sang."

It was the age of Goldoni, and the increased importance of the art of the theatre at Venice made itself felt in the work of the painter; this presence, and the innate sympathy with the art of music to which Venice in the eighteenth century was passionately devoted, are links between his work and that of the contemporary masters of French art, Watteau and Boucher. In the last decade of his life he came somewhat under the influence of the masters of Spain through his long residence in Madrid, but he gave at least as much to Goya, and, through him, to more modern artists, as he himself ever received from their predecessors. He studied the work of the older painters with zeal, especially that of Dürer, and he was held in high repute as a connoisseur. His own work was of true Venetian lineage.

His temperament was calm and equable; the recorded incidents of his life are almost all concerned with the practice of his art. How rich it was, and how varied, the two hundred and fifty illustrations of Signor Molmenti's work suffice to show. They are relatively the more important because so many of the originals were intended for the decoration of private houses, and are comparatively inaccessible, whether they still retain their places on the walls and ceilings of the Venetian country seats or have been carried off to deck the *salons* of a newer generation of wealth.

The supreme felicity of Tiepolo's art is seen in his ceilings. There, amid the delicate and evanescent play of angels and cupids flitting like sunbeams and bearing some saint or goddess in apotheosis, is seen to the full his pervading sense of space-decoration together with his mastery of the problems of perspective and fore-

shortening. Studied and almost constrained by contrast with these are the wall-paintings in which he was commanded to display the pageant of family history, as in the Soderini villa at Nervesa, or the frescoes from the Contarini villa at La Mira which now form part of the André Collection at Paris. There is more of poetic feeling in the art of Tiepolo than in that of Paul Veronese, and this found expression more congenial in the frescoes of the Villa Valmarana, where it interprets that of Homer and Virgil, Ariosto and Tasso. The painter passes, as Signor Molmenti says, from the illustration of one to another without losing anything in freshness or originality of invention, in vigour of design, or in firmness of colour. It is perhaps in the story taken from Tasso of the loves of Renaud and Armide, treated by Tiepolo both here and elsewhere, notably in the Bishop's palace at Wurzburg and in four pictures in a private collection at Genoa, that he reveals most fully that vein of romantic melancholy "whose artless beauty quite precludes distress," such as is seen with some added sense of decoration, but less vitality of structure, in the pastorals of Fragonard.

But besides being a painter of pastorals and aerial visions, Tiepolo is a master of dramatic expression and composition. This is seen in the altarpiece at Este of S. Tecla delivering the city from the plague, with its admirable rendering of the contrasts between the figure of the saint praying and the plague-stricken victims below, and the vision above of God driving the demon of the plague forth from His presence; in the powerfully conceived 'Eleazar and Rebecca,' now at Bordeaux, which has all Tintoretto's subtlety in its modelling; in the deep solemnity of the 'Calvary' at S. Alvise; and in the half-length of St. Catharine in the Gallery at Vienna, which reveals with haunting impressiveness his power to charge a face with intensity of emotion.

Tiepolo's art is many-sided. His apparent facility hid constant and laborious work. Signor Molmenti has followed in his footsteps, and the book furnishes a full record of his art. It is seen in the greater churches and palaces of Venice, the Gesuati, the Scuola dei Carmini, the Palazzo Rezzonico; in the lonely S. Alvise and the Palazzo Labia; in the half-deserted villas of the Veneto, the villa Cordellina at Montecchio Maggiore and the Pisani villa at Strà serving as types—two among many. The book makes one wish to wander among these unfrequented ways and see their fading glories, and thus come to know more of the brilliance of the sunset of the art of Venice.

Wood Carvings in English Churches. By Francis Bond.—Vol. II. *Stalls and Tabernacle Work, and Bishops' Thrones and Chancel Chairs.* (Frowde).—This book yields a further proof of Mr. Francis Bond's remarkable zeal and diligence in matters ecclesiological. This second instalment of volumes on the old wood carvings of English

churches deals chiefly with stallwork. One on misericords has already been published, and two others are in preparation, dealing respectively with chests and bench-ends. The photographic plates and detailed descriptions show that Mr. Bond is justified in stating that "there is nothing in this country more consummate in design or execution than the stallwork of Lancaster, Chester, Ripon, and Manchester." Just praise is also given to the remarkable revival of Gothic stallwork in the seventeenth century at Durham and elsewhere in the county under the guidance of that staunch Churchman John Cosin. Experienced students of the rich remnants of Gothic and Renaissance stallwork yet to be found in some of our country churches will miss various examples which are not illustrated nor even named in these pages, such as certain splendidly elaborate Gothic instances in some of the Marshland churches of Lincolnshire, or the spirited Renaissance carving at Attenborough, Nottinghamshire. But this volume makes no pretence of being exhaustive, and the finest specimens are admirably illustrated.

We do not find ourselves in complete agreement with Mr. Bond when he treats of episcopal thrones or early church chairs of dignity. There is a curious mistake on p. 115, where it is stated that there is a rude chair or settle of oak without nails in Stanford Bishop Church, Herefordshire, traditionally assigned to St. Augustine. This remarkable, and at any rate very ancient, chair was ejected from this church about half a century ago, and now stands in the museum at Canterbury as a valued relic. Mr. Bond mentions this museum chair as though it was distinct from the old one formerly at Stanford Bishop. Nevertheless the history of this remarkable piece of church furniture is well known; it was exhibited by Dr. Cox at the Society of Antiquaries, and a small volume reciting its story and the evidence of its antiquity has had a large circulation. Nor is Mr. Bond by any means conclusive in his arguments as to the thirteenth-century date of the marble patriarchal seat in Canterbury Cathedral. There is no trace of Early English design or moulding about it; if not of early pre-Conquest date, it is clearly modelled after one of ancient pattern. There is a little photograph of the rude frithstool at Beverley; it would have been better to give a picture of the one at Hexham with its noteworthy carving. The Bishop of Bristol is of opinion that the latter frithstool was designed by St. Wilfrid as an episcopal chair after a pattern he had observed in Rome.

MR. WALTER SICKERT'S DRAWINGS.

ALTHOUGH many of the drawings at the Carfax Gallery are slight, and the others appear to be slight, they are important for the insight they afford into the workings of an actively experimental and, subconsciously at any rate, very logical mind. Although the name of Mr. Sickert is for the public associated with that of Whistler as successively pupil, champion, and candid critic, yet his art has by now little enough in common with that of his master. He is a true son of Degas, and, inasmuch as this branch of the great stream of French art of the last century is still concentrated in a few forceful individuals, it is probable that it will go further than the other, which, spreading gloriously over a large expanse, is already spending its momentum in

sluggish shallows. The descendants of Monet are legion, and there is little fear that his message will either be lost to the world on the one hand, or become a devastating force on the other. It has been a fertilizing influence, but is already almost spent. The example of Degas and his adherents, on the contrary, has still to be utilized, and is still possibly dangerous.

We make the latter admission because, while we admire many of these drawings, we cannot deny that it is possible to dislike them with a considerable show of reason. Many, no doubt, will see in them, as in the work of the late Toulouse Lautrec, only a perverse cult of ugliness—"la peinture rosse," to use a serviceable colloquialism. It is odd that all the descendants of Ingres have a touch of this perverseness—Degas, Lautrec, Rhops—even (or perhaps, artistically, we might say above all) Gustave Moreau. In comparison with these, Mr. Sickert is obviously wholesome; but visitors to the Carfax Gallery may be warned that his subjects deal with a Bohemia not at all like the graceful haunt beloved of Du Maurier. "A quoi rêves-tu, Suzanne?" we can hear the Elder demanding, and the nymph respond: "Que c'est drôle l'habitude! Tous les jours on se lave la figure et les mains—les pieds jamais." It is only by the candour of such an authentic anecdote that we can suggest the regions into which, in the most matter-of-fact way imaginable, the study of the nude may lead an artist bent also on the intimate portrayal of contemporary life.

The never quite resolved problem of the artist—how to combine the closest particularity with monumental simplicity of design—presents itself a thought less acutely to the landscape than to the figure painter: few of us understand landscape so well as most of us understand our fellow-men. And the particular school of painters whose style is founded on that of the landscape art of the French Impressionists are also inclined to treat the demand for massiveness of design somewhat leniently. The best of them work into something like unity of form the jumble of objects of different shapes and sizes presented by nature, but their tendency is to do so by breaking up artfully the larger forms, the flatter tones, so that they take part in the general effervescence. The result is a close rendering of a particular effect, but a blurring of fundamental contrasts the reverse of monumental. Inevitably, if we are ever to have a school of decorative painting, we must tend the other way, and seek for unity by taking the larger spaces as the standard, and resuming the smaller forms and broken colour into the resultant flat tones to which they may be reduced for the purpose of fundamental comparisons.

Such artists as are setting themselves to the study of decorative design from this point of view will find Mr. Sickert's drawings most stimulating. Ostensibly they aim only at close actuality, but they show an instinctive rejection of anything approaching repetition, a severe determination to reduce every subject to its simplest terms, which is a reproof to the many whose conscious aim is for abstraction. Nothing could be richer in concrete suggestiveness than Mr. Sickert's drawing at its best. The perfectly natural and spontaneous figure of the woman in *Consolation* (2); the delicate expression of the flaccid, sagging forms in No. 20, *A Foreshortening*; and the vigorous continuity of line in *The Empire Bed* (14), offer admirable instances of his conciseness and economy of means. The acceptance of technical limitations is not always so unconscious, and in the effort to express a delicate tone in terms of blunt pen-strokes

he invents an odd chopped-straw or spotted method of shading, sometimes very successful, but sometimes, as in *La Belle Hollandaise* (23), rather puzzling. From his own point of view, as a plain man's statement of fact, this is a failure, though decorative enough. *Mamma mia poareta* (35) is more successful, and, in more illustrative fashion, No. 44, *Living Marionettes*. No. 14, already referred to, and No. 12, *La Mora*, are decorative patterns of great beauty; and even the least important and least satisfactory of these sketches have the pith and point of the work of a man with a keen sense of values, who in any given scene sets down the typical and ignores the accidental, who notes the rule before the exception. It is because, in a sense, the figure is essential and the clothes an accident that the nude will always be the natural subject-matter of the painter; but in the pursuit of this subject-matter Mr. Sickert has forgotten to look on life as a whole with the breadth with which he looks at any given scene. It is, therefore, with a certain justice that the average man resents the artist's absorption in a quaint backwater of existence which offers him the opportunity of dealing with large and significant form, and playing at the same time the artistically irrelevant game of literalism. Slackness of invention enjoins this upon him as historical record. It is that, doubtless, but a chronicling of rather small beer and futile gallantry. He will probably continue, however, as a little Dutch master unless some art-patron, greatly daring, should commission him to decorate a room. Then his feeling for unity of form, and the impossibility of finding within the compass of his special subjects matter for a sequence of panels, would drive him to a more inventive method of design, ranging over a wider field. Such a demand would make or break a career now at a somewhat crucial stage.

LANDSCAPE EXHIBITION.

THE best pictures among those at the Royal Water-Colour Society's galleries are Mr. Aumonier's *Dulas Valley, Autumn* (56), and the more delicately drawn, smaller work, No. 59, *In the West Country*. There is in the former picture a fine sequence of tones coiling inwards to a luminous centre, which makes the canvas fairly radiate light. The effect is powerfully achieved; the plastic facts of the scene represented, however, while well chosen for the purpose, are not given with so severe an eye to their main contrasts of character as we could wish. There are details in the silhouettes of the trees to the spectator's left, for example, which are too insignificant to play any individual part in the plastic scheme, yet not sufficiently formalized to merge into the larger and more structural elements of the design. Mr. Leslie Thomson in *A Yorkshire Stream* (40), which is by far the best of his pictures, has a similar difficulty in making the tracery of his trees against the sky relevant to the matter in hand. The core of the composition—the bowed-over tree and echoing sweep of the bank—is gently elegiac and charming. He is to be congratulated on his escape from what threatened to become a trick of composition to please both parties of the public—an embroidery of very tiny forms to give finish upon forms baldly simple so as to pretend to breadth.

Mr. James Paterson is a painter apparently with an eye for a picturesque subject in nature, such as No. 24, *Yellow Sands, Brittany*, which is pleasing and romantic, though here also the silhouette of the trees

is designed somewhat as a separate pattern rather than as a powerful factor in the whole composition. This slight mental timidity strikes us the more in view of the executive dash and *bravura* of his large picture, *The Last of the Indomitable* (22), in which one imposing feature rears itself behind the shoulder of the other in a strenuous pictorial display. How they stand on the ground plan is not very clearly stated; and though Mr. Paterson masks the connexion with sufficient plausibility to avoid making us feel that anything is really wrong, he avoids also any very strong structural basis for the scene which, with great solidity of paint, he builds up in detached segments.

Mr. James Hill's work has its usual agreeable quality of paint in detail, and in Nos. 17 and 18 shows rather more steadiness of tone than usual. His large *Thames at Charing Cross* (11) is marred by an odd vignetting by which the ironwork on the bridge is treated with a tightness of detail not maintained elsewhere in the picture. Obviously the retrocession expressed so accurately by the perspective of the bridge is as accurately, if more subtly, measurable by the drawing of the water, and the eye is shocked if the one is rendered with great accuracy, and the other with extreme looseness. A certain logic and principle are wanting to give firm ground for Mr. Hill's undoubted delicacy of fancy to build upon. Mr. Moffat Lindner, on the other hand, has a bedrock of hard science upon which he builds with almost too much assurance. *The Storm Cloud* (49) is well carpentered, with its scale of form studiously observed throughout, but it slightly wants the inspiration of recent contact with nature. The cloud is frozen and immobile, somewhat of a studio property.

It is by its rare union of spontaneity and control that Mr. Aumonier's 'In the West Country' is singularly satisfying. Its sombre scheme of silver is an unusual one with the painter, who rarely, moreover, is so completely master of form as on this occasion. Hardly a touch is otiose or fails to play its part in the design, yet every passage is vigorous and individual. It is in its way a little triumph. Mr. Austen Brown, who, without being a painter of very independent outlook, was on occasion capable of extraordinary virtuosity, seems for the nonce to have forgotten his craftsmanship. Perhaps this only implies that he has begun thinking for himself, but the immediate result is disastrous.

THE PHÆSTOS DISK.

Alleyne House, St. Andrews, January 8, 1911.

THE reviewer of Prof. Mosso's 'Dawn of Mediterranean Civilization' (*Athenæum*, Jan. 7) remarks: "Whether the considerable specimens of more than one script found in Crete will ever be read seems very uncertain." The January number of *Harper's Magazine* contains 'The Solving of an Ancient Riddle,' that is, a decipherment of some twenty words in the well-known disk of Phæstos, by Dr. George Hempl, Professor of Indo-Germanic Literature in Stanford University. Dr. Hempl's account of his method of decipherment is most interesting. Though he does not give his renderings of all the characters in the syllabary, they certainly, when applied to words of which he has not yet published the translation, work out satisfactorily. He promises a book on the subject, in which, no doubt, he will defend the very startling grammar of this pre-Homeric Greek inscription, which, as Mr. Evans has already said, is not of Cretan origin.

A. LANG.

Fine Art Gossip.

THE NATIONAL PORTRAIT SOCIETY are holding their inaugural London exhibition at the Grafton Galleries on Thursday next.

Two pictures of some interest have just been added to the National Gallery of Scotland. The first is an admirable example of the work of Matteo di Giovanni, the Sienese master of the fifteenth century. It represents the Madonna and Child, with Sebastian and St. Francis, and apart from its intrinsic merits, is interesting as having been acquired many years ago by Ruskin from representatives of the Spannochi family, who were the artist's chief patrons.

THE second picture is by an unknown painter of the Spanish School. It represents the picturesque and gallantly attired figure of St. Michael, and is notable for the rich and deep decorative harmony evoked by the yellow and black, the red and green gold of its colour-scheme.

AMONGST recent additions to the National Gallery of Ireland is a fine work by B. Wilson, a portrait of Mr. and Mrs. Richardson in a landscape. Wilson, who painted many Dublin notabilities during the latter half of the eighteenth century, was the etcher of the frontispiece to Orrery's 'Remarks on Swift.' Another acquisition is a landscape by William Ashford, from Sir Thornley Stoker's collection, which has been identified as a 'View of Leixlip.'

PROF. CAVENAGHI has recently been inspecting Tiepolo's frescoes in the Palazzo Labia at Venice, and his report is on the whole reassuring after the alarmist rumours which have been circulated regarding their condition. He does not deny that in existing circumstances these paintings are in eminent peril, and he suggests two methods of dealing with them, one of which could be put in operation at once, and would consist in a careful and thorough repair of the cracks and fissures and other injuries which have affected the surface of the paintings. The other, a longer and more complicated undertaking, would necessitate the removal of the frescoes from their present position; after the necessary repairs and restoration, they would be replaced in their original position in the Palazzo Labia, when the principal hall had been made ready to receive them once more.

PROF. CAVENAGHI intends himself to superintend the work of restoration. As to the actual condition of the paintings, it is satisfactory to learn that the colour has not deteriorated, and on the whole the splendour of these magnificent frescoes is undimmed.

FROM March to July of this year it is proposed to hold an exhibition of Italian portraiture in the Palazzo Vecchio at Florence. The artists represented will include not only those of Italian birth, but also foreign painters who worked in Italy or who portrayed the features of distinguished Italians, and the limit of time fixed is from the end of the Cinquecento down to 1861. The greatest Italian portrait painters are thus excluded, but the aim of the promoters of the exhibition is to prove that after the death of the great masters, and down to the year when the first exhibition of Italian art was held in Florence (1861), the art of the portrait-painter flourished and ran its course in an unbroken sequence.

THERE is no doubt that the exhibition will be of exceptional interest; the executive committee, which numbers among its ranks such brilliant and indefatigable workers as Count Carlo Gamba and Dr. Giovanni Poggi, has been conspicuously successful in the work already accomplished; and sub-committees in other countries, including Russia, Poland, and Hungary, are co-operating actively. Private owners all over Europe are lending their treasures. The German Emperor is contributing his celebrated portrait of General Del Borro. The King of Italy will contribute among other portraits those from Poggio a Caiano, Caserta, and other royal residences; and Queen Margherita portraits of the House of Savoy.

MANY artists hitherto unknown will be represented at this exhibition; and the Catalogue will contain reproductions of every picture shown.

A SMALL point of local art-history which is not without interest is touched upon in the December number of the *Rassegna d'Arte*. Angelo di Lorentino d'Arezzo, a pupil of Bartolomeo della Gatta, is shown to be the author of several paintings in the Church of S. Domenico at Arezzo, and attention is drawn to a mistake made by most of Vasari's annotators, who confused this painter with Lorentino d'Agnolo (also of Arezzo), who is mentioned by the biographer in the life of Piero della Francesca, and by whom there is an authenticated work in the Palazzo del Comune at Arezzo. It is possible that this painter was the father of Angelo di Lorentino. The elder master's work bears date 1482; the paintings of the younger are dated 1501 and 1511. The coincidence of the names and the chronology make the theory probable.

EXHIBITIONS.

SAT. (Jan. 14).—Modern Dutch and English Etchings and Lithographs, Rowley Gallery.
THURS. National Portrait Society, Inaugural London Exhibition, Grafton Galleries.

Musical Gossip.

THE programme of the first of the new series of the Classical Concert Society, which took place at Bechstein Hall on Wednesday evening, opened with a Sonata in a minor for pianoforte and violoncello by Mr. Emanuel Moór. Hungarian by birth, he has lived for some time in England, and various works of his have been performed in London. The Sonata in question contains some excellent thematic material, especially that of the middle slow movement, yet the treatment of it seemed rather scrappy, as if the various sections of the three movements had been composed at different times and in different moods. In his rendering of the pianoforte part, the composer in loud passages perhaps displayed too much energy, yet on the whole he and his excellent partner, Señor Casals, gave a clear idea of the composition. The latter took part with Mr. Leonard Borwick in Bach's fine Sonata in D for violoncello and pianoforte (originally gamba and harpsichord). It was a great treat to hear this work, so seldom performed: in the Adagio and Andante Bach shows wonderful breadth and pathos. Mr. Leonard Borwick contributed as solos his arrangement of a Fantasia by Mozart, originally composed for a clock-work instrument, and three short move-

ments by Domenico Scarlatti, all being played with his usual skill and restraint.

AN ARIETTA by Carl Maria von Weber, which is to be included in the programme of the London Symphony Concert at Queen's Hall next Monday evening, was the last composition of the composer of 'Der Freischütz.' A waltz entitled 'Weber's Letzter Gedanke' was published soon after Weber's death in 1826, and has since appeared in many editions, although in 1829 Reissiger, in a letter to Pixis, pointed out that it was one of a collection of waltzes composed by himself, and published in 1824.

OF the genuineness of the Arietta, however, there is no doubt. It is a setting of Nourmahal's song "From Chindara's warbling fount I come" in Moore's 'Lalla Rookh.' Weber wrote it for Miss Stephens (afterwards Countess of Essex), who sang it at his concert on May 26th, 1826. Weber there made his last appearance in public—he died during the night of June 4th–5th—and accompanied the song. The entries in his diary show that when Miss Stephens rehearsed it with him on May 25th it was partly sketched. Of the accompaniment only some bass notes were indicated. Moscheles, who was present at the concert, afterwards wrote out the pianoforte accompaniment from what he remembered, and in this he was, of course, assisted by the sketch. A copy of this Weber-Moscheles song came into the possession of Prof. Müller-Reuter, who is to conduct Monday's concert, and he has scored the accompaniment for Miss Gerhardt.

BY permission of the Dean, a performance of Bach's 'Passion according to St. Matthew,' with full orchestra, will be given in Westminster Abbey by the Bach Choir, under the direction of Dr. Hugh P. Allen, on Friday evening, February 17th. The soloists will be the Misses Rhoda von Glehn and Dilys Jones, and Messrs. Gervase Elwes and J. Campbell McInnes. Admission will be by ticket only, to be obtained from members of the Bach Choir.

THE LATE DR. HENRY WATSON, Lecturer on Musical History and Instruments at the Victoria University, Manchester, and Professor in the Choral and Ear-training Departments of the Royal Manchester School of Music, began life in a humble way. He held up cards of music in the street from which his father, a performer in a local band at Burnley (where the boy was born in 1846), played. For some years the youth earned a living principally by playing pianoforte solos and accompanying at unimportant concerts, and by teaching. In 1867 he was appointed accompanist to the newly-established Manchester Vocal Society, and from 1885 director of its music. He was also for many years music director of the Gentleman's Glee Club, Manchester.

Two years ago Dr. Watson executed a deed by which the whole of his very large collection of music and books on music became the property of the Corporation of Manchester for public use. He also presented to the Royal Manchester College and to the Corporation a large number of instruments, which in the course of many years' travelling he had collected. Dr. Watson took his degree of Bachelor of Music at Cambridge in 1882, and five years later that of Doctor.

MR. A. J. BALFOUR will be the President of the Congress of the International Society of Musicians, which will be held this year

in London from May 29th to June 3rd. Of the Governing Body, Sir Alexander C. Mackenzie will be General President; Hof-rath Dr. O. von Hase, General Treasurer; and Dr. Charles Maclean, General Secretary. Sir Alexander C. Mackenzie and Dr. W. H. Cummings will be President and Vice-President, respectively, of the English Committee (for Great Britain and Ireland).

IN addition to the meetings, lectures, &c., there will be an historical chamber music concert; an orchestral concert, with the Queen's Hall Orchestra, at Queen's Hall; a chamber concert of modern English music; a concert by the Huddersfield Choral Society of 300 voices; and a concert at Queen's Hall with the London Symphony Orchestra. Performances will also be given at Westminster Cathedral of early English church music. Arrangements are being made for an opera performance.

THE volume containing the *Proceedings* of the Musical Association during the thirty-sixth session (1909-10) has been published by Messrs. Novello. Dr. W. H. Cummings read an interesting paper on Dr. Arne, in which he gave an illustration of the composer's good opinion of himself. Writing to Garrick in 1770, when Dryden's 'King Arthur' was to be revived, Arne offered to compose music because the "Solo Songs of Purcell are infamously bad." The paper on 'French Music of To-day,' by Mr. Edwin Evans, presents a lucid and instructive account of the two modern French schools which appeal, the one more to the intellect, the other more to the emotions, and of which the chiefs are Vincent d'Indy and Debussy. The titles of the other papers, by Dr. Southgate, the Rev. H. C. de Lafontaine, and Messrs. F. Korbay and W. W. Starmer, are respectively 'Flute Music,' 'The King's Music,' 'The Hungarian Folk-Songs,' and 'Chimes and Chime Tunes.'

THE musical critics of Dresden have, it is reported, resolved not to notice the production of Strauss's 'Rosenkavalier,' which takes place on the 26th inst., as the composer has refused to let them have the libretto at the general rehearsal. If they adhere to that decision, the Dresden public will be all the more curious to hear the work.

IN *Le Courrier Musical* of the 1st inst. M. Saint-Saëns in a short article cleverly sums up the history of the art of music from its infancy down to the present time. Fétis, he says, had studied and understood the broad outlines of musical evolution up to what he justly called the *omnitonic* system, since realized by Wagner. After that, Fétis declared, "I see nothing." Saint-Saëns adds: "He could not foresee the a-tonic system. Yet to that we have now come. It is no longer a question of adding to old rules, naturally framed by time and experience, new rules; but of suppressing every rule, all restraint." The article is entitled 'L'Anarchie Musicale.'

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sousa and his Band, 3.30, Palladium.
—	Sunday Concert Society, 3.30, Queen's Hall.
—	Mr. Beecham's Orchestra, 7, Palladium.
—	Sunday League Concert, 7, Queen's Hall.
MON.	Kreisler's Orchestral Concert, 3, Queen's Hall.
—	London Symphony Orchestra, 8, Queen's Hall.
TUES.	Queen's Hall Choral Society, 8, Queen's Hall.
—	Miss Helene Martini's Vocal Recital, 8.15, Bechstein Hall.
—	Miss Marta Wittkowska's Concert, 8.45, Aeolian Hall.
WED.	Miss Ruth Freeman's Vocal Recital, 8.15, Bechstein Hall.
—	Mlle. Pauline de Schonberg's Recital, 3.15, Aeolian Hall.
—	New Symphony Orchestra, 8.15, Queen's Hall.
—	Société des Concerts Français, 8.30, Bechstein Hall.
THURS.	Broadwood Concert, 8.30, Aeolian Hall.
FRI.	Mr. Joseph Holbrooke's Modern Chamber Concert, 3, Steinway Hall.
SAT.	Mr. York Bowen's Pianoforte Recital, 3, Aeolian Hall.
—	Queen's Hall Orchestra, Symphony Concert, 3, Queen's Hall.

DRAMA

THE WEEK.

CRITERION.—*Is Matrimony a Failure?*
Adapted from the German of Oscar Blumenthal and Gustav Kadelburg by Leo Dietrichstein.

THE trials of matrimony have always been a standing joke in the theatre. Dramatists have taken advantage of this weakness of human nature, and the henpecked husband, the bachelor trembling on the verge of proposal, the managing or revolting wife, and the spinster who schemes to get married are assured of popularity as comic types in our play-houses. Conservative, too, as the vast majority of the public appears whenever any change in the marriage laws is mooted, it is quite prepared to give the reins to revolutionary fancies on the stage. There it can indulge lawless daydreams which would be sternly repulsed in life's more sober hours; there it can even imagine the dismay or joy which might come over a group of married couples who discovered that the ceremony which sanctioned their unions had no legal validity. It is an idea of this sort that forms the basis of the new Criterion farce, 'Is Matrimony a Failure?'

But the German authors make somewhat of a heavy tax on our credulity, or possibly it is the American adapter who is responsible for this. Eager though we may be to give their droll notion a hearing, we can hardly understand why marriages solemnized in a church, the licence of which has lapsed, should be necessarily denounced as illegal, or why the parties should be expected to separate until Parliament has granted new powers to the church. There is such a possibility as marriage before a registrar; there are such things as special licences for civil weddings. Hence the whole scheme of the play gives the impression of much ado about nothing, while the fun is of a rather laboured and mechanical kind. A staircase, up and down which all the characters dash in a body, gets on the spectator's nerves; and the division of the sexes into opposing armies, who camp at rival inns and conduct meetings as it were under the white flag, has a look of artificiality. One or two scenes on conventional lines are happily worked. An estranged couple are taught by this enforced separation that they are really in love with one another. A husband of roving propensities is brought to book by a wife who should have been too clever to let him stray from her side. A sworn bachelor gaily marches to his fate at the hands of the only married girl in the village set.

These scenes are well acted by Mr. Charles Bryant and Miss Edyth Latimer, Mr. Paul Arthur and Miss Ellis Jeffreys,

Mr. Kenneth Douglas and the *ingénue* of the cast. But piquant as is Miss Jeffreys's art of comedy, delightful as is Mr. Douglas's assumption of light-heartedness, there is a distinct lack of pace in the performance, and we are left wondering whether the slowness of the play's English interpreters is not accountable for its failure to create illusion.

OUR LIBRARY TABLE.

Memories and Impressions of Helena Modjeska: an Autobiography. (Macmillan.)—Actresses write good memoirs, if we may judge by three modern instances—those of Ellen Terry, Sarah Bernhardt, and a no less famous colleague of theirs who is, alas! no longer with us, Helena Modjeska. It is an arguable point whether Madame Modjeska's reminiscences are not the most interesting of the series. At any rate, they make delightful reading; they are full of anecdotes and piquant experiences of travel and professional work in many countries; they are singularly free from the spirit of egoism, yet suggest on every page the charm of a sympathetic personality.

Helena Modjeska was not one of those so-called "cosmopolitans" who forget their native country amid the success they win abroad. The sentiment of patriotism lends a pretty touch of pathos to the chapters in which she describes her childhood in conquered Poland, and her recollections of barricades in the streets, cannon-fire which affected private houses, and the enthusiasm which accompanied the unlucky insurrection. Art since those days has been the only outlet permissible to Polish energy, and the future actress early betrayed a mania for the stage. She met, however, with no little discouragement. One of her teachers assured her brother, after the first lesson she gave, that Helena had no theatrical vocation and had better be kept at home. That was in 1862, when Modjeska was sixteen years of age. A year later the ardent girl made the acquaintance of Shakespeare in a German performance of 'Hamlet' at Cracow, and thereafter accepted the "wonderful wizard" as her master, and aspired only to impersonate "those wayward, sweet, passionate, proud, tender, jolly, or cruel and sad heroines of Shakespeare's dramas." But she had to go through a long training before she achieved her ambition—certainly before she played these parts in their creator's own language. She was already married at seventeen, and marriage proved a stepping-stone to the stage. Favourably received at a charity performance, she was persuaded by her husband to attempt more ambitious flights, and so she went "barn-storming" through the provinces of Poland, and eventually secured engagements at the Lemberg and Cracow theatres. Her work at these playhouses gradually caused her name to be known both in Vienna and in Paris.

A chapter of accidents, however, carried her half-way across the globe to California. From her first husband, about whom she speaks with kindly reticence, she found herself compelled to part; and when she married M. Chlapowski, this time contracting a love-match, she joined her new spouse in an American farming experiment. This was none too successful, but it led to Helena Modjeska's taking lessons in English and making her début in English before an English-speaking audience. America soon hailed her as a great actress, and London followed suit, with the result that she was before long possessed, while still young, of an international reputation.

Madame Modjeska first appeared in London under Wilson Barrett's management in a version of 'La Dame aux Camélias,' which took on a new title, 'Heartsease,' and pretended to be an English play in order to dodge the Censorship. But though the Censor was deceived, one playgoer was not; and when the then Prince of Wales discovered the trick, he marvelled why a piece which had been refused a licence in its original tongue to Madame Bernhardt should be granted one as an adaptation. "I must look to it," said the Prince when told the facts. His late Majesty obviously had his eyes open as to the state of English theatrical affairs. Madame Modjeska, when she met him, broached the idea of the founding and endowing of a National Theatre in this country. To her amazement, the Prince replied, "Do you think there is enough love of art in the Anglo-Saxon race to make the theatre a State affair?"

The famous actress met everybody worth knowing of her time in England and America and in her native land, including poets, artists, musicians, singers, and other celebrities, and she writes not a harsh word of any of them. She has pleasant things to say of Tennyson and Browning and Longfellow. She has piquant stories of Hans von Bülow and Paderewski and Jean de Reszke. She is full of enthusiasm over Ellen Terry's vivacity and high spirits, alike as a woman and as an actress in the part of Beatrice. She pays her tribute, too, to Henry Irving, who forms the subject of an amusing anecdote in which Edwin Booth was concerned. She and Booth were talking about Irving, and Modjeska exclaimed, "A great man!" whereupon Irving's American rival made the reservation, "Not a great actor—but a great man!"

It was only last summer that Helena Modjeska was laid to rest in her native Poland; in these reminiscences she seems to live again.

The Piper. By Josephine Preston Peabody. (Constable & Co.)—'The Piper' was so recently discussed in these columns during its London production that detailed comment on it, now that it appears in book form, is not necessary. It reads well—reads better than it plays—and certainly its writer has gifts of imagination and poetic feeling. The first act, taken by itself, would make a striking one-act play. So far in this version the Piper of Hamelin fulfils his proper function of luring the children from their homes, and so punishing the ingratitude of the burghers. So far the author treats her theme picturesquely, fancifully, even dramatically. But her later scenes show that she lacks the architectonic scene, and are rendered wearisome by the long speeches of her Piper, turned preacher and bore. The author must curb her liking for rhetoric if she wishes to win success as a poetic dramatist.

The Way the Money Goes. By Lady Bell. (Sidgwick & Jackson.)—Readers may remember this interesting play of North-Country life being presented last March at the Royalty Theatre. It has now been issued in print, and emerges successfully from the ordeal. Its dialogue, while idealized to the extent that expletives are avoided, fulfils the expectations it created as delivered from the stage: it is admirably colloquial, and appropriate to the artisan characters to whom it is assigned. Perhaps the story is not the strongest feature of the piece; what Lady Bell, however, does contrive to do very happily is to suggest the atmosphere

of a North-Country town, full of unlovely chimneys and factories and dingy cottages and tenements. The playwright makes us see clearly the drabness of the life and home of the Yorkshire or Lancashire workman's wife, and gives a vivid picture of the temptation which the possible gains of betting or the cajoleries of the tallyman address to such a woman, lacking as she does all luxuries, and often many of those comforts that to her better-born sisters have become necessities. Yet though Lady Bell keeps in view the unpicturesqueness of the surroundings of these working people, she indicates also the virtues which make the artisan of the North so good a fellow, notwithstanding the hardness of his fibre—the virtues of cheerfulness, good temper, and camaraderie.

Dramatic Gossip.

A NATIVITY play by Dr. Douglas Hyde translated from the Irish by Lady Gregory was performed for the first time on Thursday week last at the Abbey Theatre, Dublin. The beautiful scenery, designed by Mr. Gordon Craig, formed a most appropriate setting for the little piece, which was impressive in its simple dignity.

NEXT week Mr. Alston Rivers is publishing four more volumes in his series of short French plays suitable for acting at school speech days, reading or acting in class, &c. The new volumes are: 'L'Habit de Mylord' (vaudeville), by Sauvage and Leris; 'Dieu Merci, le Couvert est Mis' (comedy), by Léon Gozlan; 'Comme Elles sont Toutes' (comedy), by Charles Narrey; and 'La Somnambule' (vaudeville), by Scribe and Delavigne.

It is announced that the coronation of King George will be made the occasion for a naval and military pageant on an extended scale. The English people have of recent years shown considerable aptitude for pageants, and a demonstration will be welcome which pays due regard to pictorial effect as well as the resources of the Empire.

TO CORRESPONDENTS.—J. D. S.—M. K.—A. L. H.—S. H.—Received.

W. A. C.—Next week.

No notice can be taken of anonymous communications.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

We do not undertake to give the value of books, china pictures, &c.

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SATURDAY, JANUARY 21, 1911.

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LITERATURE

Douglas Jerrold and 'Punch.' By Walter Jerrold. (Macmillan & Co.)

THE title of this volume describes exactly the object at which Mr. Walter Jerrold has aimed. He tells us nothing, or next to nothing, of his grandfather's life and circumstances. With the aid of extracts from the journalism of the time, he does, indeed, give some glimpses of Jerrold as the most "clubbable" of men and the most scintillating of wits in the circle of clubs and coteries round Covent Garden. But we learn nothing at all from these pages of the influences which made Jerrold the man he was, and helped him to form those strong opinions which were to colour the politics of Mr. Punch in the days of his youthful Radicalism, and at length made the milder Liberalism of Thackeray to revolt. Mr. Walter Jerrold has set himself the task of tracing and enumerating the various contributions of his grandfather to *Punch*, and has performed it with admirable industry. He has added an excellent Bibliography, and reprinted three of the serials for the first time—'Capsicum House for Young Ladies,' 'Our Honeymoon,' and 'The Life and Adventures of Miss Robinson Crusoe.' In regard to the latter satire on "the sex," he points out that writers have almost invariably misnamed it 'The Female Robinson Crusoe.' This book will thus serve as a welcome appendix to Mr. Spielmann's 'History of "Punch,"' which it occasionally corrects.

Jerrold formed himself, with a peculiar style and experience, and *Punch* was the Argo, to borrow James Hannay's phrase, which conveyed him to the Golden Fleece. He was a wit with a mission; a satirist whose bitterness was at any rate intended to be, like that of bark, healthful. The new journal gave him the opportunity of expressing himself strongly on subjects upon which he felt strongly, and he repaid it by contributing more largely than any other writer to the great political influence which it presently acquired. The fervent Radicalism of the Reform Bill days possessed him, and continued to colour the political outlook of Mr. Punch during his lifetime. In *Punch in London*, a paper started by Jerrold in 1832, in imitation of *Figaro in London*, there is a good deal of the Fleet Street swashbuckler's style, "I will spare no one." But the quotations which are here given afford already some good examples of the editor's wit in political writing. The tale of the Blue Monkey (p. 8) is a pretty example of the witty apologue happily invented to barb the shaft of satiric comment. *Punch in London* may be regarded as the prototype of the *Punch* of some ten years later.

But Jerrold does not stand as a claimant for the much-disputed honour of being "the only begetter" of Mr. Punch. Though the first number contains a reference to him, his first contribution appeared in the second number. This was an article which was, in effect, the first of the famous Q Papers, and it struck the political key-note of *Punch*. For us, the bitter gibes and indignant sallies of the Q Papers form a lively commentary upon and confirmation of the picture of this country in the "hungry forties" drawn by Disraeli in 'Sybil.' In Disraeli, it is interesting to note, Jerrold recognized "our future Prime Minister" twenty years before his time. As for the author, these essays in political satire no doubt had the effect of making him the first observed writer of *Punch*—the first writer whom the public generally associated with the paper. How sharp was Mr. Punch's sting in the heyday of his youth is shown by the fact that it was even proposed in the House of Commons that he should be prosecuted "as a conspirator." Yet he was not deterred from gibbeting those lines of supreme bathos,

Let wealth and commerce, laws and learning die,
But leave us still our old Nobility;

and gibbeting them so effectually, as Mr. Walter Jerrold observes, that they have since taken their place among familiar quotations. The "other" House seems upon this occasion to have shown greater tolerance of satire than the Commons.

From the first, then, Douglas Jerrold, with his vehement Radicalism and biting wit, took rank as the strongest literary force on the staff of *Punch*. Thackeray, it is clear, recognized that fact, and showed some little personal as well as professional jealousy of his colleague, "Master Douglas."

As we know, he called Jerrold "a savage little Robespierre," and eventually refused to pull any longer in the same boat. Although he has himself given two slightly different accounts of his severance from *Punch*, attributing it now to an article by Jerrold, now to a cartoon by Leech, it is plain that he was disgusted by that paper's violent Radical abuse of Prince Albert, Palmerston, and the Emperor of the French, and that for this note of political abuse Jerrold was mainly responsible. Thackeray was also, probably, piqued by some of Jerrold's rude, if witty, personalities; for Jerrold's nimble and somewhat untutored wit was prone to puns with a spice of rudeness. Many examples of such *mots*, brilliant of their kind, at the expense of one butt or another, are preserved in this book. One was at the expense of Thackeray's nose. If Thackeray was as sensitive about that broken nose as Byron was about his club-foot, one can imagine that such sayings might rankle. But we think Mr. Walter Jerrold shows good judgment in brushing aside the suggestion of Mr. Arthur à Beckett that the two writers were lifelong opponents. Smouldering jealousy on the one side there may have been, and on Jerrold's a corresponding sense of uneasiness, natural to an impulsive temperament in the presence of a more self-conscious one. He afterwards said, probably at the time of Thackeray's break with *Punch*, "I have known Thackeray for eighteen years, and I don't know him yet." Mr. Walter Jerrold well emphasizes the point that

"had Thackeray and Jerrold been so antipathetic to each other as we are sometimes asked to believe, it is scarcely likely that when the latter was a candidate for election to the Reform Club, the former would have made a special journey from Leamington to record a vote in his favour, and would have hailed a friend with: 'We've got the little man in.'"

Jerrold's political satire was the outcome of a genuine indignation, and was written, as we have hinted, with a serious purpose. Indeed, he took himself so seriously that he was inclined to resent the overwhelming popularity of Mrs. Caudle. But it is as the author of the 'Curtain Lectures' and of 'Black-Eyed Susan' that his name lives. Even the charming 'Story of a Feather' has dropped almost into oblivion. Most of the political satire, in spite of its heat, leaves the modern reader cold. Much of Jerrold's humour "dates" lamentably; even his language occasionally seems strange, as when he uses "manufacturer" where we should say "artisan" or "mechanic," for the secondary use of that word to indicate the owner of a manufactory has eclipsed the first. In the art of parody, too, Jerrold was curiously feeble, as is seen when he tries to burlesque the style of Brougham or Disraeli. Irony and invention were rather his forte. But in 'Mrs. Caudle's Curtain Lectures' he hit upon a subject of universal interest, as near to life to-day as to the audience of a Greek comedy—the monstrous plague of

nagging women. He treated it well, using with the greatest effect a new trick of humour, by which the reader is left to infer what the henpecked, sleepy husband offered in his attempted defence from the acerbity of the conjugal retort and a fresh access of grumbling.

Romance of Imperial Rome. By Elizabeth W. Champney. (Putnam's Sons.)

IF there is any justification for the attempt, in a book not professedly a novel, to blend historical fact with modern romantic invention, the author of this 'Romance of Imperial Rome' achieves a certain success. The perils of such an attempt are obvious, and might well deter any historian, however lively his imagination. Strict accuracy of detail and fidelity to fact must almost of necessity involve him in pedantic digressions and antiquarian irrelevances, which certainly impede or destroy the reader's pleasure, if this be the object sought; while, if the reader goes to the book seeking instruction rather than enjoyment, it is probable that historical pills are better not gilded. Novelists such as Scott, Lytton, and Kingsley have not been altogether successful in eluding these perils; and inferior writers, attempting similar tasks, commit glaring historical anachronisms or errors of detail which to the true student are both ludicrous and annoying.

On the other hand, the advantages of such an attempt consist in the visualization of the events and characters of history, the stimulus afforded to the often torpid historical imagination and interest, and the sympathy engendered for the days of old, the heroes or heroines of antiquity. The trend of educational theory to-day seems to be that every object of study must justify itself by being "interesting" to the young student. It is possible that there are risks of futility and exaggeration in this theory, and that the schoolboy who resents well-meaning attempts to interest him by a profuse display of lantern-slides is not only typical, but also sensible.

Such a work, however, as this 'Romance of Imperial Rome' is thoroughly harmonious with this modern theory. The heroines of Roman Imperial history, here romantically dressed and glorified, may prove attractive to the modern schoolgirl whose interest in classical history as such is but languid. The probable verdict of the public-school boy on the book is perhaps better left unexpressed.

Sulpicia and Tibullus, the romantic sorrows of Julia, the wiles of Berenice, the woes of the Vestal Cornelia, the risks of Galla Placidia, the "lady-loves" of Horace—these form the subject-matter of careful exposition and a facile, perhaps too facile, imagination. In fact, by far the best chapter in the book is that entitled 'A Dog of Britain,' which is frankly romantic and unhistorical; while 'The Necklace of Vesta,' which likewise derives its chief interest from its dramatic

staging, also proves the writer possessed of no mean powers of invention.

On the other hand, those chapters which are more strictly historical show no first-hand acquaintance with the best sources of knowledge, and tend to be slight, trivial, and of small value. Stock and commonplace views are based on the authority of modern playwrights and poetasters (many of the verse-translations limp badly). Tiberius is "bestial"; Claudius a "puppet sovereign"; Messalina's "cunning" is "demoniac"; Nero is an "adorable baby" whose later likeness shows "fish-like expressionless eyes which dare not reveal the murderous soul"; Livia poisons Augustus; Faustina's "forefinger taps her cheek... in a distraught fashion which suggests a sombre resignation, the patient bearing of the burden of a sad heart." It is not difficult to write page after page on themes and of reflections such as these. It is difficult to value them highly.

Some complaint also must be entered, even though it be held pedantic, on the score of accuracy, especially as in her Preface the writer professes, in all sincerity, her "conscientious seeking for exactitude." Mere misprints or slips in spelling, such as "Antonius" for "Antinous" (p. vi.), "Sapho" (p. 30), "pretor" (p. 192), "Cherea" (p. 330), are perhaps not serious. But other blemishes are more distressing. In the quotation from the well-known verse-translation of Virgil's Messianic Eclogue on pp. 28-29 there are six misrepresentations, one of them ridiculous, and Prof. Conway's coadjutor Miss Bevan appears as "Miss Berar." This is inexcusable carelessness. The historian will be surprised to learn that Julius Antonius, successor to Gallus in Egypt, governed that country for a number of years as consul (pp. 112 and 123). Caius Cæsar is "elected" by the Senate as Consul of Asia (p. 130). Hadrian's villa contained "five thousand square miles of mosaic-paved rooms" (p. 412) which at least is inconsistent with the scale of the plan of the villa inserted at this point. The style also of the writer suggests a surfeit of sweetmeats. Two instances may suffice:—

"Whatever may be our opinion as to the autobiographical value of the odes [of Horace], we must concede that, as a suite, they have a conscious or unconscious unity in their variety, a progression in spirals towards a definite end. Every music-lover must remember a parallel composition in the development of the warring themes which strive in Mendelssohn's Symphony in A major. The clarinets introduce the first theme in an exquisite melody breathing all the freshness and fragrance of the woods. But this melody, though recurring again and again, is constantly overpowered by the second theme as rendered by the delirious violins and the tumultuous brass. Do not the odes of Horace interpret this strife as the eternal conflict between sacred and profane love?"

We may cite further the pathetic question which closes the book:—

"Can we not take one step further and, 'thinking no evil,' believe these dear dead ladies not sinners, but sinned against by evil tongues?"

The author is also led into a grave error of taste by this perilous longing to excite interest when she invents a conversation (in what language?) between the three-year-old child Jesus at Nazareth and the Roman Lollius.

This "Romance" is beautifully adorned with illustrations of statuary and painting, ancient and modern, and decked out with every advantage of print and paper. The writer has a vivid imagination, and presents her characters with the most fervent appeals for appreciation and sympathy. Her stories are live romance, not dead antiquarianism. Pages of translation from the amorous poets adorn, if they do not always illustrate, her tales.

But the final impression produced is that Romance and Antiquarianism (to call it by no higher title) are irreconcilable foes. The plain facts of history are at times stranger and nobler than romance. If we abide by these, it may be that the feminine element in Roman Imperial history suffers; but those whose appetites crave for this might choose other periods, and writers of fiction undisguised.

Home Life in Hellas. By Z. Duckett Ferriman. (Mills & Boon.)

It is a long time since we have read a more charming book about the modern Greeks. The author, though he does not describe his travels in detail or give any maps of them, shows considerable familiarity with many out-of-the-way parts of this fascinating land, especially the islands. Perhaps his very best chapter is that on these, the account of Santorin, of Naxos, and of Ithaca, being particularly striking. Though he has visited the cliff convents of Meteora in Thessaly, he does not seem ever to have landed on Mount Athos, which shows a curious gap in his extensive knowledge of modern Hellas; for this term, as he well knows, includes many districts under alien rule. At the same time he does not appear to be a Greek scholar in the classical sense. His spelling of names shows that at once. Thus we have "Oetolia," "Tegoea," "Mantinaea," "Megaspelion," "Karytenia," &c. Nor are we more confident about his historical knowledge. We do not believe that Eubœa, as he says, sent colonies to Italy and Sicily as early as 900 B.C.; and what "the ravages of Barbarossa in the sixteenth century" means we are at a loss to tell. "The island of Anaphe, like Iceland," he tells us, "rejoices in the absence of snakes." No doubt it does, but not for the same reasons that preclude snakes in an Arctic climate. He says that when Abney Hastings won the battle of Salona with his steam corvette the *Karteria* in 1827, the Greek Navy was more than abreast of its contemporaries. That is surely a poor way of telling the reader that the *Karteria*, built and fitted out by the genius and devotion of Hastings, was

the first steamer that ever appeared in battle, and that Hastings accordingly won his battle single-handed by lying to the windward of the Turkish fleet in a calm, and setting their ships on fire one after the other by pelting them with red-hot shot from the long-range carronade which he worked himself on his quarter-deck. Hastings had pressed his views on the English Admiralty, but had been despised and put aside because he was a rowdy character.

These are all trifles, and do not affect the author's main task, which is to supply a lifelike picture of the modern Greeks. Recent books of travel, and indeed some of the very oldest, such as Wheler's, he knows well. He has, in accordance with them, fathomed the merits and defects of the Greek character. He knows that these have been handed down from the ancient inhabitants to their descendants. He gives a clear account of the present constitution of the kingdom, but shows a strange surprise at the law requiring a quorum of more than half the House of Representatives, so that the Opposition (if its various cliques can consent to combine) may thwart all business merely by staying away. It is surely obvious that if there be only a single House of Parliament, it is common sense to require an actual majority in the case of new legislation; otherwise laws might be imposed by a small fraction of the members. He might also have known that Tricoupi used actually to subsidize a few members of the Opposition to stay in the House, and vote against him assiduously. But they brought up the House to more than half its number!

Our author thinks that vanity is the chief fault of the modern Hellenes. We should perhaps rather have said jealousy, though the former naturally leads to the latter. He supplies ample instances of both. But he does not note another defect which may cause, and which certainly intensifies, both: the absence of humour. This inestimable quality, which saves people from many mistakes, seems to have died out of Greece as early as Hellenistic times, and is now strangely absent from modern Greek life. It is one of the semi-Oriental features of that curious race. For, as Mr. Ferriman justly puts it, Greece, if it be not Asia, is not Europe either. This the Greeks themselves constantly express when they say they are going to Europe. It is curious how Italy and Greece, so close on our maps, are yet so far apart in history. The fact is they are set back to back. It is the distance between Rome and Athens, not between Brindisi and Corfu, which is and has been the dominating factor all through history. The long occupation of Greece by Turkey helped to accentuate the contrast.

We might add a thousand interesting suggestions from this living book, which is excellent reading, in spite of some lapses in style. But why, in speaking of Greek virtues, has the author omitted their mayonnaise of fish, which is one of the best things in Greece? And why has he not provided an index?

BOOKS FOR STUDENTS.

The Grecians: a Dialogue on Education. By James Elroy Flecker. (Dent & Sons.)—In Mr. Flecker's dialogue three Englishmen who are on a holiday in North Italy indulge in a discussion on education, its aim and true method. The author is a bright and attractive writer. Smith, a somewhat cocksure Socrates and not a schoolmaster, airily disposes of the opinions of his two friends, who are working schoolmasters, and finally in the last chapter monopolizes the conversation while he describes what he conceives would be the true adaptation of the Platonic theory of education to modern needs, and his recipe for making the *φύλακες* or guardians of the State. Swept along by his enthusiasm for his ideal, Smith criticizes unsparingly, and often unreasonably, present Public School methods, and works himself up to make lurid and far-fetched contrasts. "Do you not know," he asks, "how the monotonous hours are only varied by epidemics, whether of chicken-pox, religion, silkworm-keeping, or Sandow exercises?" There is too much of this kind of smartness. On the other hand, there are many sound criticisms and quotable remarks, and Mr. Flecker is bold enough to dissent from many crusted or popular institutions. He has, for instance, no sympathy with Cecil Rhodes: "We pin our faith to a written and evident intellectual superiority." His survey of the education of the Public Schools is comprehensive, if rapid; his manner is trenchant and interesting; and the book may be read with profit by all grades of Secondary School teachers.

The Bacchantes of Euripides, and other Essays. By A. W. Verrall. (Cambridge University Press.)—Dr. Verrall has been writing on Euripides for many years, and each of his works, in the present reviewer's judgment, is superior to its predecessors. The 'Four Plays' is better than 'Euripides the Rationalist,' while 'The Bacchantes' reaches a higher level than even the essay on the 'Heracles' in 'Four Plays.'

The main outlines of the latest essay are convincingly drawn, and are not marred by the over-ingenious subtleties which have sometimes annoyed the readers of Dr. Verrall's earlier interpretations of Euripides. Again and again light is thrown upon dark places in such a way as to convince a reviewer who found several of his own pet theories crumbling away as he read. Nothing could ring truer than the summary on pp. 159, 160, in which it is stated that 'The Bacchantes' depicts the novelty of "a faith—religion as we mostly now conceive it, exclusive in belief and universal in claim, enthusiastic, intolerant, and eager to conquer the world." Such a religion Euripides seems to have met first in Macedonia, and in 'The Bacchantes' he has left a picture of it which is truly faithful, neither concealing its beauties nor failing to portray the hideous cruelty of its excesses.

Dr. Verrall's essay is particularly interesting for the fine literary instinct that is everywhere manifest, and nowhere more than in those passages where he contrasts the English versions by Dr. Way and Prof. Murray, and points out that each represents a possible interpretation of the spirit of the drama.

We notice that Dr. Verrall accepts the main thesis of Prof. Gilbert Norwood's 'Riddle of the Bacchæ,' but we wish that

throughout more criticism had been directed towards that able and fascinating book.

Of the essays here printed, a few have already appeared in learned journals; of the others, 'Phrynicius,' and 'The Persians' appear to us to depend too much upon subjective evidence to be convincing; we have, however, nothing but praise for 'Rhyme and Reason,' which is scientific in method, and a specimen of that peculiarly graceful style which characterizes most of Dr. Verrall's work. We have often wondered why no commentator has ever noticed the remarkable rhymes in the speech of the drunken Heracles in the 'Alcestis.' Dr. Verrall, starting with this instance, exhaustively analyzes the examples of rhyme in extant Attic drama, and concludes that rhyme was used by (a) any speaker when he or she meant to be offensive, and by (b) women to express all kinds of painful and violent emotion. Some instances of rhyme cannot be brought under these rules, as Dr. Verrall frankly admits, but they do not invalidate the main contentions. This essay and the interpretation of the 'Bacchæ' are certainly the most valuable parts of the volume.

Plutarch's Cimon and Pericles, with the Funeral Oration of Pericles. Newly translated, with Introduction and Notes, by Bernadotte Perrin. (New York, Scribner's Sons.)—We have not before us the first volume of these translations and studies on six of Plutarch's most famous lives; but the author tells us that each of the three is to be independent of the rest. This second volume, then, we can consider on its own merits. It is a very good and scholarly rendering of Plutarch, and the ample notes give plenty of information. But when we examine the modern authorities Prof. Perrin has used, we find, as is often the case with American scholars, that he has almost wholly ignored English and French scholarship, and allowed himself to be dragged at the chariot-wheels of learned Germans, whose speculations are of the *argutius quam verius* type. Prof. Perrin's most usual oracle is Edward Meyer, no doubt a very fine historian, but his speculations and those of his colleagues on the way in which Plutarch used his sources are frequently mere guesswork. Still worse is the bare statement (taken from Meyer) that the recent historical fragment found by Messrs Grenfell and Hunt is from the 'Hellenica' of Theopompus. Our author never mentions, and has probably not read, the opinions of English scholars, most of whom agree with Blass in refusing to believe it the work of that writer. It may be Cratippus, who is little known; Theopompus it can hardly be, for we know something of his style. Mr. Walker's careful study of this question seems to us nearly conclusive, and we do not know any leading Englishman who adopts Meyer's views. But in any case the controversy should not be passed over in silence, and the German opinion adopted as gospel. There are, indeed, a good many references to Prof. Bury's and even to Mr. Abbott's histories, and there is often a sentence quoted from Jebb, who was hardly a leading authority on history. But there is absolute silence regarding Thirlwall and Grote, whose understanding of Athenian politics is far superior to that of such men as Busolt, and even Holm. For the life of such a man as Grote, or Thirlwall gives him a sense of the value of public discussion, which a professor in his study can hardly attain—not to speak of the difference between English and German life.

Prof. Perrin is not free from inaccuracies, though they are unimportant. Thus he says that the victories of Plataea and Mycale put a stop *for ever* to the invasion of Europe by Orientalism. Such invasions were often repeated in subsequent history. Then he tells us that "the fine diplomacy of the poet Sophocles kept Chios and Lesbos from joining a dangerous revolt." Where did he learn this? Certainly not from Thucydides; nor from Ion as quoted by Athenæus, who evidently ridiculed the poet's public life. We do not know on what authority he prints (more than once) "Agathareus" and "Hygiæa," forms which offend a Greek scholar; nor do we like the "consummation" of the Athenian Empire for its zenith, or the phrase "contemporary foe," "current notes" for foot-notes, or "piratical forays" on Charonea, unless we describe (like Apuleius) Boeotia as a land of sea-coasts. But these trifling flaws excepted, the translation and the essay on the 50 years after Plataea are good, though not nearly so good as the corresponding chapter in Grote.

Our author has thrown in a titbit, for which we are grateful—a translation of the funeral speech put in Pericles's mouth by Thucydides. It is one of those untranslatable pieces which every one tries to translate, always with some, never with complete, success; and the author of every new version exposes himself to minute and carping criticism. The first thing that strikes us in the present essay is the disguising of the contrast of λόγος and ἔργον, which recurs with such tedious iteration in Thucydides. Such treatment no doubt improves the speech, which, after all, turns round and round a few ideas; but it does not reproduce the rhetorician faithfully. When we come to detail, the orator does not say "For the whole world is the sepulchre of illustrious men," but "Of famous men every land is the tomb," which is not quite the same. Here, again, is a clumsy sentence: "We do not regard words as incompatible with deeds, but rather the refusal to learn by discussion before advancing to the necessary action." To say such refusal is incompatible with deeds is not even true; what Thucydides says may be thus expressed: "We do not think words damaging to deeds, but rather to have to do deeds without proper instruction beforehand in words—this is damaging." We here attempt only the bare sense. Again, in the same chapter, "Our wealth supports timely action, rather than noisy speech," is a bad version of "We use wealth ἔργον μᾶλλον καίρῳ ἢ λόγων κόμπῳ," i.e., not to brag about it, but as a power of acting at the right moment. The tedious repeating of word and deed pursues us through every citation.

On the first sentence of this chapter we have a much more serious observation to make. "We cherish beauty in all simplicity, and wisdom without effeminacy," is Prof. Perrin's rendering of a famous sentence. But in spite of the acquiescence of the learned, it cannot be maintained that "in all simplicity" translates μετ' εὐτελείας, which in good Greek always means *with cheapness*, even implying the same disparagement. Prof. Perrin's version has been adopted to avoid this obvious absurdity, but falls into the trap of being historically false, as the whole life of Athens in Pericles's day amply testifies. Never was the taste for beauty more elaborate, and even gorgeous, than at that moment. Our author has probably not heard of the way out of the difficulty proposed in these columns some years ago, which at least makes Thucydides talk sense and

does not violate Greek usage. It is to emend εὐτελείας into εὐκλείας, an easy change, especially in very early handwriting, and affording this sense: We pursue beauty with good repute [unlike Spartans and Thebans], and philosophy without effeminacy [unlike the Ionians]. But classical scholars are so notoriously hostile to emendations which they have not made themselves, that we could hardly expect a scholar addicted to German authority to be easily converted.

Nevertheless we have to thank our author for bringing us from the fogs of archæology and epigraphy and other such intricate sciences into the pure air of golden-age classics, after we have had a good lesson in the delightful, but silver-age Plutarch. The minute care with which we scan the words of Thucydides, and even revel in the splendours of his obscurity, is out of place in the best Hellenistic Greek, and is the heritage left us by the "pure scholars," too rare, alas! among the omnivorous Grecians of the new generation. For though the Venus from Melos and the lady from Trentham are splendid, they are not the equals of the goddesses of the golden age.

Novum Testamentum Græce, textui a retractatoribus Anglis adhibito brevem adnotationem criticam subiecit Alexander Souter. (Oxford, Clarendon Press.)—This volume ranks with the series of Oxford classical texts, and should be invaluable to all critical students of the New Testament. The labour and time that have been spent on its preparation must have been immense, and no other single volume of the same size can present anything like so thorough a conspectus of sources at the bottom of the page. To give some idea of the extent of Prof. Souter's range of authorities, we may point out that the list of them occupies about fifteen pages. Seven correctors of the Sinaitic Codex are recognized, and the number of fragmentary MSS. is very large. 'Ancient Versions' occupy two pages, and there are 'Scriptorum Testimonia' in terrifying abundance, beginning and ending with bishops of the fourth century. Occasionally the notes offer an English rendering. The Professor is too modest in his brief Latin introduction, for the fullness and diligence of his work are bound to be recognized everywhere.

Lexicon Græcum Suppletorium et Dialecticum. Composuit Henricus van Herwerden. Editio Altera auctior et correctior. 2 vols. (Leyden, Sijthoff.)—It is only eight years since this indispensable book was first published, and the editor has since issued a supplement, and now a new edition. He has increased the contents by nearly one-half; the book now contains close on 1,700 pages. The increase is nearly all new matter: in the first edition there was little to correct. Nearly all the misprints we noted in the first have been put right (but on p. 1, l. 5, Δ stands for Λ, and the volume of C.I.A. is wanting under ἐγ): there are remarkably few in the second. Everything shows the editor's scrupulous care. We may suggest a few additions.

ἀγάγοχα: add cross-reference to ἀγύγοχα. ἀμός = τις: compare ἀμωσγεπῶς. ἀνατιθέναι: mention that this form is also used in devotiones. ἀνθεμα (Collitz iii. 3339⁶⁹, &c.) and ἀφτημα (Mon. Ant. iii. 402) = ἀνάθημα, are omitted, with the Cretan ἐφθετος, and τελαμῶ = τελαμών (Argos: A.J.A. xi. 43). So also is the Amorgan ἄρσιχος (*fen.*), I.G.I. Amorgos 62²¹, &c. Under λέβης a reference might be added to Prof Ridgeway's book on currency,

Under λυκάβας, add I.G.S. Thessaly 1276. I.G.I. Amorgos 115³, and the late λυκάμας = χρόνος, *ib.* 120¹⁷, &c. There is also a form δέδοχθαι, apparently in the sense of δέδοκται, found in late Attic inscriptions, which has not, we think, been noted. Dr. van Herwerden still takes γρόφον to be a name, where we can hardly follow him. Γροφεύς = γραμματεὺς has now turned up 'Year's Work in Classical Studies,' 1910, p. 69). From literary sources, one or two words or references might be added, as from the new Menander (*e.g.* μεγαλείος); but the book is surprisingly complete, and hardly anything is omitted. Perhaps we might put in a plea for Hesiod's ἐπαλέα λίσχην against the third edition (*cp.* ἀολλέες, 'Αθάνα 'Αλέα).

The reader of Clement or Josephus will be thankful for the help of this book. We only wish some scholar would compile a lexicon to later Greek more useful than that of Sophocles: readers are often nonplussed there.

We congratulate the editor heartily on the wide sale of his lexicon; no success was ever better deserved.

The Dawn of Modern England, by Carlos B. Lumsden (Longmans), is a history of the Reformation in England from 1509 to 1525, and the author intends in succeeding volumes to carry his work down to the execution of Charles I. in 1649. Mr. Lumsden's scholarship is evident, and his range of reading is wide indeed. He has read and marked his authorities, but we are not so sure that he has digested them. Some of the volumes used, Mr. Lumsden admits, are poor, but he read them with the purpose of correcting the prevalent Protestant view of the Reformation. This great revolution he apparently regards as the outcome of the conflict of the growing Individualism of the sixteenth century with the semi-Socialism of the Middle Ages. No doubt it is possible to view the struggle in this light, but when we do so we disregard other factors. This standpoint has been well worked out by the writer, who at the same time feels how complex the whole story is.

It is difficult to analyze adequately the extraordinary change of mental attitude which appears in the records of the fifteenth and sixteenth centuries. The discoveries of Copernicus and Columbus undermined the foundation of the Holy Roman Empire. Men opened their eyes, and saw a new heaven and a new earth. The Empire could no more be regarded as world-wide, for America and the planets upset this conception. When the corporate idea was thus rudely broken, the individual emerged. In England the change is soon seen. The sailor—the pirate if you like—returned from his long voyage permeated with individualistic ideas. The cessation of the common cultivation of the village also gave impetus to the movement. The economical change was powerfully aided by political doctrine, for the dogma of the divine right of kings encouraged the growth of nationality, and ultimately of individuality. Mr. Lumsden postdates the influences of this dogma, and does not attach sufficient importance to it. The influence of the mediæval Church in industrial matters was not, we think, nearly so widespread as he imagines; a mediæval act often signified little more than a resolution at a public meeting.

General and Regional Geography for Students, by J. F. Unstead and E. G. R. Taylor (Philip & Son), is clearly written, but not very inspiring. It is illustrated by many useful maps and diagrams taken from

well-known sources, but better selected than is usually the case. It departs from the orthodox plan of such works by dividing the world into "natural regions," the characteristics of each being very briefly described. In the regional part of the work these natural regions are reconsidered and subdivided in the general description of each continent, and are merely referred to in the more detailed descriptions of different countries. Thus at the beginning of the section on Denmark we find "Natural Regions—Western Marginal Lowlands: North Sea Margin (B2). Baltic Lowlands: The western margin of the Baltic and the Islands (H3)." This is followed by a brief historical and Political Survey, a section on Agriculture, and one on Commerce—all being condensed into a couple of pages. This method of treatment will probably save much time in teaching and give good results, provided that the teacher is very much alive and stirs the imagination of his class, and that proper emphasis is laid on the differences between "natural regions" which are marked as of the same type.

SCHOOL-BOOKS.

English Literature for Secondary Schools: Selections from Pioneers of France in the New World, by Francis Parkman, edited by Kenneth Forbes; and *Selections from A Survey of London, by John Stow*, edited by A. Barter. (Macmillan.)—These two little books are a gratifying illustration of the extent to which the last ten years have broadened the range of those authors comprehended scholastically under the heading of "English Literature." Parkman's fascinating work, judiciously presented, as here, should engross the youthful readers for whom it is intended; while Stow's picture of sixteenth-century London, even in its curtailed form, should appeal to the curiosity at least of those whose memory is bounded by the Strand improvements. Each volume is equipped with an adequate Introduction, maps, and sufficient notes for elementary study, supplemented by a Glossary. Further useful features of the series are the 'Questions' appended, and the list of subjects suitable for essays. To the last, moreover, Mr. Kenneth Forbes has, with commendable enterprise, added suggestions for a blank-verse soliloquy, "short poems," and "a sonnet," to be inspired by the vicissitudes and personality of Champlain.

Miss D. L. Maguire's little book, *Historic Links* (Sonnenschein), which has already reached a second edition, deserves its success. Her plan is to take an historic building, like the Tower or Westminster Hall, and recall its associations so as to illustrate periods of English history. Beginning with St. Albans and its Roman memories, she works through the ages in fourteen interesting chapters. The fifteenth-century section, dealing with some old guild-halls at Coventry, Salisbury, and elsewhere, with Crosby Hall, and with Winfield Manor, is especially well done; but every chapter bears evidence of careful preparation and intelligent selection of facts. For this second edition Miss Maguire has revised her text, and notes the lying in state of King Edward in Westminster Hall and the removal of Crosby Hall to Chelsea. The little book has sixteen appropriate illustrations, including a plan of old London, and may be commended to the notice of teachers.

The Winter's Tale and *King Henry IV., Part I.*, have appeared in "The Granta Shakespeare" (Cambridge University Press), a well-printed little edition for schools, in which "excision has been very sparingly made." The text is modernized, and has been prepared with good judgment. Mr. J. H. Lobban, the editor, is painstaking and industrious, if not inspired, and Introduction and notes are suitable for their purpose. There is a brief Glossary too, in which we should prefer to see derivations of all the more difficult words added, where they are certain. In *King Henry IV., III. ii. 61*, the note "rash bavin. Inflammable" seems to us inadequate, and of the two words, only "rash" appears in the Glossary. The exigencies of the series do not allow "doxy" to be explained at all.

The first two volumes of "The Shakespeare Reading Circle" (Dent) are decidedly cheap and attractive. Mr. Alfred P. Graves has arranged for class reading, with Introduction and notes, *As You Like It* and *The Merchant of Venice*. The little volumes are, of course, not solely for schools and elementary teachers, but are also well fitted for home reading. Mr. Graves has evidently ample experience of his subject, for he has added a full and interesting supply of hints for the understanding and reading of the plays. Beginning with an Introduction on the needs and deficiencies of the day, he proceeds to elocution, notes as to the play and famous actors, costume in case reading leads to acting, and the characters in detail. There follow lists of the parts best taken in common on a basis of eighteen or twenty readers down to ten or eleven, and even an arrangement of the seats in which the various characters are placed in a semicircle. At the end are notes which, speaking from our experience of Shakespeare as understood in the drawing-room, we should be glad to see increased. The excision of objectionable passages has been skilfully managed, and we expect to find the little books widely used.

Poetica: a Book of English Verse for Repetition, chosen by John Ridges (Blackie), is intended "for boys and girls for the three years ending at 15 or 16," and is arranged in three sections, representing the work of one school year. The selection is generally good, and we are pleased to see that copyright has been waived in the case of two poems by Mr. Henry Newbolt. Patriotism is naturally and rightly the leading theme, but we hope it will not induce youngsters to suppose that

the might of England flush'd
To anticipate the scene

is model poetry.

In *A Child's Story of Great Britain* (Horace Marshall) Miss C. Linklater Thomson has written "a very short and simple sketch" for first lessons in history. This is not an easy thing to do, but the writer has succeeded in attaining the simplicity which is requisite. The illustrations, as is usual now in books of this sort, are really helpful towards understanding the life of the times.

Satisfactory in the main, *Victoria the Good and Edward the Peacemaker*, one of Messrs. Blackie's "Story-Book Readers," is not always couched in suitable language. The passage, for instance, quoted from Sir Theodore Martin's 'Life of the Prince Consort' concerning Queen Victoria's marriage is for young folk alike difficult and stodgy.

Tennyson's Earlier Poems and *The Lady of the Lake*, in the same publishers' "Plain Text Poets," belong to a series we have already praised for its cheapness and excellence. We must, however, remark that the writers of Introductions to these booklets ought to consider their readers. The Rev. H. B. Ryley's account of Tennyson describes him as "a seer and prophet inferior only to those who are so great that they were of the gods before they died." Tennyson's Ulysses "is da Vinci, he is Cellini, he is of the heart and soul of the Renaissance." A passing reference is made to Macaulay's schoolboy, who will have to be revived if all this Introduction is to be understood. Mr. J. V. Saunders on 'The Lady of the Lake' remarks: "It is difficult to define exactly the meaning of the word Romance, but some historical considerations will bring out the more striking characteristics of the poetry of the Romantic Revival, a movement in which Scott played a great part, and will explain what the word meant to him." This is not the right way to make a subject interesting, and by exercising a little care and thought Mr. Saunders might have made his Introduction both shorter and clearer.

Picture Composition, Books I.-III. By Lewis Marsh. (Blackie.)—The desire for pictures is a notable feature of to-day on which publishers and newspaper proprietors have been quick to seize. Here a host of illustrations are used as a method of instruction in English. We congratulate Mr. Marsh on an excellent idea which has been carried out in capital style. The pictures, in black and white and in colour, are decidedly attractive, and the choice of subjects for composition shows ingenuity and a wide range.

Mr. Ramsay Muir's *New School Atlas of Modern History* (Philip & Son) is, for the price, a capital school atlas, containing 48 plates, or 120 coloured maps and diagrams, and an Introduction illustrated by 29 maps and plans in black and white. The editor rightly proposes to himself the aim of inserting too few rather than too many names: what student has not suffered from the muddle-headedness which throws into maps all sorts of irrelevant detail? To illustrate the scope of the work we may say that there are eleven coloured maps of Europe at different times from 395 A.D. to 1815, and three black-and-white maps in the Introduction. Among suggestive and useful maps of England are those picturing Roman Britain, England and her invaders in the eleventh century, and ecclesiastical England under Henry VIII. A good feature is the full treatment of Indian, American, and Colonial history, for it must be confessed that Macaulay's strictures (at the beginning of his essay on Clive) on British ignorance of India are still pertinent.

On the whole, Mr. George Philip and Mr. Ramsay Muir have co-operated with excellent result: their work is the most helpful historical atlas yet produced for school purposes at a moderate price.

Bravest of All, by Mabel Mackness (Blackie), contains three stories for children of six to eight. They are prettily illustrated by pictures in colour, and contain a pleasant spice of adventure, as well as a good moral.

In the revised and enlarged edition of his father's *Dictionary of French and English, English and French* (Longmans), Mr. William Bellows has presented several features which are deserving of special notice. Nouns are printed in different types to distinguish their genders; and the feminine forms of nouns, pronouns, and adjectives are given in italics. The liaison or its absence in a French word is indicated by typographic marks. A commendable feature of the dictionary is the arrangement of both the French-English and the English-French divisions concurrently on the same page, a great saving of the student's time being thus effected. Originality is also shown in the section devoted to the conjugation of the verb, reference being made to this portion by means of numbers printed in the text. We note also useful tables giving the equivalents of weights, measures, &c., in the two systems used in England and France respectively. These features deserve high commendation, the only point that we criticize adversely being the adoption in some places of very small type—a fault resulting evidently from the desire to include as much information as possible in the space at disposal.

French Phrases and Idioms, by W. M. Lightbody (Blackie), will be found serviceable for those pupils who have already acquired a fair knowledge of the accidence and vocabulary of the language. The phrases and proverbs here presented are just those with which teachers are familiar in the papers set in the University Local and similar examinations. For practice in retranslation the exercises at the end of the book are somewhat meagre, but well adapted for testing the pupil's acquaintance with the foregoing portions.

Selection from the Latin Literature of the Early Empire.—Part A. *Inner Life*. Part B. *Outer Life*. Edited by A. C. B. Brown. (Oxford, Clarendon Press.)—It cannot now be urged that schools are not well supplied by publishers with good selections from Latin literature, drawn from authors somewhat outside the range of the ordinary school textbooks. We recall a selection of Silver Latin by Mr. Brownrigg, a slightly larger selection by Messrs. Gillies and Cummings, a recently published 'Roman Life Reader' by Messrs. Winbolt and Merk, and now we have Mr. Brown's selection from literature of the Early Empire.

The last is meant primarily to serve as a textbook for the Oxford Local Examinations. The two parts dealing with Inner Life and Outer Life are bound together. There are in the whole some 200 pages of text and notes, an Introduction to each part, and some other explanatory matter. The division under the two headings is of the rough-and-ready type: the *fundamentum divisionis* is hardly sound. There are interesting readings from Martial and Pliny; and Tacitus, Juvenal, and Seneca supply their quota. In the matter of notes Mr. Brown's restraint is to be commended. It is true that to Juvenal's Seventh Satire there are six pages of notes to seven of text, but the well-known difficulty and allusiveness of this author amply explain the proportion.

OUR LIBRARY TABLE.

The History of Pendennis, his Fortunes and Misfortunes, his Friends and his Greatest Enemy, forms the third and fourth volumes of the "Centenary Biographical Edition" of Thackeray's works (Smith & Elder). As in the case of 'Vanity Fair,' Lady Ritchie has amplified her earlier Introduction, full as it was of memories of her father's school and University life, by further levies upon Canon Elwin and FitzGerald, the Baxter letters, and a Diary which gives some entirely new memoranda of Thackeray's first relations with "Capt. Shandon" (Lockhart's "bright, broken Maginn"). She has also apparently withdrawn the "little joke" written to Lady Eddisbury in the manner of Pepys, or rather Percival Leigh's "Mr. Pips," then appearing in *Punch*. The two portraits in these volumes are from drawings made by Daniel Maclise in 1832 and 1833, and in character resemble those prepared by the same artist for *Fraser*, although, according to Bates's 'Maclise Gallery,' no likeness of Thackeray appears in the magazine, except that included in the general group of "Fraserians"—an oversight which Bates rectified in his book by copying Sir John Gilbert's Garrick Club picture. Lady Ritchie makes passing references to the origin of Costigan, as related in the Roundabout paper 'De Finibus'; but she does not quote the passage. As for "Cos," we have sometimes wondered whether his surname was suggested by that real Capt. Costigan whose 'Sketches of Society and Manners in Portugal,' 1788, once formed part of Rogers's library. Nothing, we observe, is said of the prototype of Foker, Andrew Arcedeckne, concerning whom, we think, there is some account in Cordy Jeaffreson's 'Book of Recollections.' The illustrations are attractive and include some excellent page photographs of Charterhouse, Larkbeare ("Fair Oaks"), Lamb's Buildings (Pen and Warrington had chambers in Lamb Court), and Trinity College, Cambridge.

The Lady: Studies of Certain Significant Phases of her History. By Emily James Putnam. (Putnam's Sons.)—In the opening sentence of a book which is full of interest and entertainment, Mrs. Putnam tells us that "the Lady is proverbial for her skill in eluding definition." No one would contradict this observation, and it is the more curious in these days to find the author placing the Lady, as such, on an entirely different level from that of the Woman. She speaks of her with kindly tolerance as an "archaism" in contemporary society, as an individualist who neither works nor wishes to work, but is content in her soft, luxurious surroundings, and is in complete subjection to man, of whose civilization she is an artificial product.

From her Introduction we gather that Mrs. Putnam is a zealous upholder of Women's Rights, as they have come to be conventionally called; but this does not prevent her from doing full justice to her subject as she traces the development of the Lady from the Greeks down to our own time. While feminism was the basis of Greek literature and art, and woman was in theory the equal or superior of man, the Greek wife was kept in dignified and honourable, but entire seclusion. It was another matter with the Roman lady, who foreshadowed the policy of some of the "insurgent females" of the present day. After the Punic War, when all expenditure, including that of the

ladies, had to be curtailed by legislation, Cato, in a famous speech opposing the repeal of the Oppian law, exclaims:—

"Our ancestors thought it not proper that women should transact any, even private business, without a director. We, it seems, suffer them now to interfere in the management of State affairs. Will you give the reins to their untractable nature, and their uncontrolled passion? . . . The moment they have arrived at an equality with you, they will become your superiors."

The Roman ladies were indeed a power to reckon with. Mrs. Putnam accounts for their strength of mind and body by the fact that the men had not had time to bring them thoroughly into subjection. She also calls attention to a more significant point, that while they were readers and thinkers, the note of feminism is entirely absent from Roman literature.

In her chapter on 'The Lady Abbess' the author gives an illuminating account of the freedom to which women could attain in the Middle Ages by entering a convent. The Lady Abbess herself held a unique position, being "part of the two great social forces of her time, feudalism and the Church," and being treated as an equal by the men of her class. Even the so-called independence of the ladies in our own colleges pales, apparently, beside the freedom of the cloistered nuns in early days. The limited sphere of the Lady of the Castle is compared with the more extended one of the Lady of the Renaissance, though personal charm and character had probably quite as much influence in the former as in the latter period. Mere feminine charm is not, indeed, a quality for which Mrs. Putnam appears to possess unbounded respect, even though the whole of her delightful book goes to prove its unassailable influence in all history. Of the Ladies of the Salon, and the eighteenth-century ladies in general, there is naturally little left that is fresh for the most original writer to say.

Mrs. Putnam is more instructive on the Lady of the Slave States, with whose archaic position she naturally sympathizes, and she provides a graphic picture of the hard life led by the mistress of a plantation, who, if she have a conscience and a sense of responsibility, is destined to be the most complete slave on it.

MR. BASIL ANDERTON, the author of *Fragrance among Old Volumes: Essays and Idylls of a Book-Lover* (Kegan Paul & Co.), belongs to the lineage of Izaak Walton and Sir Thomas Browne. It is plain to see that although fate has made him the custodian of a great library, he loves the open air, the scent of heather and thyme, and the song of birds more than the dim recesses of a book-room and the smell of musty leather. The opening paper on that *helluo librorum*, Antonio Magliabecchi, is written with less zest than the final chapter—little more than a paragraph—on 'The Old Bookman's Retreat,' in which he looks forward, in the evening of life, to settling in a little town, "perched high above the world on the top of a steep hill," where he "will bask in the hot sunshine, walk at his ease under long avenues of elm-trees, and sit at the foot of cool grey ramparts overlooking the long levels of the fields beneath."

But a love of nature does not preclude an interest in humanity, and one of the most charming papers in the volume is that entitled 'Concordio: the Story of a Poor Music Master,' in which a picture is drawn of an idealist who sacrificed everything that gives a joy to life, and finally life itself, to a "system," which "his hard task-mistress,

Music, had laid upon him" as the object of his existence. A longer paper is devoted to a manuscript written by a Dutch recluse, in which he bequeathed to his son "all the mottoes and old words of wisdom which had guided himself in the ways of life," little thinking of how small advantage wisdom had been to rescue his name from obscurity, and in what slight esteem these sententious sayings have been held in every age. Who in the affairs of the world is ever governed by such a maxim as "No man speaketh aright but he that hath first learnt to hold his peace"?

The purely bibliographical articles consist of an essay on 'The Book-Plates of Thomas Bewick,' and a study of 'Two Minor Books of Emblems': the 'Amoris Divini et Humani Antipathia' of Michael van Lochem, and the 'Zodiacus Christianus' of Jerome Drexel. These are carefully described and illustrated, but perhaps possess less interest to the English reader than the very careful paper on Bewick, based on the fine collection of the engraver's works which is preserved in the City Library of Newcastle-upon-Tyne. With regard to Bewick's book-plates, Mr. Anderton is not perhaps so enthusiastic as some of his earlier admirers. Bewick's ideas did not flow so freely when he was called upon to design an ex-libris for a wealthy patron as when he created from his unshackled imagination the delightful vignettes which enrich the 'Birds' and other more substantial works. The artist himself regarded his book-plates as hackwork, but as they are the objects of desire to collectors, Mr. Anderton has done well to compile an authoritative list, with all the details dear to the heart of the bibliophile.

On Life and Letters. By Anatole France. A Translation by A. W. Evans (John Lane).—Lovers of Anatole France keep a special place in their affections for the four volumes of the 'Vie Littéraire,' which Mr. A. W. Evans is now translating under the above title. These little essays on subjects of the day are marked by the qualities which endear our Gallic Erasmus to us; the fine observation, the careless candour which says exactly what the author wanted to say, the mordant simplicity, the happy phrase—all are there. In them we can trace his development, and gradual approach to the politics of which he writes so gaily in his dedication. Journalism of the character of these essays is almost unknown in England—perhaps because the souls that seek adventures among masterpieces take themselves too seriously, or bring away too heavy burdens; partly because the adventures themselves so rarely concern the masterpieces. Not one of these fugitive contributions is without a solid backbone of reflection and criticism, however light its floating robes of humour and anecdote may seem. Their range is wide—from 'Hamlet' and the 'Imitation' to the 'Girl of the Period' and Guy de Maupassant—and they quote from some eight score authors by name.

Translation of this work is a difficult business. It was written for a cultivated and intelligent class of readers, familiar with the subject, and prepared to seize on the slightest allusion. A translator has to preserve these allusions, and at the same time to make them obvious, and Mr. Evans has shown great judgment in the matter. He has kept his eyes throughout on Anatole France the writer, and has told us what he had to say in the words he used. His task has been the most severe of those of any of the writers in this series, and it is by far the best accomplished. We regret to see that the index of authors quoted has been omitted.

The Athenæum of December 31st contained in the foreign portion of the List of New Books, under the heading 'Drama,' *Les Affranchis*, describing it, correctly, as "a piece in 3 acts which has been a success at the Odéon." The preface, dated a year earlier, by M. Gregh, which recommended this play in the name of Catulle Mendès to the Librairie Hachette of Paris, suggests that, while rightly holding it to be suitable to the stage, both the dead and the living poet went further in their appreciation: they thought the book a work of genius. That the play should since have been approved at the second national theatre is perhaps no contradiction of the opinion entertained of the work of Mlle. Marie Lenéru by those who have the deepest veneration for this book. In it are fought out between the two sides—a modern and highly civilized French Clericalism as opposed to a similar pessimistic philosophy—those "cases of conscience" which possess the highest interest for the most interesting among modern people. It could hardly, perhaps, be that such writing would suit itself to the Western European theatre in the days of Capus; and the intention of this notice is to commend to our readers the volume as one for private reading—and frequent reperusal. The powerful school among French male writers who have long maintained a settled view of the exact limitations of "the woman author" have indeed had much to put up with in the course of the year that has just come to an end.

INCORPORATED ASSOCIATION OF ASSISTANT MASTERS IN SECONDARY SCHOOLS.

THE annual meetings of this body were held on Wednesday, Thursday, and Friday in last week, at University College School, Hampstead. On the first two days the Council, which was well attended by representatives from all types of Secondary Schools in the United Kingdom, discussed the future policy of the Association, and adopted the resolutions to be submitted to the general meeting.

Mr. A. A. Somerville (Eton), the Chairman, presided over the gathering on Friday, when the Hon. Treasurer, Mr. J. H. Bray (Montrose College), in presenting the financial report, congratulated the members on the satisfactory position resulting from the continued growth in numbers.

Mr. W. A. Newsome (Stationers' School), in reporting on the work of the Joint Agency, remarked on the steady development effected by the present Registrar, and the increased support received from head masters.

Mr. F. Charles (Strand School), the retiring Chairman, in moving the adoption of the Report of the Executive Committee, stated that the membership was now over 3,000, the Legal Fund stood at 970*l.*, and the Benevolent Fund was reaching appreciable dimensions.

Members were asked to take warning from the case of *Hann v. Corporation of Plymouth*, which emphasized the necessity of a clear appreciation of the obligations entered into on signing an agreement, for it could not be set aside by pleading that the provisions were contrary to the custom of the profession.

The four subjects of chief importance in the world of education at the present time

were salaries, pensions, the Register, and qualifications. They had done much good work during the year by spreading broadcast among educational authorities the Report of the Special Committee appointed to consider the conditions of service prevailing on the Continent and in America. The unsatisfactory remuneration of teachers in this country was further emphasized by a comparison with the stipends enjoyed by clerks in the lower division of the Civil Service. Public opinion should be moved to urge upon the Government the provision of adequate salaries and suitable retiring allowances for all efficient teachers. For this purpose there must be some guarantee as to efficiency, and this must be secured by an effective Register, to be framed under the direction of a Registration Council representative of the teaching profession. This Register must show the teacher's qualifications, which were, first, that he should know his subject; secondly, that he should be able to teach it properly; thirdly, that his character should be such as to command respect from his pupils. The Register should be aglorified schoolmasters' year-book, containing probably not so many names, but compiled with authority.

Mr. Charles ascribed the unsatisfactory condition of affairs to the indifference of parents, who often entrusted their boys to unqualified teachers without taking any trouble to inquire into their qualifications. They were satisfied if they gave the children a good time in the holidays, and were not worried by them on other occasions.

A strong protest was made against the practice of withdrawing from school promising boys of sixteen years of age. In this respect blame attached to business houses as well as parents. In Germany and America a large number of college men were employed by business houses, especially engineering, dyeing, and brewing firms.

What, he asked, could they do to establish still more firmly a belief in education? Undoubtedly, they must look to themselves, to see that they were able and qualified to undertake the responsible work thrust upon them by parents; they must bring their work into direct relation with the life their pupils had to lead, in order to train them to be better citizens.

Though members of Education Committees were still too much inclined to spend money on the "material" instead of the "personal," they were very much in earnest, and were taking their duties more seriously. This keen interest and willingness to learn gave teachers their opportunity of convincing them that the most important factor in education is the teacher, and that the teacher knows his business. Business men must be induced to recognize the efficacy of education, and the necessity of attracting the best men to teach in the schools. This done, a united profession, with the whole-hearted support of Governors and Committees, might develop a race with a sense of responsibility for the lives and property of others—a race selfish, not in the personal, not in the family, but in the national and imperial sense.

A vote of thanks was unanimously passed to Mr. Charles for his services as Chairman during 1910, and his efforts in bringing the questions of salaries and pensions before Local Education Authorities.

The following resolutions were then submitted by the Chairman:—

1. *Leaving Age for Secondary Schools.*—That in the opinion of this Association it is important that, in any scheme of University organization,

nothing be done to discourage pupils from remaining in a Secondary School until the age of eighteen. This Association would also deeply regret any lowering of the age at which candidates are eligible for entrance to Woolwich and Sandhurst.

2. *Salaries and Pensions*.—(1) That this Association considers that it is essential to the efficiency of Secondary Education that the Board of Education forthwith proceed to establish an effective Register and a national scheme of pensions for Secondary teachers.

(2) That this Association considers that the Board should refuse to recognize as efficient any school which does not provide an adequate scale of salaries and reasonable security of tenure.

(3) That this Association, having considered the report of the Executive Committee on the recent Conference of Associations of Teachers in Secondary Schools and Technical Institutions on the superannuation question, expresses its satisfaction at the progress made towards united action on the part of the various Associations.

3. *Model Scale of Salaries*.—That this Association is of opinion that it is desirable to amend the model scale of salaries put forward by it.

4. *Sickness and Accident Insurance Scheme*.—That this Association hereby establishes a Provident Society, for the relief or maintenance of members of the Society during sickness or other infirmity of body or mind.

5. *Appointments in Secondary Schools*.—That this Association considers as grossly unjust the fact that in requiring "Training" as a qualification for certain appointments in Secondary Schools, the Board of Education does not apparently consider experience of a satisfactory nature as the equivalent of training, and thereby debars the majority of assistant masters already in Secondary Schools from applying for such posts, there being when they entered the profession no means of obtaining College training; and requests the Board to insert in their new Regulations for Secondary Schools the definite pronouncement that service of a satisfactory nature is regarded as the equivalent of training in one of the institutions recognized by the Board under the Regulations for the Training of Teachers in Secondary Schools.

Mr. R. W. Guerra (Bristol and Western Counties) read a paper on 'National Physical Training,' his argument being that such an institution would tend to check the growth of pauperism. Disclaiming all idea of advocating militarism, he contended that knowledge, money, and intelligence were useless without the health to use them, and that teachers should educate public opinion on the subject of physical training. His humorous, though severe strictures on the Boy Scout movement caused some amusement. A scheme of physical training could, he contended, be easily established, and really healthy boys would not be loafing at street corners. As the Executive Committee had declined to sanction a discussion on the question of compulsory military drill, the Chairman decided not to take a vote on the motion. This, we think, was a pity, as it would have done no harm to see how opinion went.

At the afternoon meeting, Prof. Sonnen-schein introduced the Report of the Committee on Grammatical Terminology, and gave a lucid exposition of its chief points. After an interesting discussion, the Chairman proposed, Mr. J. Thompson (Plymouth) seconding, a resolution recommending the adoption of the suggestions put forward as worthy of careful consideration. This was carried almost unanimously.

The meeting then listened to an interesting paper, 'Looking Before and After,' by Mr. P. E. Matheson, one of the Joint Secretaries of the Oxford and Cambridge Schools Examination Board. He dealt exhaustively with the present state of Secondary Education and the many problems connected with it. The usual votes of thanks brought the proceedings to a close.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Benson (Robert Hugh), *Christ in the Church*, 3/6 net.

A volume of religious essays.

Bowne (Borden Parker), *The Essence of Religion*, 5/ net.

Brett (Jesse), *The Passion in the Spiritual Life*, 3/ net.

Brooke (Mrs. A. Amy), *The Eucharist: a Study*, 6d. net.

Carver (William Owen), *Missions and Modern Thought*, 6/6 net.

The author is a professor in a Baptist Theological Seminary in the United States.

Hadden (Robert Henry), *Selected Sermons*, 3/6 net.

With a memoir by the Rev. E. H. Pearce.

Hall (Rev. Francis J.), *Dogmatic Theology: the Trinity*, 6/ net.

Lennard (Vivian R.), *The Longer Lent: Septuagesima to Easter*, 2/6 net.

14 addresses.

Life of St. Teresa of Jesus, of the Order of Our Lady of Carmel, written by Herself, 9/ net.

Translated from the Spanish by David Lewis, re-edited by the Very Rev. Benedict Zimmerman. Fourth edition.

Love (James Franklin), *The Unique Message and the Universal Mission of Christianity*, 5/ net.

Pastor (Dr. Ludwig), *The History of the Popes from the Close of the Middle Ages*, Vol. X., 12/ net.

Drawn from the secret archives of the Vatican and other original sources, and edited by Ralph Francis Kerr.

Pells (S. F.), *Lectures on the Texts of the Bible and our English Translations*, 1/ net.

In commemoration of the Tercentenary of the Authorized version, with appendix containing chapters on the Apocryphal books, and the defects of the common English Bible.

Sermons for the Coronation of King George V., 2/6 net.

Stone (Rev. James S.), *The Prayer before the Passion; or, Our Lord's Intercession for His People*, 4/6 net.

A study of the seventeenth chapter of St. John's Gospel.

Warner (Horace Emory), *The Psychology of the Christian Life*, 6/ net.

Way to Perfection, by Saint Teresa of Jesus, 6/ net.

Translated from the autograph of St. Teresa by the Benedictines of Stanbrook. Revised by the Very Rev. Benedict Zimmerman.

Law.

Earnshaw (J. P.), *Voluntary Liquidation under the Companies (Consolidation) Act, 1908*, 3/6 net.

A handbook for liquidators, with forms and the Winding-up Rules (1909).

Gray (John Chipman), *The Nature and Sources of the Law*, 6/6 net.

One of the Columbia University Lectures.

Johnson (M. G.), *Farm Law*, 3/6 net.

Fine Art and Archaeology.

Archæological Survey of India, Western Circle, Progress Report for the Year ending March 31, 1910, 11d.

Benedictional of Saint Athelwold, Bishop of Winchester 963-84.

Reproduced in facsimile from the MS. in the library of the Duke of Devonshire at Chatsworth, and edited by Sir George Frederic Warner, and Henry Austin Wilson for the Roxburghe Club.

Benn (H. P.) and Shapland (H. P.), *The Nation's Treasures*, 2/6 net.

Measured drawings of old furniture in the Victoria and Albert Museum.

Caffin (Charles H.), *The Story of Spanish Painting*, 4/6 net.

Contains many illustrations.

Imperial Arts League Journal, No. 3, 6d.

Orbaan (J. A. F.), *Sistine Rome*, 7/6 net.

With 33 illustrations.

Ricci (Corrado), *Art in Northern Italy*, 6/ net.

With numerous illustrations.

Virzi (Tom), *Raphael and the Portrait of Andrea Turini*, 4/ net.

Poetry and Drama.

Baker (Elizabeth), *Chains: a Play in Four Acts*, 1/ net.

Doyle (E. A.), *Phocion, a Dramatic Poem, and other Poems*, \$1

A collection of miscellaneous verse.

Early Plays from the Italian, 7/6 net.

Edited, with essay, introductions, and notes, by R. Warwick Bond.

MacDonagh (Thomas), *Songs of Myself*, 1/ net.

Morris (William), *The Life and Death of Jason*, 1/ net.

With an introduction by John Drinkwater. In the Muses' Library.

Walters (Sophia Lydia), *Their Wayward Round, a Poem*, 2/6 net.

Music.

Folk Songs of Many Lands, 2/6

Collected by J. Spencer Curwen, words by F. Hoare, J. Guard, K. T. Sizer, G. Bennett, &c., and accompaniments by Percy E. Fletcher.

Bibliography.

Glasgow Corporation Public Libraries: Index Catalogue of the Woodside District Library, 8d. Second edition.

James (Montague Rhodes), *A Descriptive Catalogue of the Manuscripts in the Library of Corpus Christi College, Cambridge, Part III.*, 7/6 net.

For notice of Part II. see *Athen.* Aug. 13, 1910, p. 181.

Library of Congress: American and English Genealogies in the Library, Preliminary Catalogue, and Report of the Library and of the Superintendent of the Library Building and Grounds for the Year ending June 30, 1910.

Reader's Index, January and February: Periodicals for 1911, 1d.

The bi-monthly magazine of the Croydon Public Libraries.

Philosophy.

Halévy (Daniel), *The Life of Friedrich Nietzsche*, 8/6 net.

Translated by J. M. Hone, with an introduction by T. M. Kettle.

Jerusalem (William), *Introduction to Philosophy*, 6/6 net.

Authorized translation by C. F. Sanders. The author is Lecturer in Philosophy at Vienna University.

Political Economy.

Harris (J. Theodore), *An Example of Communal Currency: the Facts about the Guernsey Market House*, 1/ net.

Compiled from original documents, with a preface by Sidney Webb.

History and Biography.

Brandes (George), *Ferdinand Lassalle*, 6/ net.

Catling (Thos.), *My Life's Pilgrimage*, 10/6 net.

With introduction by Lord Burnham, and illustrations.

Griffith (W. J.), *A Short Analysis of Welsh History*, 1/ net.

One of the Temple Cyclopædic Primers.

Lazarovich-Hrebelianovich (Prince and Princess), *The Serbian People, their Past Glory and their Destiny*, 2 vols., 24/ net.

Stoker (Bram), *Famous Impostors*, 10/6 net.

With 10 illustrations.

Ward (A. W.), *Leibniz as a Politician*, 6d. net.

The Adamson Lecture, 1910.

Geography and Travel.

Grubb (W. Barbrooke), *An Unknown People in an Unknown Land*, 16/ net.

An account of the life and customs of the Lengua Indians of the Paraguayan Chaco, with adventures and experiences during twenty years' exploration amongst them. Edited by H. T. Morrey Jones, with 60 illustrations and a map.

Jukes-Browne (A. J.), *The Building of the British Isles, being a History of the Construction and Geographical Evolution of the British Region*, 12/ net.

Third edition, rewritten and enlarged, illustrated by photographic views, maps, and sections.

Sports and Pastimes.

Haultain (Arnold), *The Mystery of Golf*, 7/6 net. Second edition, revised and enlarged.

Education.

Horne (Herman Harrell), *Idealism in Education: or, First Principles in the Making of Men and Women*, 5/6 net.

Johns Hopkins University Circular: Report of the President of the University, No. 10, 1910.

Miller (William), *Unrest and Education in India*, 1/ net.

North Wales University, Calendar for the Session 1910-11.

Public Schools for Girls, 4/6

A series of papers on their history, aims, and schemes of study, by members of the Association of Head Mistresses, edited by Sara A. Burstall and M. A. Douglas

Philology.

- Harrison (Henry), Surnames of the United Kingdom, Part 13, 1/ net.
 Mabāni 'l-Lughat, being a Grammar of the Turki Language in Persian, by Mirzā Mehdi Khān.
 Edited by E. Denison Ross for the Asiatic Society of Bengal.
 Marhamu 'l-'Ilali 'l-Mu'dila, by al-Imām Abū Muhammad 'Abdullah bin As'ad al-Yāfi'i, Part I.
 Also edited by E. Denison Ross for the same Society.
 Modern Language Review, January, 4/ net.
 Moore (Frank Gardner), The Histories of Tacitus, Books I. and II., 3/
 Russell (Charles C.), The People and Language of Ulster.
 A lecture delivered in Sydney on St. Patrick's Day, 1909.

School-Books.

- Blackie's Little French Classics: A Book of French Songs, Phonetic Edition, selected by Louis A. Barbé, transcribed by Madame Girardeau, 6d.; Lesage, Crispin Rival de son Maître, edited by Andrew C. Clark, 8d.; Souvestre, Le Foyer Breton: Le Lutin de la Mare, et La Fée de l'île du Lac, edited by H. N. Adair, 4d.
 Blackie's Plain Text Poets: Scott's Lady of the Lake, with introduction by J. V. Saunders; Tennyson's Earlier Poems, with introduction by the Rev. H. Buchanan Ryley, 6d. each. See p. 69.
 Dictionary of French and English, and English and French, 5/ net.
 Compiled by John Bellows, enlarged by his son William Bellows. See p. 70.
 English Selections for French Prose Composition, 1/
 Arranged by B. B. Dickinson.
 Ironside (Gertrude M.), La petite Institutrice, and other French Dialogues, 6d.
 Contains several short scenes from French life, introducing games, songs, and recitations suitable for children of 12 years and upwards.
 Lands and their Stories: Book III. England and the English, by A. J. Berry, 1/8; Book V. Europe and its People, by H. W. Palmer, 1/8
 Both contain many illustrations.
 Layton (A. E.), A General Text-Book of Elementary Algebra, Exercises, Book II., 2/
 Lightbody (W. M.), French Phrases and Idioms, 6d.
 See p. 70.
 Mackness (Mabel), Bravest of All, and other Tales, 9d.
 Part of the series Stories Old and New.
 See p. 69.
 Marsh (Lewis), Picture Composition, Books I., II., III., 6d. each.
 See p. 69.
 Moore (James M.) and Slight (John), An Intermediate French Course, Part III., 1/6 net.
 With an introduction by R. L. Graeme Ritchie.
 O'Neill (John), Simple Lessons in Nature Study, 1/ net.
 Poetica, a Book of English Verse for Repetition, 1/6
 Chosen by John Ridges.
 See p. 69.
 Shakespeare Reading Circle: As You Like It; and The Merchant of Venice, 9d. net each.
 Both arranged for class reading, with introduction and notes by Alfred Perceval Graves.
 See p. 69.
 Shakespeare's Twelfth Night, 6d. net.
 Adapted for performance in girls' schools by Elsie Fogerty.
 Short French Plays: Comme Elles sont Toutes, Dieu Merci! le Couvert est mis, L'Habit de Mylord, and La Somnambule, 6d. net each.
 Edited by F. W. M. Draper.
 Smith (Bernard), Physical Geography for Schools, 3/6
 Contains 222 illustrations, maps, and diagrams. See p. 75.
 Tomes (B. A.), A First Course in Practical Mathematics, 1/6
 See p. 75.
 Victoria the Good and Edward the Peacemaker, 4d.
 One of Blackie's illustrated Story Book Readers. See p. 69.
 Webb (George William), A Systematic Geography of America, 1/
 With 10 diagrams and maps.
Science.
 Adam (Curt), Handbook of Treatment for Diseases of the Eye, 10/ net.
 Translated from the 1910 ed. by W. G. Sym and E. M. Lithgow.
 Baskerville (Charles) and Curtman (Louis J.), A Course in Qualitative Chemical Analysis, 6/ net.
 By two teachers of New York.

Conferences on the Moral Philosophy of Medicine, 6/ net.

Prepared by J. W. S. Gouley.

Desch (Cecil H.), The Chemistry and Testing of Cement, 10/6 net.

Drapers' Company Research Memoirs, Biometric Series VI.: A Monograph on Albinism in Man, by Karl Pearson, E. Nettleship, and C. H. Usher, Part I. Text, with Volume of Plates, 35/ net.

Issued by the Department of Applied Mathematics, University of London.

Earle (S. T.), Diseases of the Anus, Rectum, and Sigmoid, 21/ net.

Ennis (W. D.), Applied Thermodynamics for Engineers, 21/ net.

Geological Survey, Scotland: The Geology of East Lothian, including Parts of the Counties of Edinburgh and Berwick (Explanation of Sheet 33, with parts of 34 and 41), second edition, revised and rewritten by C. T. Clough and others, 4/6; Geology of Glenelg, Lochalsh, and South-East Part of Skye (Explanation of One-Inch Map 71), by B. N. Peach and others 3/6; Geology of the Neighbourhood of Edinburgh (Sheet 32, with part of 31), second edition, by B. N. Peach and others, 7/6

Hickling (George), Geology: Chapters of Earth History, 1/ net.

With 16 illustrations. Part of the Twentieth Century Science Series.

Kipping (F. Stanley) and Perkin (W. H.), Inorganic Chemistry, Part II., 4/

Kolle (F. S.), Plastic and Cosmetic Surgery, 21/ net

Lafar (Franz), Technical Mycology: Vol. I. Schizomycetic Fermentation, 15/ net.

Lockyer (Sir Norman), On the Sequence of Chemical Forms in Stellar Spectra.

Reprinted from the *Proceedings* of the Royal Society.

Richards (William Allyn), A Text-Book of Elementary Foundry Practice, 5/6 net.

For the use of students in Colleges and Secondary Schools.

Scott (Alexander), An Introduction to Chemical Theory, 5/ net.

Second edition.

Strong (F. F.), Essentials of Modern Electro-Therapeutics, 4/ net.

Vries (Hugo de), The Mutation Theory, Experiments and Observations on the Origin of Species in the Vegetable Kingdom: Vol. II. The Origin of Varieties by Mutation, 18/ net.

Translated by Prof. J. B. Farmer and A. D. Darbishire. For review of Vol. I. see *Athen.*, May 7, 1910, p. 556.

Wachenheim (F. L.), The Climatic Treatment of Children, 6/6 net.

Juvenile Books.

Celtic Wonder-Tales, 3/6 net.

Retold by Ella Young, illustrated and decorated by Maud Gonne.

Gregory (Lady), The Kiltartan Wonder Book, 3/6 net.

With illustrations in colour by Margaret Gregory.

Fiction.

Cleeve (Lucas), Friends of Fate, 6/

A strange story founded on fact.

Dickens Centenary Edition: Barnaby Rudge, 2 vols., and Hard Times, 3/6 each.

Dostoevsky (Fedor), Crime and Punishment, 1/ net.

Translated by Frederick Whishaw, with introduction by Laurence Irving. In Everyman's Library.

Gould (F. J.), The Divine Archer, 1/6 net.

Founded on the Indian epic of the Ramayana, with two stories from the Mahabharata.

Hopkins (William John), The Meddlings of Eve, 3/6

Two studies of the involvements due to a red-haired lady by an American writer.

Kenealy (Arabella), The Mating of Anthea, 6/

The heroine can neither read nor write, her guardian having brought her up on a system of his own, his intention being to fit her for a destiny which for a while remains a secret.

Mountjoy (Evelyn), Demetrius and Daisy, 6/

Describes the misfortunes which a well-meaning youth encounters at the hands of a charming but designing lady.

Onions (Oliver), Widdershins, 6/

A series of short stories, mostly of a psychic tendency.

Patterson (J. E.), Tillers of the Soil, 6/

Concerned with farming life and conditions as they exist at present in Essex.

Shadow on the Purple, 6/

Recollections of an ex-Attaché, recorded by a Peeress.

Tales from the Old French, 5/ net.

Translated by Isabel Butler.

Thackeray's Centenary Biographical Edition: The Great Hoggarty Diamond, and Yellow-plush Papers, 6/ net each.

Warden (Florence), The Beauty Doctor, 6/

The story of an elaborate plot which ended happily.

White (Fred M.), The Brand of Silence, 6/

Another of this well-known author's romances of incident and adventure.

Yorke (Curtis), Patricia of Pall Mall, 6/

Tells of a young girl who is left an old house by her uncle under conditions that open up a wide vista of humorous potentialities.

General Literature.

Browne (Sir Thomas), Religio Medici, and other Essays, 6/ net.

One of the books of the Verulam Club.

Currie (Rev. L. B.), Mothers, Awake! a Warning, 4d.

Six lessons forming a course of temperance instruction to mothers, with a preface by Mrs. Wilberforce.

Downham (C. F.), The Feather Trade: the Case for the Defence, 6d. net.

A paper read at the London Chamber of Commerce in November, 1910.

Encyclopædia Britannica, Vols. I. to XIV., with Bookcase.

Eleventh edition on India paper.

Essex Review, January, 1/6 net.

Japan Society, London, Transactions and Proceedings, Vol. IX. 1909-10, 10/

Jardine (Jeanne), The Best Vegetarian Dishes I Know, 1/ net.

Lamb (Sir John Cameron), The Life-Boat and its Work, 1/

With many illustrations.

Layton's Handy Newspaper List, 1911, 6d.

League Leaflet, No. 1, 1/2d.

A paper intended to interest and help members of the Women's Labour League and other friends of the Labour Party.

Mills (J. Saxon), England's Foundation: Agriculture and the State, 1/ net.

Reprinted, with additions, from *The Hereford Times*, with a preface by the Earl of Denbigh.

Osborne (Walter V.) and Judge (Mark H.), Trade Unions and the Law, 6d. net.

Shaw (James Johnston), Occasional Papers, 7/6 net.

Edited, with biographical introduction, by Margaret G. Woods.

Synge (John M.), Works, 4 vols., 24/ net.

Pamphlets.

Slade (B. E.), The New Year's Retinue, 1/2d.

An "action piece" for children. One of the Every-Day Dramas for temperance meetings and school entertainments.

Yexley (Lionel), Charity and the Navy, 3d. net.

A protest against indiscriminate begging on behalf of "Poor Jack."

*FOREIGN.**Theology.*

Analecta Bollandiana, Vol. XXX. Part I., 15fr. yearly.

Fine Art and Archaeology.

Dumonthier (E.), Les Bronzes du Mobilier National: Pendules et Cartels; Bronzes d'Éclairage et Chauffage, 55fr. each.

In limited editions.

Reinach (S.), Répertoire de la Statuaire grecque et romaine, Vol. IV. 4,000 statues antiques, 5fr.; Répertoire de Peintures du Moyen Age et de la Renaissance, Vol. III. 1,350 gravures, 10fr.

Reynold (M.) Le Bernin, 3fr. 50.

With 24 full-page plates. In Les Maîtres de l'Art.

Wissowa (G.) u. Kroll (W.), Pauly's Real-Encyclopædie der classischen Altertumswissenschaft, New Edition, Part 13, 15m.

Music.

Pougin (A.), Musiciens du dix-neuvième Siècle, 3fr. 50.

History and Biography.

Angot (E.), Louis de Talleyrand-Périgord, 1784-1808, 3fr. 50.

Bergerat (E.), Souvenirs d'un Enfant de Paris: Les Années de Bohème, 3fr. 50.

Gazier (A.), Les derniers Jours de Blaise Pascal, 1fr. 50.

An historical and critical study.

Piton (C.), Paris sous Louis XV.: Rapports des Inspecteurs de Police au Roi, Third Series, 3fr. 50.

Stenger (G.), Grandes Dames du dix-neuvième Siècle: Chronique du Temps de la Restauration, 5fr.

* * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

IN *The Cornhill Magazine* for February Mr. A. C. Benson writes on Bishop Wilkin-son, and Mrs. Margaret L. Woods 'By the East Coast.' Topical articles are 'Electioneering in Ireland,' by Mr. Stephen Gwynn, M.P., and 'The Wastage of Men, Aeroplanes, and Brains,' by Prof. G. H. Bryan. Miss F. E. Dugdale records the career of 'Blue Jimmy, the Horse-Stealer'; Mr. T. B. Dilks writes verses 'To Herrick'; and Mr. Marmaduke Pickthall 'The Tale of a Camp,' a humorous short story. The answers are given to Mr. Lucas's paper on Lamb, and a new set of questions by Mr. Owen Seaman on Browning.

THE February *Blackwood* contains articles on 'Aviation in 1910' by Mr. T. F. Farman, and on Lamb's friend Rickman by Mr. Orlo Williams. There is a further instalment of 'Tales of the Mermaid Tavern' by Mr. Alfred Noyes. Sir H. Mortimer Durand describes Bulu-wayo, Christmas at the Victoria Falls, and a visit to the grave of Cecil Rhodes. There are two complete stories in the number: 'Benjie and the Bogie Man,' by Mr. Stephen Reynolds, and 'The Inspector of Goz Daoud,' by Mr. E. C. Winton. 'Barbizon,' by Mr. Humphrey Jordan, gives recollections by Madame Siron of Stevenson and the artists of Siron's inn.

MR. MURRAY'S forthcoming books include 'Some Principles of Liturgical Reform,' a contribution towards the revision of the Prayer Book, by Dr. W. H. Frere; 'Japanese Poetry,' by Prof. B. H. Chamberlain; 'Reminiscences of a Paris Physician' (Dr. Poumiès de la Siboutie), edited by his daughters, and translated by Lady Theodora Davidson; and 'The British Empire,' a textbook by Mr. E. G. Hawke.

MR. MURRAY promises in fiction 'The Downfall of the Gods,' by Sir Hugh Clifford; 'Repton,' a tale of Marlborough and the Jesuits under Queen Anne, by Lieut.-Col. F. Kane; and 'Pot au Feu,' a collection of short stories by Mr. Marmaduke Pickthall which reveal study both of the East and the West.

Harper's Magazine for February will include articles by Major A. R. H. Ranson on 'General Lee as I Knew Him'; on 'Baltimore' by Mr. Harrison Rhodes; and on 'The First Americans,' traces of whom Dr. Ellsworth Huntington has discovered in Arizona. We note also a short story by Mrs. Dudeney, and verse by Mr. C. Rann Kennedy and Mr. Le Gallienne.

Scribner's Magazine for February will include an account by Mr. Price Collier of a visit to Bombay; 'German Railway Policy,' by Mr. Elmer Roberts; 'The Land of the Musk-Ox,' by Mr. Thompson Seton; an essay by Mr. John La Farge on 'The Teaching of Art'; and a poem by Sir Rennell Rodd.

THE first number of *The Irish Review: a Monthly Magazine of Irish Literature, Science, and Art*, will be issued next March. It is hoped that the *Review* will occupy the position of such periodicals as the *Quarterly Edinburgh*, and *Mercure de France*, and a strong list of contributors is announced. Each number is to contain a long critical article on a recent work of Irish interest.

MESSRS. SEELEY & Co. will shortly issue a well-illustrated book entitled 'Seventeen Years among the Sea Dyaks of Borneo.' The author, Mr. E. H. Gomes, gained the confidence of, and lived and worked among, the natives of Borneo. Many tales of their piratical acts, their treacherous and bloodthirsty nature, and their general ferocity of character, have reached this country; but Mr. Gomes has studied the Dyaks closely, and found in them much to like.

EARLY in February Messrs. D. Appleton & Co. will publish 'The American Year-Book,' a record of events and progress during the past year. While the book will be devoted to American affairs, the most important events in Great Britain and Europe will be carefully noted. The organization of the work has been undertaken by a Supervisory Board, with Prof. Albert Bushnell Hart as chairman.

THE GLASGOW PEN AND PENCIL CLUB has erected a series of tablets commemorating historic spots in the city. The inscriptions are: (1) "In Buchanan's Land on this site James Watt occupied a workshop in 1763"; (2) on a tenement at the north-west corner of George Street, "Colin Campbell, Lord Clyde, was born in this tenement in 1792"; (3) "On this site stood the Shawfield Mansion where Prince Charles Stuart resided in 1745"; (4) at 384, Gallowgate, "In this house Horatio McCulloch was born in 1805"; (5) in Duke Street, "Sam Bough resided in a house on this site in 1850"; (6) at 12, Charlotte Street, "Alexander Smith, poet and essayist, lived here in 1852."

MR. HERBERT RICHARDS is publishing very shortly through Mr. Grant Richards a volume called 'Platonica,' consisting almost entirely of material revised and augmented from his articles on Plato in *The Classical Review*.

THE REV. PERCY DEARMER has prepared a new edition of 'Lombard Street in Lent,' which Mr. Robert Scott will publish immediately. Canon Scott-Holland contributes an Introduction.

TIMOTHE BRIGHT, "Doctor of Phisicke" (1550-1615), was for some years resident physician at St. Bartholomew's Hospital. His 'Treatise of Melancholy' is said to have influenced Shakespeare as well as Burton, but he is best known as "the Father of Modern Shorthand." Mr. Elliot Stock announces for publication a biography of the learned Doctor, written by Mr. W. J. Carlton, whose researches have brought to light many particulars hitherto unknown. The work will be illustrated with photographs and fac-similes.

ON the initiative of the Mayor of Brighton (Mr. C. Thomas-Stanford, F.S.A.), the Corporation has unanimously decided to restore to the Rye authorities two MS. volumes in the Brighton Public Library which have been found to form part of the Rye municipal records. These volumes appear to have been written in the sixteenth and seventeenth centuries. We observe that when Mr. Riley reported on the Rye records for the Historical MSS. Commission, he found that at least one volume was missing.

THE third annual Charles Lamb dinner at Cambridge will take place on February 11th at the University Arms Hotel. Prof. Raleigh will be the guest of the evening, and the chair will be taken by Prof. Henry Jackson.

THE death on the 11th inst. at Bathgate, in his 82nd year, of Henry Shanks, known locally as "The Blind Poet of the Deans," is announced. The son of the Farmer at the Deans Farm, he early, while still able to work in trade, contributed poetry to an Airdrie paper. In 1863 he became totally blind, yet he continued to cultivate his poetic gifts, and, with the assistance of James Ballantine, the author of "Ilka blade o' grass," his first volume of poems was published in 1868. This was followed by another in 1872. In 1881 his lectures on Burns and Hogg (notable on account of his wonderful accuracy and memory) appeared in 'The Peasant Poets of Scotland, with Musings under the Beeches,' the second name being drawn from the Bathgate Literary Society, at which they were delivered.

A CORRESPONDENT writes:—

"The announcement by the Cambridge University Press of a book by L. Godwin Salt, M.A., strikes one as peculiar; for it turns out that the author is (1) a lady, and (2) therefore not a Master of Arts of Cambridge University. In view of the increasing number of lady writers, is it not desirable that publishers should oblige their readers by stating the Christian name or otherwise indicating the sex of the authors whose books they publish?"

IN the current *Giornale Storico della Letteratura Italiana* appears a twelve-page article by Prof. Henri Hauvette on Mr. Edward Hutton's biographical and critical study of Boccaccio, reviewed in our columns on January 29th, 1910. Prof. Hauvette considers Mr. Hutton's work as of much importance for England, and places it beside the works of Hortis, Landau, and Crescini. The article, which traverses some of Mr. Hutton's conclusions, is full of interest for students of Boccaccio, Petrarch, Chaucer, and Dante.

RECENT Parliamentary Papers include Canals and Waterways Commission, Vol. X.; (post free 7s. 6d.); Census of Production, 1907, Preliminary Tables, Part VI. (post free 7½d.); Poor Law Commission, Foreign and Colonial Systems, Vol. XXXIII. (post free 4s. 3d.); and Uganda Protectorate Handbook (post free 7d.).

SCIENCE

SCHOOL-BOOKS.

A Geometry for Schools. By F. W. Sanderson and G. W. Brewster. (Cambridge University Press.)—The principal difficulty in producing a textbook of geometry is to reconcile two ideals. The older ideal is that of Euclid, to provide a logical course in which each property of geometrical figures is deduced from definitions and from properties which have been previously proved; the newer ideal, or perhaps the revived ideal, recognizes that the facts are of more importance than the proofs, and insists on the certainty that the facts will not become part of the mental furniture of the young student unless they are brought home to him by numerous practical exercises. The method adopted by the authors of this textbook is to develop the subject on rough-and-ready lines, and at the end of each chapter to write out the formal logical proofs. The system seems to us to be admirable, and the details of the course have been thought out with care, so that the book will, we anticipate, be successful in the classroom.

We have examined with much pleasure Mr. R. J. T. Bell's *Elementary Treatise on Co-ordinate Geometry of Three Dimensions* (Macmillan). The Preface states:—

"For the student whose interests lie in the direction of Applied Mathematics, the book aims at providing a fairly complete exposition of the properties of the plane, the straight line, and the conicoids. It is also intended to furnish him with a book of reference which he may consult when his reading in Applied Mathematics demands a knowledge, say, of the properties of curves or of geodesics. At the same time it is hoped that the student of Pure Mathematics may find here a suitable introduction to the larger treatises on the subject and to works on Differential Geometry and the Theory of Surfaces."

These claims are in our opinion justified, as the descriptive matter is clear, the algebra is remarkably neat, the collections of illustrative examples are ample, and there is a complete Index in addition to a full Table of Contents.

Calculus Made Easy. By F.R.S. (Macmillan & Co.)—It is not often that it falls to the lot of a reviewer of mathematical literature to read such a gay and boisterous book as this "very-simplest introduction to those beautiful methods of reckoning which are generally called by the terrifying names of the differential calculus and the integral calculus." The author writes in his epilogue and apologue:—

"It may be confidently assumed that when this tractate falls into the hands of the professional mathematicians, they will (if not too lazy) rise up as one man, and damn it as being a thoroughly bad book. . . . it gives away so many trade secrets. By showing you that *what one fool can do, other fools can do also*, it lets you see that these mathematical swells, who pride themselves on having mastered such an awfully difficult subject as the calculus, have no such great reason to be puffed up. . . . You don't forbid the use of a watch to every person who does not know how to make one. You don't teach the rules of syntax to children until they have already become fluent in the use of speech. It would be equally absurd to require general rigid demonstrations to be expounded to beginners in the calculus."

As a matter of fact, professional mathematicians will give a warm welcome to a book

which is so orthodox in its teaching, and so vigorous in its exposition, although they will wonder how many readers will be able to keep up with their guide in this personally conducted tour over somewhat rough country. May we point out a few stumbling-blocks which could be circumvented before the next party starts and the book appears in a second edition? The differential coefficient of a power can be found by using geometrical progressions instead of the difficult binomial theorem. In that case the latter theorem can be proved by the methods of the calculus. The verification of the exponential theorem suggested at the bottom of p. 82 is very laborious, whereas the corresponding theoretical work would be simple. The differential coefficient of the sine can be found simply without appealing to the addition-formula in trigonometry; and finally, it is rather misleading to say that Napier made e the basis of his system of logarithms: Napier was entirely ignorant of the connexion between logarithms and indices.

Elements of Analytical Geometry. By George A. Gibson and P. Pinkerton. (Macmillan & Co.)—The authors of this book are the Professor of Mathematics at Glasgow and the head of the Mathematical Department at George Watson's College, Edinburgh, and have wide experience as lecturers to the large classes which are found in the Northern Universities. Their exposition of analytical geometry differs from those with which we are familiar mainly in the order of treatment. In the early part of the book conic sections are introduced in the same chapter as the conchoid and cissoid as examples of loci whose equations can be deduced from geometrical definitions. The systematic treatment of conics is postponed until after an elaborate discussion of algebraic curves in general: tangents and asymptotes appear naturally as aids to the determination of the form of a curve whose equation is given. As to conics, the methods used are sometimes geometrical and sometimes analytical, the authors being of opinion that the sharp distinction between the two types of reasoning should no longer be maintained.

There are a few details which call for criticism. In the section on Harmonic Ranges a reference to harmonic progressions would have been well placed, as the authors are anxious to correlate the teaching of algebra and geometry. For the same reason we were disappointed to find that the determinant notation had been carefully avoided. The use of imaginary and infinite quantities is marked by more precision than has hitherto been customary in English textbooks, but we notice that a pair of imaginary lines are incidentally referred to on p. 82 without any explanation, and that infinite segments are used illegitimately on p. 437. The use of the arrow notation for "approaches the limit" would have made it easy to remove the obscurity in the latter instance. The chapter on successive approximation contains no reference to the powerful method of drawing a small part of the corresponding graph on a large scale, a method which is more rapid than either of the analytical ones mentioned. The authors lay great stress on "freedom equations," i.e., equations in which the co-ordinates are expressed in terms of a single parameter. We should have liked to see this method used even more freely—for example, in the chapter on the conchoid and other curves. In conclusion, we can heartily commend the book to the notice of all teachers of the subject.

A careful perusal of *A First Course in Practical Mathematics*, by B. A. Tomes (Blackie), leads to the conclusion that it fulfils with marked success the purpose of its compiler, which is the production of a scheme of study which shall serve as a preparation for those sciences to which mathematics are essential. By concise reasoning and the elimination of all unnecessary matter the student is led to the desired end, that is, the mastery of a principle requisite for the solution of the practical problems involved in the mensuration of surfaces and solids. We can with confidence recommend the book for adoption in the classes of Evening Continuation and Technical Schools, where the time available for mathematical studies is limited. It has the further advantage of being printed in good clear type, and its low price places it within the reach of all students.

In compiling a textbook of Physical Geography there is but little room for originality of treatment. Mr. Bernard Smith, in writing *Physical Geography for Schools* (Black), is virtually confined to ground which has been traversed again and again; but he has made the best of his limited opportunity, has consulted some of the highest and latest authorities in this country and in America, and has thus produced a work which is undoubtedly entitled to the confidence of the teacher. All the subjects generally included under the head of Physical Geography—whether astronomical, meteorological, or geological—receive discussion, and if the treatment in some cases is necessarily brief, it is, we think, always accurate. The author, as a rising geologist of the Cambridge school, has already had some experience in University Extension work, and there is no question that Physical Geography, if properly treated, should prove a fascinating subject at Extension Centres. Every intelligent person should wish to know how the face of the earth on which he lives has come to be what it now is. The most attractive part of physiography is just that part in which Mr. Smith's work is strongest—the mode in which the land has been sculptured, the relation of its physical features to geological structure, and the interaction between man and nature. The book is well and freely illustrated, but we could spare, as rather irrelevant, such a picture as that of the British sailors on p. 180.

SOCIETIES.

ROYAL.—Jan. 12.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'The Absolute Expansion of Mercury,' by Prof. H. L. Callendar and Mr. H. Moss; 'The Density of Niton (Radium Emanation) and the Disintegration Theory,' by Dr. R. W. Gray and Sir W. Ramsay; 'The Charges on Ions in Gases, and some Effects that influence the Motion of Negative Ions,' by Prof. J. S. Townsend; 'The Distribution of Electric Force in the Crookes Dark Space,' by Mr. F. W. Aston;—and 'The Measurement of End-Standards of Length,' by Dr. P. E. Shaw.

SOCIETY OF ANTIQUARIES.—Jan. 12.—The following were elected Fellows: the Rev. A. J. Beanlands, and Messrs. S. Denison, E. Dillon, G. D. Hobson, L. A. Lawrence, H. B. McCall, F. J. M. Palmer, H. Symonds, and R. C. Witt.

LINNEAN.—Dec. 15.—Dr. D. H. Scott, President, in the chair.—Prof. W. Bateson, Miss M. Carson, Miss E. M. E. Parsons, and Mr. H. S. Holden were admitted Fellows.—The Rev. M. Holland and Mr. H. G. Mundy were elected

Fellows; and Mr. A. Bennett and Mr. W. Cole were elected Associates.

Miss B. O. Corfe exhibited a portfolio of drawings in water colour, natural size, of about 250 wild flowers, chiefly from the neighbourhood of Winchester, ranging over 72 families. Additional observations were contributed by the President, Mr. H. J. Elwes, Mr. E. M. Holmes, Prof. Dendy, Mr. J. C. Shenstone, and the Rev. T. R. R. Stebbing.

Dr. O. Stapf, Mr. H. Groves, Mr. A. Gepp, and Mr. A. D. Cotton reported on the International Botanical Congress held at Brussels between May 14th and 22nd last. The following engaged in the discussion: the President, Prof. Dendy, Mr. H. J. Elwes, Mr. A. Henry, the General Secretary, Mr. H. N. Dixon, and the Rev. T. R. R. Stebbing. Mr. R. W. H. Row presented his paper on 'Non-Calcareous Sponges from the Red Sea, collected by Mr. Cyril Crossland,' Prof. Dendy, the Rev. T. R. R. Stebbing, the Chairman, and Dr. A. P. Young discussed the paper.—The last paper was by Mr. R. S. Adamson entitled 'Notes on the Comparative Anatomy of the Leaves of certain Species of Veronica.'

PHILOLOGICAL.—Jan. 6.—Prof. E. Weekley in the chair.—Dr. W. A. Craigie read a paper on the S words he is editing for the 'New English Dictionary.' He prefaced his paper with some remarks on other dictionaries, the progress of completion of which is of some interest for the study of English etymology.

The 'Concise Dictionary of Old Icelandic,' prepared by G. T. Zoega in Reykjavik, and printed at the Clarendon Press, was published last June. Its importance is that it makes it possible for any person at small expense to take up the study of Old Icelandic. Many texts can now be got very cheaply, either in small editions published in Reykjavik, or in those issued by 'Det norske samlaget,' with translations into modern Norwegian. In connexion with these may also be mentioned the 'Gamalnorsk Ordbok' of Haegsted and Torp, which was completed about a year ago.

A pretty full dictionary of Icelandic, old and new, is being compiled by John Olafsson in Reykjavik. In August last the manuscript was ready only as far as Bl-, so that the completion of the work is still a long way off.

Of Dahlerup's large dictionary of Modern Danish no part has yet been published, but the editor has good hopes of obtaining a subsidy from the Government to help him in carrying through the work.

The West Frisian dictionary edited by Walring Dykstra is rapidly approaching completion, and there is thus a good prospect that the editor, now in his 90th year, will be able to see the end of his important work.

In addition to the glossary of Sylt Frisian by Capt. Mungard, Rektor B. P. Moller in Hamburg is preparing a more scientific lexicon of the same dialect, and hopes to finish it next year.

The approaching completion of the new dictionary of Scottish Gaelic is a matter for satisfaction. An account of the extraordinary circumstances in which this has been compiled and printed appeared in *The Daily Chronicle* of the 3rd inst. The energy and enterprise of the author are fortunately equalled by the real merits of the work, for which much local information has been collected that might otherwise have been lost.

Within the next few months there will appear a concise dictionary of Modern Scottish. This has been compiled from all the sources at present available by the Rev. A. Warrach, and will be as far as possible a complete record of the Scottish vocabulary from the end of the seventeenth century to the present day. The work will be of special use at the present time, when efforts are being made to complete the existing evidence for the Scottish dialects, in order to set about a full dictionary of Modern Scottish.

The Oxford English Dictionary is finished up to the end of R, or to the middle of Vol. VIII. The second half of Vol. VIII., which will contain S—Sh, is in the hands of Dr. Bradley, who has now published two parts (down to Scouring). Vol. IX. begins with Si, of which the first section has just been published. The second half of Vol. IX. will begin either with Str- or with Su-. A beginning has been made with T, of which Sir James Murray has already published up to Tealt.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 10.—Mr. Alexander Siemens, President, in the chair.—The papers read were 'The Strengthening of the Roof of New Street Station, Birmingham,' and 'The Reconstruction and Widening of Arpley Bridge, Warrington,' by Mr. W. Dawson.—It was announced that 29 Associate Members had

recently been transferred to the class of Members. It was also reported that 7 candidates had been admitted as Students. The monthly ballot resulted in the election of 2 Members, 30 Associate Members, and 2 Associates.

MATHEMATICAL.—Jan. 12.—Dr. H. F. Baker, President, in the chair.—Messrs. S. Chapman, T. W. Chaundy, H. R. Hassé, and A. Lynch were elected Members.—Mr. T. C. Lewis was admitted into the Society.—The following papers were communicated: 'A Property of the Number Seven,' by Mr. T. C. Lewis; 'On the Fundamental Theorem relating to the Fourier Constants for Given Functions,' by Prof. E. W. Hobson; 'The Integration of the Equations of Propagation of Electric Waves,' by Prof. H. M. Macdonald; 'On the Fundamental Theorem in the Theory of Functions of a Complex Variable,' by Dr. W. H. Young; and 'On the 3-3 Birational Transformation in Three Dimensions (Second Paper),' by Miss H. P. Hudson.

MEETINGS NEXT WEEK.

- Mon.** London Institution, 5.—'Hazlitt,' Prof. W. Raleigh.
— Society of Arts, 8.—'Etching. Lecture I. The Old Masters,' Mr. F. Wedmore. (Cantor Lecture.)
— Surveyors' Institution, 8.—'The Conservation of our National Water Resources,' Mr. W. R. Baldwin-Wiseman.
Tues. Royal Institution, 3.—'Heredity,' Lecture II., Prof. F. W. Mott.
— Colonial Institute, 4.—'Papua and the Papuans,' Hon. J. G. Jenkins.
— Institution of Civil Engineers, 8.—'Sand-Movements at Newcastle Entrance, N.S.W.,' Mr. C. W. King; 'Fremantle Harbour-Works, Western Australia,' Mr. C. S. R. Palmer; 'The Bar Harbours of New South Wales,' Mr. G. H. Halligan.
Wed. Anthropological Institute, 8.15.
— Society of Literature, 5.—'The Englishman in Eighteenth-Century French Drama,' Prof. M. A. Gerthwohl.
— British Numismatic, 8.—'Portraiture of our Stuart Monarchs on their Coins and Medals: Part III., William and Mary,' Miss Helen Farquhar.
— Society of Arts, 8.—'Motor Transport in Great Britain and the Colonies,' Mr. H. M. Wyatt.
— Geological, 8.—'The Skomer Volcanic Series (Pembrokeshire),' Mr. H. H. Thomas.
Thurs. Royal Institution, 3.—'Recent Progress in Astronomy,' Lecture II., Mr. F. W. Dyson.
— Royal, 4.30.—'Memoir on the Theory of the Partitions of Numbers: Part V. Partitions in Two-Dimensional Space,' Major P. A. MacMahon; 'The Origin of Magnetic Storms,' Dr. A. Schuster; 'On the Fourier Constants of a Function,' Dr. W. H. Young; 'On the Energy and Distribution of Scattered Röntgen Radiation,' Mr. J. A. Crowther; 'On some New Facts connected with the Motion of Oscillating Water,' Mrs. H. Ayrton.
— London Institution, 6.—'Mignon's Song,' Mr. Orton Bradley.
— Institution of Electrical Engineers, 8.—'Long-Distance Transmission of Electrical Energy,' Mr. W. T. Taylor; 'Extra High-Pressure Transmission Lines,' Messrs. R. Borlase Matthews and C. T. Wilkinson.
Fri. Society of Antiquaries, 8.30.
— Physical, 5.—'A Demonstration of Phase Difference between the Primary and Secondary Currents of a Transformer by means of a Simple Apparatus,' Prof. F. T. Trouton; 'A Note on the Experimental Measurement of the High-Frequency Resistance of Wires,' Prof. J. A. Fleming; and other Papers.
— Royal Institution, 9.—'Radio-activity as a Kinetic Theory of a Fourth State of Matter,' Prof. W. H. Bragg.
Sat. Royal Institution, 3.—'Problems in the Career of the Great Napoleon,' Lecture II., Mr. A. Hassall.

Science Gossip.

JUST as we go to press, we hear with regret of the death on Tuesday last of Sir Francis Galton, whose distinguished services to science we hope to deal with next week.

MESSRS. LONGMAN will publish next week a cheap reissue of 'The Origin of Civilisation and the Primitive Condition of Man,' by Lord Avebury, with a new Preface. The book was first published in 1870, and since then a mass of evidence and theory has accumulated. Lord Avebury has in preparation a further book 'On Marriage, Totemism, and Religion: an Answer to Critics.'

AMONG Mr. Murray's announcements are 'Yellow Fever and its Prevention,' by Sir Rubert Boyce; and revised editions of Sir G. H. Darwin's book on 'The Tides and Kindred Phenomena of the Solar System,' and Sir Charles Lyall's 'Student's Elements of Geology,' brought up to date by Prof. Judd.

THE ILLUMINATING ENGINEERING SOCIETY discussed last Monday an important question, the lighting of libraries. The Library Association was invited to co-operate, and two experts in that line, Mr. S. L. Jast and Mr. J. D. Duff, read papers. Mr. L. Gaster and Mr. J. S. Dow on behalf of the Society

presented the results of a series of measurements of illumination in various libraries in London. Curiously enough, some of the libraries in which most lighting power was consumed were those in which the poorest illumination on the readers' tables was secured. It was decided to renew the discussion on the 31st, paying special attention to the standpoints of the engineer and architect.

THE American Association for the Advancement of Science at Minneapolis have made Miss Marie Stopes a Fellow of their Association. This is a rare distinction, and the fact that it has been conferred on a Doctor of Science who is also a young girl has caused some discussion.

REFERENCE being made to Prof. Pickering respecting Nova Lacertæ (which, as a variable, will be reckoned as var. 137, 1910, Lacertæ), search was made in the Harvard photographs, and the star was found registered on November 23rd and December 7th, on both occasions of the fifth (photographic) magnitude when it would have been just visible to the naked eye. No object, however, appeared in the place on a plate taken on November 19th, so that the outburst must have occurred almost suddenly between that date and the 23rd. When Mr. Espin noticed it on the 30th of December, he estimated the visual magnitude a little above the eighth. The Astronomer Royal found the photographic magnitude the same night almost the seventh, and at that it remained for several days, afterwards diminishing.

THE star's place in the constellation Lacerta is very near the boundary with both Cepheus and Cassiopeia, not far, therefore, from the first new star of which we have any authentic historical record, that noticed by Tycho Brahe in 1572. He thought that it only became visible on the 11th of November, when he was astonished at the sight as he was returning one evening from his laboratory to his uncle's house near Knudstrup, to the east of Helsingborg Castle (of which his father had been governor) in Scania, which was then considered a part of Denmark, though it is now in Sweden. But the star had really been seen by others several days earlier, the first to see it having probably been (Dr. Dreyer thinks) Wolfgang Schuler at Wittenberg on the morning of the 6th of November.

VARIABLE STARS 134, 135, and 136 for 1910 are situated in the constellations Pisces, Andromeda, and Lyra respectively.

IN the present star we have another instance of the historical value of photography in astronomy, as the plates must register all stars sufficiently bright in the part of the sky to which they are applied. A similar case occurred with the remarkable new star in Auriga in 1892, which was discovered by the Rev. Dr. Anderson at Edinburgh on the 1st of February, but was afterwards found registered much earlier on photographic plates at Harvard, the first time on the 10th of December, 1891.

No. 4464 of the *Astronomische Nachrichten* contains a long list of measures of close double stars (most of them binaries), obtained last year by Prof. Burnham with the 40-inch refractor of the Yerkes Observatory. These are in continuation of five series previously published. One, noticed by Sir William Herschel, was not described by him as a double star, but stated to be involved in a nebulous atmosphere. Near a star of 12½ magnitude is an object measured by Prof. Burnham, which, he remarks, may be a faint star or only a condensation of the nebula.

THE 30th inst. will be the first anniversary of the inaugural meeting of the Astronomical Society of Barcelona, and the first annual meeting was held on the 8th ult., when Prof. Fontseré, Chief of the Time-Service of Barcelona, was elected President for the ensuing year. The Society began in July to issue a monthly *Boletín*, in which many interesting observations, particularly of Halley's comet, are contained, besides historic and other articles. It is hoped that the *Boletín* will foster and encourage the study of astronomy in Spain generally.

THE death is announced of Herr Leppig, for many years an assistant at the Leipsic Observatory. He was in his 78th year, and retained his activity almost to the last.

FINE ARTS

THE SENEFELDER CLUB.

ALTHOUGH the Senefelder Club is now apparently a sufficiently established concern to be acquiring property (to wit, the death-mask of the inventor of lithography, presented by Sir Hubert von Herkomer), its second exhibition is still a little tentative and provisional. Its members are united by a pious desire to revive original lithography, but are as yet uncertain about the right direction for their efforts. As to what is the proper field or desirable technique of lithography there seems to be neither a common opinion nor acute difference of opinion. The catholicity of the show appears born of a gentlemanlike tolerance for any artist who has performed that act of virtue—the making of a lithograph.

This is a little disquieting because the adventurers by now ought to be getting under way, instead of merely gathering adherents by tactful vagueness as to its object. It looks as though the movement wants a leader, and if this be the case, we are inclined to welcome one result of the catholicity of the Club's ideals—the appearance in the exhibition of Sir Hubert von Herkomer. If you have no leader, the next most inspiring thing is a powerful devil's advocate to oppose, and Sir Hubert's presence may be invaluable in this way. He has a definite point of view, and, we think, a mistaken one, but he puts his case boldly and with complete conviction. We have too recently reviewed Sir Hubert's work in this medium for it to be necessary again to combat his photographic conception of the art of black and white. That conception still rules half the art-schools in the country, and we can imagine few duller institutions than a Society for propagating Lithographs of this order. Such a prospect may serve to stiffen the backs of those members who would use the art for the freer and more abstract expressiveness which surely is proper to it. There is work of this character on the walls, but too much of it comes from abroad. Those native lithographers who probably sympathize with it are apt to linger in the half-way house of polite portraiture, or at best to value the possibilities of autographic touch belonging to the method rather as an opportunity for trivial virtuosity than as an instrument for inventive and creative work. It is this aspect of the revival which gives it as yet a dilettante flavour. If preciousness is to be the only result, original lithography is

hardly worth worrying about, and we are tempted hastily to suggest that if the members of the Club had something more definite to say, they might find their way to a larger public and adapt their art to more varied uses. As it is, Mr. T. R. Way's little design *Globe Wharf* (115) is, as far as we know, the only one of the exhibits which has been put to any commercial purpose such as surely it should be the ambition of the Club to restore to lithography.

In the domain of colour-printing in particular the show is weak, even with its numerous Continental borrowings, and we look back regretfully to the admirable poster exhibitions organized by the enterprising Mr. Edward Bella, which gave Londoners, something like a dozen years back, an opportunity of seeing first-rate examples of Cheret, Toulouse-Lautrec, Bonnard, and other modern masters. We are by no means sure that all the best lithographs of that school were invariably executed throughout by the artists who conceived the designs, neither were most of the best Japanese woodblock colour-prints; and we should be better employed in cultivating the power of designing colour-prints in terms of colour-printing than in regarding with exaggerated respect the original work of men incapable of the structural use of combined printings such as the best even of the old reproductive lithographers controlled. What we have to establish in the present state of public opinion is the elementary fact that a colour-print, of whatever method, has its own standards of excellence, apart from the question of its exact rendering of any original. This should not be a task of great difficulty, but it will not be accomplished unless the original lithographer has a prevision and control of the effects of superimposed printings which enable him to match the invention of the original painting aped by the tricolour print with an invention as powerful and more relevant. Autographic touch will never excuse feeble design.

No colour-work in this collection reveals the mastery of plotting printed effects necessary to make its virtues clear to the bigoted partisan of the three-colour process. Mr. McLure Hamilton's *Tomb in Bath Abbey* (122) shows a constructive use of colour which might serve as a hint sufficient to the half-converted, but at best it is only a trifle, although a charming one. Mr. Hartrick's *Truth rising from the Well* is in its monochrome first state (121) a graceful design, more elegant than we should have expected from its author. The colour-planning, even in the elementary form shown in the second state (125), already wants compactness. The pointillism of M. Signac is rather successful in *Les Andelys* (81), the method looking, indeed, more legitimate for lithography than for oil painting. It is a method, however, too wanting in conciseness and decision to be suitable for a reduplicating process. The equestrian subjects of John Lewis Brown (71, 79) are sound, but somewhat elementary and utilitarian; while H. Toulouse-Lautrec, one of the masters of lithography, is not represented at his best in No. 80, *Clownesse assise*.

Among the works in black and white, those of E. Manet will attract attention, but they represent the period of Manet rather than that painter himself. *Guerre civile* (72), however, is interesting as offering a variant of the design for the execution of Maximilian. *La Barricade* (73) and *Le Gamín* (77) are direct and vivid, but the *Berthe Morisot* (75), which looks like a sketch for an illustrated catalogue, has more charm than any of them.

The majority of later lithographs in black and white are of less virile descent, Fantin-Latour being perhaps the arch corrupter (12 and 14). Léandre also (5 and 65) has lent disastrous support to the fashion for exploiting lithography on the side of its possibility for infinite subtleties of merely manual delicacy. The later artist is in the present show the more respectable, but in the work of neither is the continuity of such modelling as is expressible in definitely planned tones so perfect as to ask for so fastidious a delicacy of gradation between tone and tone. Manet's *Barricade* is the sounder example. Henry de Groux's *Campagne de Russie* (110) may be cited also as an instance of the more virile imagination to which lithography offers so fine a field.

ETCHINGS AND LITHOGRAPHS AT THE ROWLEY GALLERY.

THIS exhibition is most noteworthy as introducing the charming etched work of M. Niewdenkamp, whose quaint engravings were mainly valuable as affording him a preliminary training for his fuller expression with the needle. His work has decorative fairness—a completeness of well-thought-out pattern which is very acceptable. Something of the serenity of Claude Lorraine bathes his large plate of *Rhemen on the Rhine*. In such plates as *The Lake, Holland*, or the rhythmic *Falling Leaves*, he shows admirable judgment as to the degree in which detail must be formalized in order to subordinate itself to larger structure. His clean, biting, and restrained use of only two different weights of line massively planned he shares with Mr. Mulready Stone, whose tiny plate *Bakers' Row* is an intimately rendered architectural theme.

Other exhibitions are the water-colours, mainly by deceased artists, at the Leicester Galleries, and the works of half a dozen living painters at the Victoria Gallery. Among the latter Mr. Murray Smith is by far the most accomplished—occasionally a master of luminosity in his slightly mannered fashion. His work has improved so much in the last few years as to make him an artist not to be lost sight of. Of the other pictures, Mr. Walter Fowler's small *Forest Pool* (8) and Mr. Fred Footlet's *Brixham Town* (10) are the best.

The water-colours at the Leicester Galleries maintain a high level of interest. Again and again we find ourselves arrested by the lively drawing and clever planning of some forgotten follower of Bonington, such as Cattermole (71) or Callow (53) or his artistic twin brother W. W. Deane (8). Fulleylove perhaps should have been included as the last of the school.

THE PAINTER'S MATERIALS.

Heriot-Watt College, Edinburgh, Jan. 6, 1911.

I VENTURE to write to you because I notice that the title of my book is given (*Athenæum*, Dec. 31) as 'The Materials of the Painter's Craft.' If this had been the full title, every word of the criticism you have printed would be thoroughly justified: but the full title of the book is 'The Materials of the Painter's Craft in Europe and Egypt from the Earliest Times to the End of the Seventeenth Century,' and I am therefore dealing with historical mediums, and not with the problems which face the artist of to-day, though I confess that my close

interest in those problems has led me more than once to depart from the strictly historical treatment where I thought I could throw some light on present-day difficulties.

A book of the kind suggested by your critic would be of the utmost practical value, and in it a full treatment of Herr Berger's experiments, for instance, would be appropriate, and I hope some day to be able to write it; but in the meantime I frankly confess that I do not think any chemist is sufficiently equipped for the task. The problems which arise in the practical work of the painter are so complex, and are so increased in complexity by the number of materials of various kinds which he is tempted to use without any knowledge of their composition, that the chemist is hardly in a position to speak with finality and authority on many of these practical questions. I have carried on such experiments for many years, and have at any rate been able to satisfy myself on certain questions; but there are many others on which it is too early to speak a last and authoritative word. May I say, therefore, that I entirely sympathize with your critic in what he says about what he has not found in my book, but that he has a little misjudged the purpose of the book in expecting to find there the answers to modern practical questions, and that I hope some day to be able to give him a book which, as he truly says, the artist is badly in need of? May I also, however, point out to him that in such a book as Prof. Sir A. H. Church's 'Chemistry of Paints and Painting' there is already a mass of most valuable and reliable information which will help the artist a long way, although it will not tell him everything?

The length of space which I have devoted to the subject of fresco painting is due in the first place to its long existence as a method in the history of art, and to the many modifications through which it has passed, and is also due to the fact that I believe there is a great field for genuine fresco painting in countries with a dry climate and smokeless cities, although it is unsuited to our own moisture-laden, smoke-polluted towns.

With reference to tempera, the question raised by your critic is easily answered. Let the artist buy his pigments in powder and be content to use the medium which was found sufficiently satisfactory by the painters of the fourteenth and fifteenth centuries, and which can be bought at the nearest grocer's shop, and he need not then trouble himself as to the composition of the various "mock temperas." The exact proportion of pigment, yolk, and water to form a hard durable surface is largely a matter of actual trial and experience.

In conclusion, I thank the reviewer for pointing out the slip on p. 334, which will be duly corrected in a later edition.

A. P. LAURIE.

Fine Art Gossip.

THE *pièce de résistance* in Part VI. of the Vasari Society's publications, which is in course of distribution to subscribers, is a reproduction of the great cartoon by Leonardo at Burlington House in five plates, the four heads being rendered separately full size. Other famous drawings are Mantegna's 'Virgin and Child with an Angel,' and Dürer's portrait of Paulus Hofhaimer, both in the British Museum. From the Ashmolean Museum comes the beautiful portrait of Thomas Alcock by Samuel Cooper. The collection of the Duke of

Devonshire is represented by ten drawings; that of Sir Edward Poynter by three (including an unpublished Dürer); and other private collectors have contributed to make up the total of thirty-five reproductions. The annual subscription to the Society is one guinea, and the Secretary's address is 10, Kensington Mansions, S.W.

MESSRS. J. F. BADELEY, C. H. BASKETT, AND R. W. STEWART have been elected Associates of the Society of Painter-Etchers and Engravers.

THE painting by Ebsworth illustrating Tennyson's 'Locksley Hall,' "Like a dog, he hunts in dreams.... then a hand shall pass before thee," has been presented to the Royal Scottish Academy by Mr. John Collins Francis. It was exhibited on the line at the Scottish Academy in 1850. Mr. W. D. McKay, the Secretary, says that

"it is typical of the period, both in the choice of subject and in the manner of painting. In the latter respect it has distinct affinities with that of the men amongst whom Ebsworth was working: F. Cruickshank, Orchardson, Tom Faed, Herdman, Gavin, and others."

A SELECTION of about fifty pictures from the Post-Impressionist exhibition at the Grafton Galleries opens this week at the United Arts Club, Dublin. The collection includes several important works by Gauguin, Van Gogh, Matisse, and others, and a representative gathering of drawings and water-colours.

A PORTRAIT of Queen Charlotte, George III.'s consort, by Gainsborough, in the possession of the Grand Duke of Mecklenburg-Schwerin, is fully discussed by Dr. Steinmann, its discoverer, in the January number of the *Monatshefte*, and a reproduction of the picture is given.

THE QUEEN, a standing full-length figure, is arrayed in a gala costume of some filmy white material interwoven with threads of gold; the monstrous proportions of the hoop make this portion of the picture unattractive, but the upper part of the figure and the head seem, to judge from the reproduction, of extraordinary delicacy, and the painter has imparted to the features an unusual measure of charm: the background on the left shows a landscape, which, Dr. Steinmann states, is copied by Gainsborough in other portraits of the Queen at Stuttgart and Herrenhausen dating from 1780 and later.

THE original framework (renewed in 1890) bears the inscription "Gainsborough px., London." The writer identifies the picture with the "very large" portrait of Queen Charlotte seen by Thomas Nugent in 1766, when he visited the Court of Mecklenburg, and it must thus have been painted in 1764-5. So early a date seems to present insuperable difficulties, but on this and all other points judgment must be suspended until the picture has been critically studied. An opportunity for this will be offered at the Matthieu Exhibition this spring at Schwerin.

THE death is announced, at Edinburgh, in his 51st year, of Mr. James Milne, an artist who frequently exhibited at the Royal Scottish Academy and the Glasgow Institute of Fine Arts. His special line was landscape, but he also acquired some reputation as a figure painter.

THE death at the age of 47 is announced from Stuttgart of the painter Hermann Pleuer. He studied at Stuttgart and Munich, and it was only after a long struggle

that his talents and originality of treatment were recognized. Among his best pictures are 'Farewell,' 'Amen,' and his series of 'Moonlight Nights' and 'Railway Scenes.'

By the generosity of Madame Lecreux, an annual prize of 1,000 francs, limited to women artists, is placed at the disposition of the Société Nationale des Beaux-Arts.

M. JULES MACIET, Vice-President of the Union Centrale des Arts Décoratifs, and President of the Société des Amis du Louvre, whose death is announced at the age of 64, is a great loss to French art. He was a most generous patron of young artists, and a constant benefactor to the various museums both inside and outside Paris. He was the leading spirit in the formation of the Musée des Arts Décoratifs, which he enriched with many valuable gifts.

MADAME CAMILLE ISABERT, the French miniaturist, who died on the 12th inst., was born in 1822, and began to contribute to the Salon in 1844. She continued to exhibit there and elsewhere until last year, when she took part in the Salon de la Miniature held at the Galerie Georges Petit. A large number of French miniature painters, professional and amateur, of to-day, were inspired by her conscientious work and teaching.

THE life of a great Dominican, the Beato Isnardo, has just appeared in Italy, and from an historical and artistic point of view will be of interest to many outside the Dominican Order. The subject of this memoir received the habit from the hands of St. Dominic himself in 1219, founded the Order at Pavia eleven years later, and became the first Prior of S. Maria di Nazaret, a building granted to him there by the Bishop, S. Rodobaldo, in 1231. That he was greatly venerated as a "Beato" in the fourteenth century and later is proved by the numerous paintings commemorating him, the earliest being the interesting and well-preserved fresco by Tommaso da Modena, dated 1352, in the Seminario at Treviso (formerly the convent of S. Niccolò), with a long inscription proving that the monk represented is the Beato Isnardo; he is depicted in full-length, seated in his cell. Among other paintings referring to him, and mentioned in this book, are frescoes by Vincenzo Foppa in the chapel dedicated to the B. Isnardo (and containing his tomb) in the once splendid church of S. Tommaso at Pavia (now a barrack), and two eighteenth-century copies of these frescoes, all of which have perished.

AMONG extant works mentioned are a sixteenth-century medallion portrait in fresco, and a full-length painting on canvas dated 1512, both in Santa Corona at Vicenza, the latter work being by Giovanni Speranza. Other representations of minor interest are referred to, such as those at Chiampo, the birthplace of Isnardo. The author of the book is Monsignor Maiocchi, the well-known writer and editor of an Italian Review of historical studies. Available information relating to the subject was extremely scanty, but he has made good use of early sources and unpublished documents.

AT Messrs. Sotheby's last week W. Ward's engraving after Reynolds, 'The Snake in the Grass,' fetched 101*l*.

EXHIBITIONS.

- SAT. (Jan. 21).—Camsix Art Club, Ninth Exhibition, Private View, Baillie Gallery.
- Paintings and Drawings by Messrs. T. A. Brown, N. Dawson, T. Williams, and other Artists; and Colour Prints. St. George's Gallery.
 - Mr. A. Pisa's Water-Colours, 'Sunny Sicily and Pompeii'—(the Dead City). Private View, Fine Art Society's Gallery.
 - Sculptures by Mr. Eric Gill, and Water-Colour Landscapes by Mr. J. D. Innes, Chenil Gallery.
 - Society of Women Artists, Exhibition, 6a, Suffolk Street.

MUSIC

THE WEEK.

QUEEN'S HALL. — *Leeds Philharmonic Choir.*

IT does not seem to have occurred to the framers of the programme offered by the Leeds Philharmonic Choir and the London Symphony Orchestra at Queen's Hall yesterday week that Weber's romantic and exhilarating Overture to 'Oberon,' though brilliantly rendered under the direction of M. Safonoff, was not the kind of music to put the audience into the right mood for Mrs. Margaret Meredith's 'Requiem on the Death of Queen Victoria' and 'The Passing of King Edward the Seventh.' Some quiet movement on the organ would have been more appropriate. In these two settings of poems by Mr. Owen Seaman, Mrs. Meredith rightly felt that the part played by music must be of a simple, subordinate kind. Her sable-coloured music was solemn, and at times emotional; but it lacked character. In aiming at simplicity she has come dangerously near the commonplace; her emotional feeling, earnestness, and sincerity prevented her, however, from crossing the boundary line. The choral music was impressively sung by the choir, admirably supported by the orchestra under the direction of M. Safonoff.

One number in the programme afforded the Leeds Choir a grand opportunity of showing what fine, rich-toned, ably trained voices they possess. The singing of Bach's unaccompanied double motet "Sing ye to the Lord," under the direction of Mr. H. A. Fricker, chorusmaster of the Leeds Musical Festival, must have fully convinced the audience of their powers.

M. Safonoff's reading of Tchaikowsky's Symphonic Fantasia 'Francesca da Rimini' revealed all the passion and poetry of the music. The last number on the programme was Brahms's seldom-heard 'Triumphlied,' another success for choir, orchestra, and conductor.

QUEEN'S HALL.—*London Symphony Orchestra.*

PROF. THEODOR MÜLLER-REUTER, who conducted the concert of the London Symphony Orchestra on Monday evening, is musical director of the Concert Society at Crefeld, and studied and taught previously at Dresden. Richter, Nikisch, and other great conductors have appeared at the concerts of the London Symphony Orchestra, and the new-comer selected the 'Eroica' Symphony, which challenged very close comparison. He, however, succeeded in giving an impressive rendering of the work. There was nothing formal or perfunctory in his conducting. Like Safonoff, he is at times very energetic, but makes no empty display; the effects at

which he aimed were realized. A "recreation" would be a better term than "performance" to express what he made of the music. The first and third movements were taken at a faster rate than usual, but this may have been caused by nervousness, or rather excitement. The Professor's enthusiasm for Beethoven has not cooled down, but his vivid reading of Berlioz's 'Benvenuto Cellini' Overture, and his able conducting of Mr. Frederick Delius's clever and romantic Nocturne 'Paris,' prove that he is evidently in sympathy with later schools.

Miss Elena Gerhardt sang the Weber Arietta mentioned by us last week, but in spite of her artistic singing, the song produced little effect, and that is not surprising; Weber was on the border of the grave when he penned it. In four delightful *Lieder* by Hugo Wolf Miss Gerhardt was at her very best. Prof. Müller-Reuter played the pianoforte accompaniments with rare tact and restraint.

QUEEN'S HALL. — *Mr. Franco Leoni's 'Golgotha.'*

AN oratorio 'Golgotha,' composed by Mr. Franco Leoni, was performed under his direction at the third concert of the Queen's Hall Choral Society on Tuesday evening. This work is in three parts, dealing with the Betrayal, the Trial, and the Crucifixion of Christ, and the text selected from the Gospels has been presented in dramatic form. The solemn words were treated by Bach in so earnest and dignified a manner that most composers would not venture to reset them. Mr. Leoni certainly has not imitated the style of his great predecessor, but tried to set his text to music of modern character. There are a few impressive passages in the oratorio, for instance, the close of the first part, the mocking chorus at the end of the second, and the Epilogue, "Peace I leave with you." The music, for the most part, shows, as just said, the influence of modern composers, especially those who have written principally for the stage. Thus it sounds out of keeping with the words, for in addition it is very scrappy, unemotional, and at times trivial. Most unsatisfactory, as regards both music and orchestration, are certain short instrumental sections, such as the one depicting "Physical Agony," and the crude attempt to illustrate the "falling of the darkness." In short, Mr. Leoni, who is talented, has not proved himself equal to his task.

The performance was very creditable. Mr. Gervase Elwes sang the words of Christ, and by his artistic skill and reverential manner partly concealed the poverty of the music. Of the other soloists we may mention Madame Clara Butt and Mr. Kennerley Rumford. The choir was at its best.

QUEEN'S HALL.—*Mr. F. S. Converse's 'Mystic Trumpeter.'*

AN interesting Symphonie Poem, 'The Mystic Trumpeter,' by the American

composer Mr. Frederick Shepherd Converse, was performed at Mr. Landon Ronald's third Symphony Concert on Wednesday evening. We have often complained of music, professedly of the programme sort, in which the programme is withheld. In this case Walt Whitman's poem, printed in the book, gave the necessary clue to the varying moods. Mr. Converse's tone-poem is clever, well scored, and emotional. The first two sections are the finest. War, the subject of the third, leads to music more or less conventional; while in the fourth the strains do not fully answer to the poet's pæan of joy.

Herr Lortat Jacob, a new pianist, gave an excellent rendering of Grieg's romantic Pianoforte Concerto.

Musical Gossip.

THERE is nothing new to say about Beethoven's Violin Concerto in D, neither is there any need to discuss Sir Edward Elgar's Concerto in B minor: but the magnificent renderings by Herr Kreisler of these works at his concert at Queen's Hall last Monday afternoon must not pass unnoticed. For many years Joseph Joachim was *facile princeps* as exponent of the Beethoven Concerto, and now the same can be said of Herr Kreisler; and it will indeed be difficult for any violinist to give a more finished and impressive reading of the later work. Sir Edward conducted the whole programme with skill tempered by emotion.

THE performance of Sir Alexander Mackenzie's cantata 'The Sun-God's Return' by the Vienna Singakademie on the 13th inst. was a great success. Mesdames Kinora and Martinez and Herr Lener, Court opera singers, were the soloists. The work was given in German, and under the direction of Sir Alexander, who is well known in Vienna. On the same evening a banquet was given in his honour.

THE SHEFFIELD TRIENNIAL MUSICAL FESTIVAL will be held this year on April 26th, 27th, and 28th. The only novelty as yet announced is the cantata 'Ruth' by Georg Schumann, Principal of the Berlin Singakademie. Bach's B minor Mass and 'Matthew' Passion, Handel's 'Messiah,' Brahms's 'Song of Destiny,' and Mr. Bantock's 'Omar Khayyam' will be given. Sir H. J. Wood will be both chorus-master and conductor.

ÉDOUARD LALO, the French composer who died nineteen years ago, is to have a monument erected to his memory in the Jardin Vauban at Lille, his birthplace. The monument, just completed by the sculptor, M. Maurice Quef, consists of a bust, while at the foot of the pedestal on which it rests are represented Rozenn, Mylio, and Margared, the three chief personages in 'Le Roi d'Ys,' which in France is regarded as Lalo's best work, though it was coldly received at Covent Garden when produced there in 1901.

PERFORMANCES NEXT WEEK.

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| SUN. | Concert, 3.30, Royal Albert Hall. |
| — | Sunday Concert Society, 3.30, Queen's Hall. |
| — | Sunday League, 7, Queen's Hall. |
| MON. | Patron's Fund Concert, 8.15, Queen's Hall. |
| TUES. | Brighton Festival Choir and Orchestra, Verdi's 'Requiem,' 8, Queen's Hall. |
| — | Miss Muriel Dorrell's Violin Recital, 8.30, Aeolian Hall. |
| WED. | Classical Society Concert, 8, Bechstein Hall. |
| — | Pachmann's Pianoforte Recital, 3.15, Queen's Hall. |
| — | Itoyal Amateur Orchestral Society, 8.30, Queen's Hall. |
| THURS. | Mr. William Murdoch's Pianoforte Recital, 3.15, Bechstein Hall. |
| — | Mr. Harold Samuel's Pianoforte Recital, 3.30, Aeolian Hall. |
| — | Miss Elena Gerhardt's Vocal Recital, 8.15, Bechstein Hall. |
| — | Miss Marie Brema's Season, 8, Savoy Theatre. |
| SAT. | Chappell's Ballad Concert, 2.30, Queen's Hall. |
| — | M. Godowski's Pianoforte Recital, 3, Bechstein Hall. |
| — | Miss Evelyn Hunter's Violin Recital, 3.15, Aeolian Hall. |
| — | Miss Marie Brema's Season, 8, Savoy Theatre. |

DRAMA

THE WEEK.

LITTLE THEATRE.—*The Saloon: a Play in One Act.* By Henry James.

MR. HENRY JAMES'S long courtship of the theatre has not been happy in its results. The very qualities which lend distinction to his novels or short stories—the delicacy and subtlety of his analysis, his fastidiousness in search of the unhackneyed word or phrase, his faculty for suggesting "atmosphere" by the multiplication of tiny details—seem to hamper him as soon as he turns playwright. He appears to be unable to get the perspective of the stage, and either his treatment proves too thin to suit the coarseness of what must be his as every other playwright's material, the plain human emotions, or else, when he strives after broad effects, his refinement of temper revenges itself for being outraged, and fails to carry conviction. Under the glare of the footlights his methods have a way of looking finicking; his carefully wrought sentences take on an aspect of preciousness, his characters become eccentric, and their motives strike the playgoer as fantastic. The dialogue will arrest attention by its thoughtfulness or wit, the writing of individual scenes is sure to be impressive; but almost inevitably there will be some screw loose in Mr. James's scheme, something far-fetched in his postulates.

Take the case of his latest effort—a one-act play which tells a ghost-story. There, in a country home of the England of to-day, you have men and women talking and behaving as though they were living in the eighteenth or an earlier century. Because a lad, the hope of a family of soldiers, objects on conscientious grounds to joining the Army and wishes to take Orders, he is disowned by his stern old grandfather, General Sir Philip Wingrave; he is denounced by all his friends and relatives as a rebel and a betrayer of his ancestors; he is thrown over by his sweetheart, and upbraided by her as a coward. Further, you are asked to believe in a family ghost which punishes contumacy in members of the house, and is brought upon the scene in this particular instance. The girl has seen it walking, and comes back remorseful after her quarrel, to warn her lover. Maddened by the universal opposition he has encountered, the would-be curate defies the ghost and all its works. The stage is darkened, something white flickers in the background, there are two screams heard, and when a visitor rushes in, lighted candle in hand, Owen is seen to be dead. His is a soldier's death, you are informed.

The playwright is well served by his interpreters. His moralizing speeches could scarcely be given with more point

or in better style than they are by Mr. Halliwell Hobbes. Mr. Vanderlip shows an emotional intensity that could hardly have been expected of him in the hero's more violent moments. Miss Dora Barton thrills her audience by her shriek at the climax of the little tragedy. But the play affects the nerves without conquering the reason. The supernatural must be handled a little less crudely than Mr. James has contrived to do here before it can create illusion. So, too, must be the feudal spirit, or such of it as survives to-day.

Dramatic Gossip.

AN Irish correspondent writes:—

"Mr. Gordon Craig's new method of stage decoration, which is shortly to be brought out at the Art Theatre, Moscow, was presented to the public on Thursday, the 12th inst., at the Abbey Theatre, in two short plays—'The Deliverer,' by Lady Gregory, and 'The Hour-Glass,' by Mr. W. B. Yeats. 'The Deliverer' is a scathing satire on political events of twenty years ago, in the form of a play founded on the story of Moses.

"But it was in 'The Hour-Glass' that the new method of lighting and decoration was most impressive. The absence of footlights, the unity of the colour-scheme, the side-lights falling through a slanting screen and throwing the figures in silhouette against the severe background, made a singularly appropriate setting for a play which has no distinct reference to any period or place. The experiment was felt to have been thoroughly successful."

ON behalf of the funds of the Incorporated Soldiers' and Sailors' Help Society, a matinée, organized by the Ladies' Army and Navy Club, will be given at the Playhouse on Thursday, March 23rd. An attractive programme is being arranged, and many leading actors and actresses have promised to appear.

TO CORRESPONDENTS.—J. H.—A. J. M.—H. S. K.—E. D.—N. M.—L. J.—A. L. H.—Received.

H. M. S.—Many thanks.

No notice can be taken of anonymous communications.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

We do not undertake to give the value of books, china, pictures, &c.

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SATURDAY, JANUARY 28, 1911.

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LITERATURE

A New English Dictionary.—Si-Simple. (Vol. IX.) By W. A. Craigie. (Oxford, Clarendon Press.)

THE first instalment of the first half of the last volume but one of the great Dictionary—not counting the Supplement—following a double section (T—Tealt) some way on in the second half, offers compensation for being only a single section by containing an exceptionally large proportion—namely, more than ninety per cent—of current words and those formerly in general use, now surviving in dialects, many being important items traced from Anglo-Saxon times. Much more or less conjectural etymology, given in other English dictionaries, is ignored, but little fresh light is thrown on the derivation of previously registered words.

The longest article is that on the noun "side," which takes up eleven columns, its compounds and derivatives occupying over twelve more. The difficulties presented by the arrangement and definition of the many various shades of meaning and function of this very important syllable have been successfully overcome, the twenty-one different kinds of use—several times embracing subordinate varieties—being headed by "Either of the two lateral surfaces or parts of the trunk in persons or animals, extending between the shoulders and the hips; the corresponding part in fishes, reptiles, &c.," the first quotation for which is the earliest

in the article by about seventy years, while the other less concrete and less definite senses seem to be developed from this directly or by successive variation. Attempts to avoid the use of the word "lateral" in the definition incline us to pronounce it excusable. Dr. Craigie explains the ecclesiastical "sidesman" to mean "assistant" (of churchwardens), both rejecting with Prof. Skeat the notion of its being "synodsman" corrupted, and ignoring the popular idea that the official owes his title to collecting the offertory at the sides of the place of worship while the churchwardens collect in the middle. Mention might perhaps have been made of the title having superseded (from the seventeenth century) the fifteenth-century "questman." The slang "side"=pretentious affectation or grand airs, is treated separately as "Of doubtful origin," with references to "side" in billiards and to "side" (adjective, sixteenth and seventeenth centuries) used for "haughty," "proud." About a dozen years earlier than the earliest quotation given, beginners needlessly or ineffectually putting "side" on a billiard ball would call forth the ironical comment "Swagger stroke!"

This seems to show that a figurative use of the billiard term may be taken for granted. The numerous quotations for "side-board" teach us that it meant "A table (esp. for taking meals at) placed towards the side of a room, hall, &c.," for about three centuries before the earliest instance of the current meaning from Milton's 'Paradise Lost,' which proves that it was then familiar. A "side-saddle" is traced back to the end of the fifteenth century. It is not surprising to find Barnum the earliest authority for "side-show."

Room for improvement seldom suggests itself. Illustrations of the noun "sight"=public show, spectacular function, are not given, though the Common Councilman of Goldsmith's 'Essays' says of Bartholomew Fair "the whole sight is a perfect rapture to us," and calls the Coronation "a fine sight." Under "sigma," after "Σ, σ, s," we read "in its uncial form having the shape of" a C-like curve. Obviously "early" is accidentally omitted before "uncial." Under "Simoniae" we read "a buyer or seller of benefices, ecclesiastical preferments, or other spiritual things." It suffices to say that the word "spiritual" is here unnecessary, and puzzling to all except experts in ecclesiastical law, as, with reference to the Established Church of England, ecclesiastical emoluments and residences are called "temporalities." From Milton's 'History of England' (1670) we have an interesting extract under "Simonist"—"Wulfer . . . selling the Bishoprick of London, to Wini the first Simonist we read of in this story"—and under "Simony" a facetious etymology from J. Day, 'Peregr. Schol.' (about 1640): "I haue but a poore vicaridge which one Mr. Symon-Monye, or more familiarlie sym-

monie, helpt me to." The omission of the often repeated formula "Of doubtful origin" in the first article on "Si" is curious, as we are referred to two quotations which give different derivations, Helmore's "from the initial letters of the closing words Sancte Iohannes," and Stainer and Barrett's "Here was a sa for the seventh note of the scale . . . to mark another semitone by the final i (as in *mi*) sa was turned into si." We have looked in vain for more information as to sa in the first instalment of S, from which this sa is omitted, possibly as never current in Britain. Lamb in his Essay, 'A Chapter on Ears,' calls them "side-intelligencers," which term, apparently suggested by Sidney's designation of "eyes," might perhaps have been noticed in the article on the noun "side," or under "intelligencer," where we find the quotation from Sidney.

Attention is at once drawn to words derived from proper names by the verb to "Siamese"="To join, unite, or couple, after the manner of the Siamese twins," for which four quotations range from 1830 to 1902. Another such word, "silhouette," elicits the following interesting explanation:—

"According to the usual account, which is that given by Mercier 'Tableau de Paris,' 147, the name was intended to ridicule the petty economies introduced by Silhouette while holding the office of Controller-general in 1759, but Hatzfeld & Darmesteter take it to refer to his brief tenure of that office. Littré, however, also quotes a statement that Silhouette himself made outline portraits with which he decorated the walls of his château at Bry-sur-Marne."

Yet again the surname of the Rev. Charles Simeon (1759-1836) supplied Low Churchmen or Evangelicals with the designations "Simeonite" and its disrespectful abbreviation, "Sim"; while, besides the numerous ecclesiastical words relating to simony and heresy derived from Simon Magus, we find Simkin, Simon Pure, and Sim Subtle (sixteenth century), under the first of two homonyms "Sim." The last of the three was probably suggested by alliteration with "subtle." "Simkin"="A fool; a simpleton," seems due to an alliterative "Simple Simon," who may have "met the pieman" in the seventeenth century. Of "Simon Pure" we read:—

"The name of a Quaker in Mrs. Centlivre's comedy 'A bold stroke for a wife' (1717), who is impersonated by another character during part of the play."

The advance in tracing the history and sense-development of words, which places this Dictionary so far ahead of its English predecessors, is exhibited conspicuously in the articles on the nouns "sight," "sign," and the adjective "simple." The earliest meaning of "sight," is "A thing seen, esp. of a striking or remarkable nature; a spectacle," with a quotation more than two centuries older than for the senses "perception by eye," "the faculty of

seeing." More than forty varieties of usage are separately illustrated, apart from combinations. The classification of "sign" begins with "A gesture or motion of the hand, head, etc., serving to convey an intimation or to communicate some idea." The signification "token or indication....of some fact, quality, etc.," which is probably one of the earliest senses of the Latin *signum*, comes seventh out of eleven definitions. The order of the meanings of "simple" as far as the third is roughly: 1, guileless, 2, unpretentious; 3, artless, unadorned. This curtailed account is partly excused by the article being unfinished, and partly because it amply indicates the originality and judiciousness of the treatment.

A portion of *Sc* by Dr. Bradley is announced for April 1st.

The Conflict of Colour. By B. L. Putnam Weale. (Macmillan & Co.)

MR. WEALE reminds us of the Fat Boy. He wants to make our "flesh creep," not, however, with mere domestic scandals, but with geomantics, or, as he calls it, geopolitics. He would act the soothsayer and play upon our craven fears of "ochlocracies," and convict us of trembling "misology." Not that Mr. Weale is fond of this kind of classical exuberation. On the contrary, he has the poorest opinion of the puny efforts of Greece and Rome to influence geo-politics, and regards a classical education as a miserable training for a man of affairs. Indeed, he does not spare the rod:—

"The hateful priggism which no open-minded man can doubt is inseparable from a too fervid study and worship of the literature and laws of Greece and Rome—with their rigid and unbending formalism, their narrow traditions and all the illiberalism with which they are saturated—this priggism is no stuff with which to build a permanent empire."

It might nevertheless protect a writer from such singular scientific eccentricities as saturation with a negative quality, and rigidity that is differentiated as of the "unbending" kind. Mr. Weale is all for Science, noble majuscular Science, which, he fancies, embodies all things that can be known; but his English is of the vigorous and not pedantically grammatical variety easily intelligible by "ochlocracies." The tumid periods of classical prigs are equalled by the following display:—

"Self-interest has assumed such importance; the needs of the passing hour are deemed so supreme; the craven fears regarding the rise of triumphant ochlocracies are so wide-spread, that the world has rapidly become filled with a generation of misologists who know not what they seek. 'Sufficient unto the day is the evil thereof' is the popular political shibboleth; every one displays a cunctative disposition; and whilst even thirty years ago an Armenian massacre aroused concern, to-day synalgia is looked upon as the fore-runner of a stupid

antiperistasis which can only lead to the most unfortunate results. Any plan which is really logical is looked upon as prompted by a Catalinarian [*sic*] attitude. A common phenomenon is held to be a noumenon, and hands are often helplessly raised, and fears constantly expressed, that European civilisation may one day be engulfed in a vast Asiatic-African movement. That things should have come to such a pass is the crowning irony of a sapient age."

This sort of pretentious generalization occurs chiefly in the 'General Introduction' and 'General Conclusions,' which "the general" may safely skip. Mr. Weale's ideas of ancient and mediæval history seem to us of no great importance, in spite of the vast foot-notes containing page after page extracted from Buckle, Alison, Guizot, Pearson, and "Captain" Mahan, to whom Mr. Weale might at least have given his present rank whilst exploiting his books. A writer who terms a thing he dislikes "an evident anachronism," and describes a view opposed to his own as "old-fashioned," "prejudiced," or "mediæval," need not be taken seriously when he writes of history. "Those too celebrated republics of Athens and Sparta" (*sic*) will keep their fame in defiance of geomancy; and even the Church, which Mr. Weale withers with his contempt, may linger on a little while, especially if those terrible three hundred millions of blacks who will be in existence by the end of this century adopt the "old-time superstition and bigotry" which are derided in this volume. Mr. Weale apparently has not grasped the fact that Science itself is as dogmatic as the narrowest schoolmen could desire.

In spite of his dogmatism and love of political tags which read like election "posters" Mr. Weale has compiled a number of suggestive statistics, on which he bases some very fallacious conclusions. The difficulty is that in "geo-politics," as he admits, there are so many "factors which, though they are not susceptible of accurate classification and estimation, are often more weighty than aught else," and which lead him "to take refuge in generalities," of which, indeed, this volume is overfull. It may be added that the problems discussed are not really simplified by assuming as axioms such disputable propositions as "what is true of one man is true of another" (*e.g.*, "the despised Egyptian fellah" has been shown to be in war "the equal of the Baggara Arab"), or, in a more general form, "what is fundamentally true of one mass of human beings must be equally true of another mass, irrespective of colour and creed." This fallacy is refuted by the author himself when he proclaims, to the consternation of swarthy readers in America, that the negro cannot by any possible stretch of logic be classed with other "masses of human beings," since "the black man is something apart—something untouchable." Another assumption is that population must go on increasing at the same rate as at present. Yet apart from such dispensations as great wars and pestilences, which there are no grounds for wholly

dismissing from prognostications, Mr. Weale himself refers to remarkable variations in statistics concerning population; and, as his whole book rests upon calculations of regular increase in that way, its foundation is not absolutely secure. He seems also to labour under the delusion that all land is able to support an equal number of people, wherever it happens to be. It appears to us that the "imponderable" factors in such calculations are so many that even vague "generalities" are not a safe "refuge." It is, indeed, a relief to be assured that this wielder of statistics, albeit viewing things from that perilous position (unknown to metaphysicians) "an objective standpoint," is convinced that the wheat-area of the world will be equal to supporting twice or thrice the number of 4,000 million souls which will be inhabiting it in the year 2000; and we confess to a feeling of mild exhilaration when we learn that it is possible to squeeze 200 millions into those delectable islands of Celebes, Sumatra, New Guinea, and Borneo, which are at present "most imperfectly peopled" by a miserable handful of about 40 millions. There is balm, after all, even in 'The Conflict of Colour.'

Perhaps the greatest comfort, however, lies in the reflection that there really is no such deadly conflict at all. The author himself admits that colour has nothing to say to the unpopularity of Englishmen in India. There he calls it the animosity of the "under-dog." Race hostility we recognize as a growing danger, but colour has very little to do with it. A Spaniard is usually a darker man than a Moor, and many Turks are fairer than the men of Connaught. Race antagonism is more than skin-deep.

Mr. Weale, however, is to be taken as seriously as his literary method permits when he deals with a subject he knows so well as the condition and policy of Japan and China. Here he is on his own ground, and may be listened to with attention, even whilst one doubts the finality of a mere count of heads. His proposition briefly is that the old rivalry between East and West (the old "racial" conflict) is now about to begin again, with the mighty difference that the East has learnt its lesson from the West: "The man of colour has at last completely recovered himself, and is forcing the pendulum to stand still, if not actually to swing back." That there will be any general flooding of Europe by vast yellow hordes, as in the days of the Huns and the Mongols, he ridicules as a chimæra. What he prophesies is a policy of exclusion, of piecemeal recovery of territory and influence, and the destruction of English trade by tariffs or prohibition. If Japan succeeds in obtaining the hegemony of the yellow race—her present lack of numbers is the only obstacle, to mend which she is gradually adding territories and population—this policy will become a fact to be reckoned with, above all by England, not only on account of trade, but also because there are over 300 million

Asiatics under British sway, who are already profiting by Japan's example. Mr. Weale's conclusion, after an elaborate study of the conditions in the Far East, is that the watchword of European policy must be "China stronger than Japan," though he sees the difficulties in the way of developing China in her present lack of strong rulers, and in the elementary state of her popular institutions. His policy is to keep a balance of power within the Far East.

Mr. Weale would apply the same doctrine to Middle and Nearer Asia, but here he is not upon ground so well surveyed. Within a century, he says, India will be lost to England; and he makes the quaint suggestion that the disaster should be discounted either by creating a federation of Indian states, or by granting autonomy to the provinces, "which will make India assume something of the political appearance of South America—a South America united by a sort of general concordat." Happy dream! One wonders whether he has ever considered the condition of India before British rule, and the possibility of the revival of such a state of affairs when that rule is withdrawn. However, India is to be the "free ally" of her old mistress; all the present dislike of Englishmen is to evaporate as soon as the "under-dog" has recovered his bone; and a free India, "overspilling" into Persia, is to hold the balance against a strong Turkey, expelled from Europe by Austria, but firmly seated in the Near East. Africa, we regret to see, is to be wholly black, and possibly Mohammedan, in which case the Union of South Africa and French Algeria will certainly have short shrift. For the present, indeed, Egypt, though unfortunately too often a mere "school for ignorant young Englishmen," and though Lord Cromer's "entire political policy in Egypt has meant nothing at all," is nevertheless, it seems, "the real barrier" to African uprisings: "England in Egypt, and what that occupation stands for.... beneficent white conquest.... a plain usurpation" which "still leaves the people and their cherished customs untouched, and is, undoubtedly, during a strictly limited period of probation, a good and honest, and very helpful rule."

Our author, it will be seen, is fond of "brave words," and is not afraid of repeating them many times, or even of contradicting himself. This, however, may be due partly to the fact that much of his book appeared in fragments in the periodical press. It does not give the impression of mature and calm judgment, but it marshals a mass of impressive statistics, and there may be some sound teaching in it. In these columns we have nothing to say to politics, even with the geo-prefix. Mr. Weale will call us "cunctative" if we hesitate to believe that "the hour has struck" when all that was believed before 1900 is necessarily false. Numbers are not everything, in spite of Pythagoras and Mr. Weale.

London, the City. By Sir Walter Besant. (A. & C. Black.)

THIS volume begins the second division of the Survey of London projected by Besant, and deals with the topographical side of the subject. We are told that the larger part of the book was written and the running commentary supplied by him, while the detailed accounts of particular places and buildings have been provided by his assistants.

An opportunity has here been lost, for we have before us a volume of disconnected information already available in many published books on London, with little or no fresh material. The compilers appear to have no adequate grip of the subject. Although Besant was often weak in details, there was present in all he wrote evidence of an illuminating insight which made his theories worthy of consideration.

This adverse criticism does not apply to some chapters, such as that on the ancient schools of the City of London by Mr. A. F. Leach, a leading authority on the subject, or to others on the Tower, St. Paul's, and the Temple by Mr. Loftie. It may be remarked in passing that Mr. Leach's chapter contains fresh information of value, and for the first time presents a full and clear statement of the school life of the old City, the history of which has long been in confusion, owing to the mistaken account given by Stow, and repeated by succeeding writers. The most important point established by Mr. Leach is the essential difference between the Choir School and the Cathedral Grammar School.

It is not easy to arrange notes on the various streets of an immense city. The writer of the Preface says:—

"The plan of the work is simplicity itself: it follows the lines of groups of streets, taken as dictated by common sense, and not by the somewhat arbitrary boundaries of wards."

The answer to this is that wards and parishes are definite things which seldom alter, while no two persons will form the same group. Hence the reader has a difficulty in finding any place without looking it up in the Index.

The compilers have been too apt to rely upon the etymologies suggested by Stow, and they would have done better to consult Mr. Kingsford's admirable edition of Stow's 'Survey,' where some of these have been set right. The word Staining attached to the name of one of the churches dedicated to Allhallows, also to one of those called after St. Mary, has a different meaning in each case. Stow calls Allhallows Staining "Stone church," and this proves that it was built with stone. St. Mary's Staining, however, is called "Ecclesia de Stæninghaga" in 1189, in the Clerkenwell Chartulary, and the land called Stæninghaga formerly belonged to the town of Staines. Staining Lane has the same origin. "Roomland"

appears to have been originally used to denote market-places and open spaces in front of several large monastic establishments, and these were not necessarily close to quays.

St. Vedast is referred to as the original of Foster Lane, but the links by which the change came about should have been added, otherwise the etymology looks too much like a joke. The various changes were given in *The Athenæum* of January 3rd, 1885.

Lilypot Lane is mentioned, but the origin is not given, neither is it to be found in Stow; but there can be little doubt that it refers to the pot of lilies in honour of the Virgin Mary seen on buildings in many old towns. On the entrance gate to New Inn in Wych Street was a carving of this pot, which disappeared when that street was cleared away. The symbol on the gate is accounted for by the fact that the name "New Inn" succeeded that of "Our Lady's Inn."

The description of streets and buildings is often inadequate; for instance, a wrong impression is given by describing the Three Nuns Hotel in Aldgate High Street as erected in 1877, without mentioning that the original inn figures in Defoe's 'Plague Year.' It continued to be a busy coaching house until coaches were superseded. The present building is merely a re-erection.

In the account of Fleet Street it is stated:—

"Roman remains have been found all along the river on the West of the City.... In other words, there were Roman villas and residences all along the river from Ludgate to Westminster inclusive."

But there is no evidence of a continuous series of houses along the river front of the Thames until the ecclesiastics in the Middle Ages ventured to build outside the City walls. The Roman remains found along the river are mostly indications of burials by the side of the high road, and therefore prove that the way was then uninhabited. This may be seen from the valuable lists printed for the first time in the 'Victoria History of London.'

In the description of Warwick Lane further notice was surely due to the important residence of Cecilia, Duchess of Warwick, and afterwards of her brother Richard Neville, Earl of Warwick, when "the King-maker," surrounded by his retainers in their red jackets, made use of his position within the western wall of London to signal to his followers outside the gate. Its importance caused the old name of Eldedeneslane to be superseded. A hint might also have been given that Wren's building for the College of Physicians was on the same site, as is also the new building for the Cutlers' Company.

Another oversight is the neglect to refer to the gardens and houses of the Minor Canons in the enlarged Amen Court, with its long stretch of wall built on the original Roman wall. These houses were built on the site of the old Oxford Arms

inn, pulled down in 1876; and by this means we have one of the most important instances of an improvement in the heart of London. The Canons in the old houses of Amen Court had the privilege of entering through the wall to the bench of the Sessions House.

The illustrations in the text, mostly from old prints, are good, and ornament the book, although justice is not done to Birch's old-fashioned shop-front (probably designed by Robert Adam) in Cornhill, one of the landmarks in the City, and there is no account of the well-known firm. The full-page pictures, mostly reproduced from hard photographs, do not please us, and seem unsuitable for a handsomely printed volume.

With Stevenson in Samoa. By H. J. Moors. (Fisher Unwin.)

OF the succession of occasional books purporting to shed light on Stevenson in his Samoan home, that of Mr. Moors strikes us as being the most interesting, simply because the author knew his subject intimately, and because he writes quite frankly and sincerely. Mr. Moors is in business in Apia, and he was the first man to greet Stevenson on his arrival in that port. From that day until the novelist died Mr. Moors was his trusted adviser, his agent, his factotum, in the most generous and handsome sense of the word. If Stevenson was in trouble about house or health or politics or work, he consulted Mr. Moors who seems to have been invaluable to him. Precisely because he had the privilege of intimacy with Stevenson, and because his narrative is unsophisticated, if that of a shrewd man of business, this corrective statement as to the novelist's latter days should be of value. We say "corrective" because it is obvious from Mr. Moors's remarks here and there that he desires to correct previous impressions. It would not be fair to indicate in all particulars the alterations in the posthumous portrait which Mr. Moors suggests. However, we may hint at the interest of the volume by reference to a few.

"Stevenson was not what I regard as a religious man. . . . The interest he took in the Sunday School, in my view, was more that of the student of human nature, the psychologist, the writer of stories, than of one who was really concerned for the spiritual welfare of his pupils."

Again, emphatically:—

"The Stevenson whom some writers have told us of—the man of morals, the preacher, the maker of prayers—is not the Stevenson I knew."

"It has been said that he took his ill-health cheerfully; that is wrong, it was his good health that he took cheerfully. When he was not feeling well, Stevenson was a man who cheerfully damned the whole universe."

On pp. 150 *et seq.* we find a rather panic-stricken figure of Stevenson involved in a political imbroglio. Thus

would Mr. Moors separate this figure definitely from men of action.

But there are other touches which give point to the portrait, and need not raise controversy. In building his Vailima house Stevenson would have a brick chimney, though it cost 200*l.*, and never a fire was burnt in its grate!

"Up at Vailima they all went about in their bare feet, except when expecting guests, and generally looked about half-dressed."

This, we take it, is not contemptuous criticism, but rather the tolerant wonder of the narrator. He wonders also at other things which he perhaps might be equally expected not to understand. He never knew why Stevenson did not buy the portrait of himself painted by a celebrated wandering Italian artist. But Stevenson had been at Barbizon and at Grez! Mr. Moors had the incalculable privilege of seeing or hearing in manuscript some of Stevenson's later works; so, too, had his friend Mr. Carruthers of Apia, solicitor: 'The Wrecker'

"impressed me as disappointing and unconvincing. . . . I suggested the re-writing of what seemed to me many weak passages. He made some excuse for not carrying out my suggestion."

"As a rule he appeared to value the criticisms he obtained from Carruthers and myself, but I candidly admit that I do not remember that he ever made any material alterations to please either of us."

We have said one of Mr. Moors's merits is his candour. Undoubtedly Stevenson was delighted to take hints from one who was so familiar with the South Seas. Mr. Lloyd Osbourne has "claimed the credit" of the storm scene in 'The Wreckers.'

"However that may be, I know that Stevenson went over the whole thing very carefully with me, and we discussed every detail from beginning to end. He himself had a good knowledge of conditions at sea, in calm or storm, and speaking as one who has been shipwrecked four times, perhaps I may claim to know something of the subject."

Mr. Carruthers, alas! "pronounced the opening chapters coarse, and the whole book below Stevenson's standard."

We will not follow Mr. Moors into a subject which is as evidently near his heart as it was near Stevenson's, namely, the Island politics. They saw eye to eye in the matter, and worked together against the indifferent Powers. A few more facts culled from this interesting little book, and we have done.

Stevenson was remarkably sensitive to critical appreciations, possibly owing to his immense isolation. He ran to Mr. Moors jubilantly crying that he was at last justified because—if you please, Mrs. Oliphant, who had hitherto damned him, had accepted him. Was it, after all, his whimsical humour? Whimsical humour in its literary phases would seem out of place in Apia. Stevenson let Mr. Moors into his method of work, of which he made no private secret. He built a

story as a builder builds a house. It seems an easy saying that foundations are the prime necessity, but in these days novelists are often content to dispense with foundations. Not so Stevenson, with whom "form" counted first of all. But in all the arts we are losing form. "I think," said Stevenson to Mr. Moors in a sentence we shall like to remember among the misjudgments of great men, "that if I had written nothing more than 'Kidnapped' and 'Thrawn Janet,' I would be worthy of a place among men of letters."

That he himself was convinced of his place was revealed in an amazing story of an amazing visit to the British Consul of the day, Col. de Coetlogon, which should certainly be put on record for our national shame. The novelist, sure in his genius, induced Mr. Moors to accompany him in paying respects to the new Consul, and introduced himself as the novelist. "Well, what do you want?" demanded the Consul. Stevenson enlarged. Apparently he got no further. Here were three Englishmen on a distant foreign soil, and one the representative of the nation. "Well, what do you want?" Before that bear's growl Stevenson faltered and held up hands to heaven. "I had thought I was one of the foremost men of letters of the day, but this fellow differs!"

There certainly could have been nothing in common between this official and the lighthearted Tusitala, who played on the flageolet so that even "my friend Carruthers" objected, inasmuch as "he played so dolefully as to be a menace to one's enjoyment of life." It is fair to say that he apparently played on it only "when he got 'stuck' in the middle of a chapter and was searching for an inspiration." Moreover, Mr. Moors cannot

"truthfully say that I ever heard him playing it, though once or twice I did surprise him with it in his hands—and he dropped it as if it were something red hot."

In the course of the chapters on literature our author says that Stevenson was "commissioned to write a life of Burns for 'The Encyclopædia Britannica,' I believe." But the authorities decided it was "too severe," and it was not used. With Mr. Moors, we wonder where that MS. is. Surely it ought to be forthcoming, for, as Mr. Moors observes, "I am satisfied that his strictures were honest ones, and that the effort was a painstaking one."

The book ends with an appeal for 600*l.* to make a road to the novelist's tomb on the heights of Mount Vaea.

NEW NOVELS.

Gilead Balm, Knight Errant: his Adventures in Search of Truth. By Bernard Capes. (Fisher Unwin.)

THE disposition of Mr. Capes to play acrobatic feats with his remarkable talents is well known. Over and over again have we claimed for him that he should by right of innate talent and equipment

stand in the front ranks of romancers. Yet his fate is against him, and he has partly to thank the density of the reading public, but partly also his genius for perversity. He will not take his readers seriously, and they are affronted when they understand, which they do not always do. For example, this string of stories, which is a sort of novel in itself, exhibits characteristic moods. The author is flippant, lively or sentimental, tragic or mystical, all in turn. Mr. Capes is fertile in invention and profligate of fancy; he is a chartered libertine among events and emotions, and one never knows how he will choose to deal with them. The result is that he puzzles and exasperates ordinary readers; he is too "clever" for them, and he has the reward of overcleverness. It is not likely that this brilliant series of *jeux d'esprit* will be popular, and that is mainly because they are at once too subtle, too intellectual, and too audacious. However, they are a satisfaction to the elect.

The Simpkins Plot. By George A. Birmingham. (Nelson & Sons.)

It is a delight to meet the Rev. J. J. Meldon in these diverting pages, and happy are they who have met him before in the author's clever romances. There is only one criticism that we venture to suggest. We should have preferred the parson in a setting of pure comedy rather than in farce. The fact is the farcical framework of the tale is perhaps a little too pronounced to give perfect satisfaction; but it would be ungrateful and ungenerous to insist on this point. It is enough that the story is full of humour of an original kind, the source and fount of which is the Rev. J. J. Meldon. As for sentimental interest, it hardly exists in the book; heroine and hero do not matter. Indeed, there is no hero except the reverend gentleman, with his amazing persistence, ingenuity, unblushing effrontery, frankness, good nature, and lack of conscience. He is a veritable creation, and we hope to see still more of him.

Pam the Fiddler. By Halliwell Sutcliffe. (Werner Laurie.)

MR. SUTCLIFFE'S novel is successful in its bright and vigorous portraiture of Queen Elizabeth and Cecil, but on its purely imaginative side it is feeble. The title-character—a fiddler of genius—might be the hero of a girl's gushing romance, and his heroine, of fluctuating sanity, who physically resembles Mary, Queen of Scots, remains unreal to us all through the book. Added to these defects is an excessive use of the adjectives "clean" and "cleanly," so that the healthiness of the locality of the story, and of the minds of some of its characters, becomes positively annoying.

The principal incidents concern an abortive rising in Yorkshire on behalf

of Mary, Queen of Scots, in which the hero and his family play a spirited part. The hero rivals Horatius in his defence of a bridge against the Queen's pursuers, and the heroine helps to rescue him from the gallows to which Cecil condemns him. His father, a squire, is noble and lifelike.

The Hand of Diane. By Percy J. Hartley. (Fisher Unwin.)

MR. HARTLEY'S theme shows originality, for it consists mainly in a mystification, by which his hero (a Lutheran seigneur) is convinced that a younger sister of Diane of Poitiers is that celebrated mistress of Henri II. Circumstances make him the escort and host of the misrepresented lady, and his bravery lays her under obligation, while his voluble narrow-mindedness makes her almost willing to see him deprived of liberty. In his first and only appearance in the story, Henri II. acts the part of a humorous and benevolent fairy. The most exciting scene is a duel, worthy of a nightmare, fought in the dark between the hero and an intending regicide; and there are two or three briefer dramatic effects which linger in the mind's eye.

The Love of Kusuma. By Bal Krishna. (Werner Laurie.)

A ROMANCE written by a native of India about his own people naturally excites the sympathetic interest of the English reader—an interest which is deserved by the tale under notice, because, through the medium of an idealistic and fervid imagination, it depicts sexual love untainted by the evil dogma laid down by Hinduism on the subject of woman's relations with man. In form it is an old-fashioned three-cornered tale of two men, wicked and good respectively, intensely enamoured of the same girl, who in this case is kidnapped by hired brigands, as also is the suitor whom she loves. The author is didactic, but not dull, thanks, partly, to a style of which the occasional oddity is pleasing to a literary ear. One of his minor characters, a time-serving native priest, is a clever portrait; and a fakir who supernaturally aids the heroine is impressive.

Hawtrey's Deputy. By Harold Bindloss. (Ward, Lock & Co.)

THIS is a good and spirited example of the kind of story Mr. Bindloss has accustomed his readers to expect. Incidentally, it is a tale of a sort which is likely to become increasingly popular in the near future. This country, Europe, and the United States are now all sending men into Western Canada, to convert its prairies into wheatfields, at the average rate of considerably over one thousand a day. Such a process can hardly fail to make its mark upon con-

temporary literature, and especially, perhaps, upon fiction. Indeed, the process of the settlement and cultivation of what was so recently the great lone land, between Lake Superior and the Rockies, might well produce noble work in poetry and fiction. As yet there have not been many tales which have dealt so specifically as this one does with the typical modern prairie settlers, the wheat-growers of the Canadian West. Into his tale Mr. Bindloss has successfully woven an interesting love-story. The characterization is not subtle, but it is sure.

Midsummer Morn. By R. H. Forster. (John Long.)

GIVEN a maiden, the daughter of a knight, and a boy of similar parentage, who are indifferent to each other, yet harassed by the desire of their respective fathers for their union; given, too, an independent resolve on the part of each to escape parental importunity by running away (the time and country being Tynedale in the Elizabethan era), and the subsequent capture of the two truants, separately, yet by the same band of cattle-lifters, with a consequent easy captivity beneath the same roof; and there is as pretty a situation as the most youthful and romantic taste could desire. All that is needed further is an author who has style, dexterity, and knowledge of his scenes and period, and the incipient drama will develop into an extremely pleasant entertainment. Mr. Forster possesses the qualifications mentioned, and has dealt competently with his plot. Life in one of the most remote and lawless parts of England in the reign of Elizabeth is presented in a manner both picturesque and convincing, and with a welcome raciness of humour.

BOOKS OF REFERENCE.

Standard Books.—Vol. I. *General Work, History, Biography, Geography and Travel, Sociology, Law and Administration, Education, and Philosophy.* (Nelson & Sons.)—It is obvious that much care and skill have been expended on this publication, and the result is one on which the publishers may be heartily congratulated. When completed, the volumes will be an admirable clue for the plain man through the labyrinth of printed volumes of which Lord Morley once complained. The advanced student may be trusted to find out for himself the books he should read on any subject; it is the beginner, or the man who is for teaching himself who is likely to expend useless effort in the absence of efficient guidance. This he will find here, as this first volume goes to show.

The special excellence of this publication is its lack of finality. One publishes an ordinary volume only to begin learning its defects with no chance of remedying them: the plan on which this book is printed and bound allows for indefinite addition and correction. This application of the loose-leaf

system is both admirable and simple, and we commend the work heartily to all librarians. The binding is strong, and to all appearance durable.

The *Post Office London Directory*, with *London County Suburbs* (Kelly's Directories), for the current year has been presented to us, as usual, in an admirable binding. It is a work which in its accuracy of detail and information of the latest character reflects the highest credit on the publishers. Without this indispensable mammoth, as we once called it, the world of London would waste much valuable time; and it is well not to forget, because it is a recognized institution, the labour and care which its preparation involves.

We have received that welcome compilation *The New House of Commons, 1911*. It is published by the Pall Mall Press as a *Pall Mall Gazette* "Extra." We noticed a similar volume on March 5th last, but in that before us we have, owing to recent events, something more than its predecessor revised and brought up to date at the opening of a new Session. Much care has been taken in the revision of the more difficult particulars, and the only suspicion we have of serious error concerns the veteran Mr. John Wilson and his tenure of his seat for Mid-Durham. In the account of the Labour Party he seemed to be excluded both from that party and the "Liberal-Labour" Section, in which he might otherwise have been classed, along with Messrs. Burt and Fenwick. But on turning to the biographical account given under the constituency, we find the letter "L"—which stands for Liberal—attached. On the other hand, in the index list, giving members in their alphabetical order, "Lab."—for Labour—stands against Mr. John Wilson's name. In this last-mentioned list a good many of the "occupations" of members might be disputed. The subject is full of difficulty; but we should have thought that Mr. R. C. Lambert was rather a barrister than a "country gentleman." Mr. Charles Bathurst owes it to himself, no doubt, that he is described not as a country gentleman, but as a barrister. The examination of the case of Mr. Lambert reveals a mistake in pagination, and also a transposition of lines in the text. Of the portraits, some are strange indeed. Those of Mr. Yerburch and Mr. Maurice Healy excite wonder, while those of Mr. H. J. Tennant and Sir James Yoxall terrify the reader.

Burke's Peerage, Baronetage, and Knightage for 1911 (Harrison) is before us, a stately volume which holds the premier rank among records of the kind. This is the seventy-third edition, which manages by means of 'Addenda' to be well up to date, giving the results of the recent election. 'Burke' is full in the matter of genealogies and other details largely supplied by peers, &c., themselves, and has the merit of not confining itself to living holders of honours. It now extends to 2,636 pages, and will, we presume, need enlargement after the Coronation. As it is, we learn that last year there were "284 creations and promotions in the Orders of Knighthood." The way in which political honours have of late years been distributed has called forth much unfavourable comment.

Lodge's Peerage, Baronetage, and Knightage for 1911 (Kelly's Directories) has reached its eightieth edition, and 2,408 pages. It is distinguished, as usual, by the abundance

and excellence of its heraldic illustrations; and special efforts have been made to obtain family details in the section of Knightage. The various Lists of Precedence are of great interest, and put one at once in touch with history. The Prime Minister in England comes fourth after the Sovereign and his family. The Lord High Commissioner to the General Assembly of the Church of Scotland during its sitting comes immediately after the Sovereign in that country, preceding the Prince of Wales as Duke of Rothesay.

The Literary Year-Book for 1911, edited by Basil Stewart (Routledge), contains a great deal of useful information, and is more accurate than it has been of recent years. The 'Directory of Authors' still, however, lacks some names which should be obvious to any one with an expert knowledge of books. The same remark applies more strongly to the 'Index of Authors' under subject-headings, which is too incomplete to be of real value to editors and publishers. The latter half of the book has many sections worth the attention of writers, that on 'Law and Letters' being specially noteworthy.

Willing's Press Guide for 1911 (125, Strand) is a compact and comprehensive list which can be relied upon for accurate detail.

The Clergy Directory and Parish Guide (J. S. Phillips) has appeared for the new year. The latter part of the title, though not commonly added, indicates the usefulness of the volume as a book of reference. In looking up several names as a test of accuracy, we find one only wrong in its information.

The Catholic Directory for 1911 (Burns & Oates) is full of that care in detail which is a strong point with the Roman Church. At the beginning is a map of churches and missions, which shows that the faith is strongest in London and Lancashire, and round Newcastle and Birmingham.

The Catholic Who's Who for 1911, edited by Sir F. C. Burnand (same publishers), deserves a special word of commendation for the excellence of its biographies, many of which are of literary interest.

OUR LIBRARY TABLE.

The Spanish Journal of Elizabeth, Lady Holland, edited by the Earl of Ilchester (Longmans), hardly equals in interest and importance the two volumes of her journal which were noticed in *The Athenæum* of November 14th, 1908. There is, for one thing, rather too much guide-book about it—intelligent guide-book, but still mere travellers' descriptions of buildings and pictures. In the first section, dealing with the journey of the Hollands and their party in 1802-5, we get an amusing account of Court etiquette, which enjoined the serving of the King and Queen, and even the little Infantes, with drink by gentlemen-in-waiting on their knees, and the doffing of the hat to the cup as it passed through the apartments or corridors. The bearing of Charles IV., his Queen, and their favourite Godoy, the Prince of the Peace, is described with some humour; but the stories about that raffish trio were told with more point by Lord Holland in his 'Foreign Reminiscences'

many years ago. It is characteristic of Lady Holland's masculine habit of mind that, after a spasm of disgust, she became completely inured to bull-fighting, and when Ximenes, the matador, was gored, lamented that he would not be able to follow his "noble calling in life."

The second section of the 'Journal' covers the years 1808-9, and is thus concerned with the early part of the Peninsular War. The Hollands were exceptionally qualified to get accurate information, since the husband's well-known sympathy with the Spanish cause had gained him many friendships, while the wife had a capacity almost imperial for obtaining her own way. Soldiers in high position like Lord Paget wrote them letters at the front; distinguished sailors were anxious to place vessels at their disposal, while the leading spirit of the Junta, the accomplished Jorellanos, sent Lady Holland a daily bulletin of events. And yet, as Lord Ilchester is at pains to point out in many a pertinent foot-note, the impressions of those who hover on the fringe of war are frequently far removed from fact. Spanish generals may, perhaps, be peculiarly given to representing defeats as victories, but elsewhere than in Spain the difficulties of those engaged in critical operations are habitually under-estimated. Lady Holland has not a single good word for Sir John Moore, and on hearing of his death she dryly remarks that "it required such an end to redeem his reputation." Lord Ilchester thinks that she was biased by Frere; but she evidently saw through that dreamy envoy, and it may be suspected that the source of her inspiration was the Junta. La Romana, too, gets much less than his deserts from her, chiefly because he had the sagacity to avoid pitched battles. But the point that will probably strike most English readers of Lady Holland's 'Journal' is the fear of a successful general which the Junta entertained, or was supposed to entertain; people said that that body would rejoice to hear of Cuesta's defeat, since an important victory meant that he would seize on the Government.

Altogether this is a most lively picture of warfare in a Latin country, and we get a vivid idea of Napoleon's system of campaigning as carried out by his more ruthless officers. Junot made an unfortunate Portuguese baron spend over 40,000*l.* on fêtes to which he was not even invited! In addition to meeting Spaniards of all description, we encounter several notable Englishmen, Lord Dudley, for one, whom Lady Holland did not like, and who, as the 'Letters to Ivy' show, fully reciprocated that feeling.

George II. and his Ministers. By Reginald Lucas. (A. L. Humphreys.)—This substantial volume, its author tells us, has grown out of a study of Lord Carteret's career. Mr. Reginald Lucas writes agreeably, and has some insight into character; but his investigations, though industrious, have been concerned for the most part with familiar material, and there is not much novelty about his conclusions. The least satisfactory essay is that on George II., which is eked out by a decidedly scrappy survey of his "times," and which dwells too much on foibles of disposition. A king who could say to a minister as George II. did to Pitt, "Sir, you have taught me to look for the sense of my subjects in another place than the House of Commons," was not exactly a mediocrity, or at any rate he was a mediocrity with flashes of inspiration. But Mr. Lucas does justice to Carteret,

ascribing his failure to his neglect of party management—an important consideration in those days—and to a certain levity of mind; while the essay on Walpole is sound, though not very strong on finance. Mr. Lucas writes with a good deal of point about Newcastle; “the indefatigable minister” exactly describes him, and, fussy and absurd though he may have been in manner, the fact remains that no man ever understood better how to keep a party together. Chatham is only treated in detail as a statesman of the reign of George II., but, so far as the appreciation goes, it is well enough.

IN *Famous Speeches*, selected and edited, with introductory notes, by Herbert Paul (Pitman & Sons), a difficult feat has been accomplished with a very fair measure of success. Confronted by an overwhelming mass of material, Mr. Herbert Paul has been compelled to be somewhat unceremonious in his rejections. A considerable list can be drawn up of persons whose claims to oratory are undisputed, but who find no place in this volume. Burke is there, but not Windham; Grattan, but not Flood; O’Connell, but not Sheil. No room has been made for two great speakers of the silver age, Brougham and Plunket; or for two masters of polished invective, Derby and Lyndhurst. Mr. Paul includes two addresses by Abraham Lincoln, but omits any specimens of the much more accomplished eloquence of Daniel Webster and Clay. We cannot help thinking that American speeches should either have been omitted altogether, or given a fair amount of space. In the United States they have never been afraid of the word “oratory,” and have maintained a high level of speaking.

Still, Mr. Paul has produced an interesting book, and he shines as editor. His little introductory essays are perfect in their way—always to the point, and conspicuously fair. We come across many old favourites: Pitt’s speech on the abolition of the slave trade, with its happy Virgilian quotation; Fox’s on the Peace with France, with its withering sarcasm on the influence of politics upon warfare; Sheridan’s Begum speech with the apostrophe to filial love—how brilliant it is, but how it reeks of lamp-oil!—and, of course, Canning’s speech on the recognition of the South American republics. The Don Pacifico speech of Canning’s disciple Palmerston is omitted, and on the whole rightly, since it was no more than a supremely adroit piece of special pleading; yet it was a “famous speech” and turned votes. But, as we have already remarked, Mr. Paul must have been faced, from first to last, by a formidable embarrassment of riches. He must have been almost thankful that Bolingbroke’s eloquence has perished, and that the authentic residue of Chatham’s is small.

Of the orators of the last generation, Mr. Paul has been obliged to restrict Bright to two speeches, and Disraeli and Gladstone to one apiece. Bright is represented by his remarks on the negotiations at Vienna during the Crimean War, and his dissertation on the power of the House of Lords to interfere with money Bills. Both speeches are, no doubt, characteristic of Bright, yet some of us may prefer his incomparable essays in the simply pathetic, such as those we referred to the other day, the “Angel of Death” speech, or the description of a Quaker funeral. Disraeli and Gladstone both discourse on the Eastern question—the one on the occasion of the Berlin Treaty, the other on his resolutions of May, 1877. But, beyond the sally at the expense of Greece, “Learn to be patient,” Disraeli’s

speech contains little of that irony in which he excelled, and we should have liked much better one of his onslaughts on Peel. Again, as Mr. Paul says in his introductory note, Gladstone’s greatest argumentative speech was on the taxation of charities in 1863, and that effort, or the speech on the second reading of the Affirmation Bill, or, again, that on the second reading of the first Home Rule Bill, would seem more suitable for selection than a display which, though full of high feeling, was unproductive of any result.

But the points we have ventured to raise are, after all, largely matters of personal taste. Mr. Paul has in the main been guided by the canons of oratory, and though his preference seems to be for the Ciceronian, not the Demosthenic style, he has at all events produced a book which will be an agreeable addition to the library shelf.

The French Renaissance in England: an Account of the Literary Relations of England and France in the Sixteenth Century. By Sidney Lee. (Oxford, Clarendon Press.)—That the literary relations between England and France were those of creditor and debtor, when they were not those of mother and child, was pretty well known to most people who knew anything of the subject, but one might rise from the perusal of Dr. Lee’s book with a feeling that, if his conclusions be true, there can have been no originality, no spontaneity, in English literature at all. Dr. Lee has not advanced a single important statement which is not rigorously true; some of them are even understated, and yet his conclusions are not altogether warranted by them. We feel that we should like to have side by side with this a volume on our debt to Italy, another on the direct classical influence, a tract on Spanish influences, and then to hear counsel for the defence. It would perhaps have been more scientific to seek out what it was in foreign literatures of the time which was congenial to the English spirit, and what was not. There are certain great books which are English in spirit, though written in French, such as Froissart, and it might conceivably be shown that much of our borrowing is a result not of admiration for the new and strange, but of recognition of the true and congenial. Dr. Lee is thoroughly right in his insistence on the value of the comparative study of literature: it is essential to any one who desires to know the surroundings in which great works come into existence, but these surroundings throw little light on the originality of such a work. He has written a book which will be of value not only to students of the special period, but also to general readers who would like to learn something of the best literature of the century when French poetry lived and flourished, until “Enfin Malherbe vint” and all was over.

THE “Memorial Edition” of Meredith is now all but complete. Among numbers published recently are the *Short Stories* in two volumes, and the *Complete Poetical Works* in three, all provided with illustrations of no small interest and value. In particular, a series of facsimile reproductions of pages from the author’s manuscripts and notebooks enables readers to trace the development of his handwriting from early life to extreme old age. Force of character and a kind of fierce decorative waywardness seem at first to contend together, but afterwards they grow reconciled, and though in old age the grasp of the pen weakens, every line to the last is fibrous, determined, and alert. Among the other illustrations, two

photographs of the Surrey pine woods, given in the third volume of the Poems, must be mentioned, both for their appropriateness and their intrinsic beauty. We find also two more charming glimpses of the poet himself.

With the *Short Stories* is included the text of ‘The Sentimentalists,’ that comedy, part verse, part prose, which does not seem to have found a satisfactory outlet in either vehicle, its author remaining, not unnaturally, dissatisfied with it; and there is also an unfinished tale, not hitherto published, ‘The Gentleman of Fifty and the Damsel of Nineteen,’ which, after the breeziest of openings, is already beginning to flag a little when Meredith drops it. Its form is interesting, alternate chapters being contributed by hero and heroine.

The text of the poetry has been carefully revised for this edition, a large number of misprints receiving their quietus and not a few obscurities resolving themselves. The punctuation has also been wonderfully improved and clarified, though in this matter there is perhaps still something left to be done. The order in which the poems are printed follows, roughly, that in which they were originally issued; but this plan does not seem to be followed consistently, and, whatever the system intended, there are some unfortunate collocations. Such a piece as ‘To Children: For Tyrants,’ hardly bears the prominence accorded to it; and the same might be said of the ‘Lines to a Friend visiting America’ and some others. Where so much has been given, is it not a pity that the first, boyish, version of ‘Love in the Valley,’ preferred by some critics to the second, should have been withheld?

A CAREFUL English translation by Mr. Bernard Miall of the third edition of the principal book on the Argentina, *The Argentine in the Twentieth Century*, is published by Mr. Fisher Unwin. The volume, prepared by M. A. B. Martinez, an Argentine official, and Dr. M. Lewandowski, has the advantage of assistance from an ex-President of the Republic and other leading men. On the other hand, it has been somewhat anticipated by several publications lately reviewed by us, and is not so clearly dated in its various statistics as would be required for complete supremacy over competitors. Moreover, although the scope of the book is theoretically admirable, the ground is not so completely covered in all matters as it has been even in the South American supplements to *The Times*. All the new books deal mainly with material resources and progress; but a chapter in this one on the Argentine nationality may be commended as going into wider and more engaging topics, while exhibiting modesty in their treatment, and accuracy in its reserve.

THERE is not much to say about M. Jacques Normand’s essays, published by Calmann Lévy under the title of *Les Jours Vécus*. Readers on this side of the Channel may be interested in a long article on ‘The Subaltern.’ There is, perhaps, more literary charm in some remembrances of Maupassant, whose companion the author was in certain of the yachting cruises commemorated in ‘Sur l’Eau.’

FOUR early poems by Francis Thompson, hitherto unpublished in volume form, lend peculiar interest to *Eyes of Youth* (Herbert & Daniel), a little book of verse by various hands. Of the four thus happily preserved we would single out ‘Buona Notte,’ which we published on July 10th, 1909, and which,

with its poignant echo of Shelley's lines 'With a Guitar to Jane,' breathes the very spirit of Ariel:—

"Ariel to Miranda:—hear
This good night the sea-winds bear;
And let thine unacquainted ear
Take grief for their interpreter.

Those responsible for the remainder of the volume are numerous, and would seem, agreeably to the title, to be for the most part young; but the note of individuality and enterprise sounded at the outset is scarcely maintained. That note makes itself heard in the work of Mr. Padraic Colum—whose stanzas called 'I shall not die for you' (*From the Irish*) are justly classed by Mr. G. K. Chesterton in his 'Foreword' among those translations which, like FitzGerald's 'Omar Khayyam,' are possibly superior to their reputed originals—and again in the more varied output of Mr. Shane Leslie. The last-named writer adds strength to versatility. His short poem 'The Bee' shows the instinct of the born lyricist, while 'Outside the Carlton' is impressive by reason of its sombrely cynical realism. On the other hand, 'Fleet Street' and 'Nightmare,' from the same pen—suggesting, the one a rumour of the Day of Judgment in the newspapers, the other the actual physical overwhelming of Heaven by Hell—represent attempts to compass originality by the juxtaposition of glaring incongruities in the spaces of twelve and eight lines respectively.

Other names of contributors are Viola, Olivia, and Francis Meynell, the Hon. Mrs. Lindsay, Hugh Austin, Monica Saleeby, Maurice Healy, and the Hon. Mrs. Lytton. These sing of divers themes, largely devotional, with abundance of facility and no little feeling. We fancy, however, that Miss Viola Meynell's line

Thou canst not brook such slow and devious mean
is, in these days of technique, hardly defensible; and Mrs. Lindsay's vision of a "lamb as white as Blood" strains somewhat at the leash of poetic licence.

THE two volumes of Lecky's *History of European Morals from Augustus to Charlemagne* are now published by Messrs. Longman within a single cover in a cheaper edition. Students should be glad to have at so moderate a price a work full of matter, the controversial parts of which are to-day less likely to meet with "angry contradiction" than in the seventies.

GEORGINA MARIA MOORE.

WITH deep regret I ask leave to chronicle the death on the 18th inst. of Georgina Maria Moore, eldest daughter of the late Edward Duke Moore, M.D. Born on February 17th, 1835, she published her first book, a tale for children called 'Mary with Many Friends,' in 1878, and a sequel to this volume—'Mary's Holiday Task'—appeared the following year with a dedication "by permission to the children of H.R.H. the Princess Mary Adelaide of Cambridge, Duchess of Teck"—mother of Queen Mary. Both books were praised by *The Athenæum* for the charm of their title-character; and the present writer never lost the impression made on his mind, as a child, by the allegoric inspiration of the latter story. Queen Victoria's death was the cause of the private appearance of a brochure containing an eloquent and sincere poetic tribute from Miss Moore to "the regal little lady of great heart." To the general public she must have seemed a woman of one book, but in letter-writing her pen, almost up to the last, displayed drollery and wit.

She was uncommonly fond of poetry, and having read her friend Clifford Harrison's poem on his function as a reciter, she invented a private magazine called *Friends upon their Way*, in which a group of people copied their favourite poems and exchanged admirations. W. H. CHESSON.

'THE KINGIS QUAIR AND THE QUARE OF JELUSY.'

The University, St. Andrews, January 17, 1911.

THE writer of the very full and, in the main, judicial criticism of my edition of 'The Kingis Quair and the Quare of Jelusy,' in *The Athenæum* of the 14th inst., has fallen into two errors. He says that I overlook Prof. Gregory Smith's "disclaimer of doubt" of the authenticity of the 'Quair.' Now I expressly mention it, and quote the terms of it from 'The Cambridge History of English Literature' (Introduction to 'K. Q.,' pp. xlvi, xlvii). He also says that I reproduce "the texts with the errors and corrections verbatim, placing *en regard* Prof. Skeat's amended text of the 'Quair.'" The amended text is not Prof. Skeat's, but my own. An examination of the amended text and comparison of it with the text of Prof. Skeat, in his S.T.S. edition of 1884, would have shown this. In my preface clear indication is given of what I owe to the courtesy of Prof. Skeat and what to Dr. Walther Wischmann's 'Untersuchungen.' Comment on the amended text is given in the Introduction (pp. lxxvii-lxxxiii) and in the Notes.

Your contributor is right in saying that certain points about James's departure from Scotland want clearing up. Wyntoun's errors regarding the year, and, as I believe, regarding the existence of a truce by land and sea, induce hesitation in accepting some of his details. His details may be right, notwithstanding, and the passage referred to may be one of them. Bower, who was a contemporary writer, and at that date, February—March, 1406, a man of twenty-one, does not mention any delay after Fleming had seen the Prince embark.

There are in the 'Rotuli Scotiæ' (ii. 177) two safe-conducts for the Earl of Orkney, one dated January 30th, and the other March 15th, 1406. If he received the latter in Scotland, he must have left late in March.

The statement "there was no truce" is too emphatic. There was a dispute as to whether there was a truce or not. (A full account of the grounds of this dispute is given in the preface to the Exchequer Rolls, iv. p. xlv.) This is shown by the language of the instructions given to Henry's commissioners, appointed February 7th, 1406, to treat *de veris et firmis treugis—seu de treugis, nuper inter nos et adversarium nostrum predictum sub certa forma habitis, prorogandis* (Rymer, viii. 430). The other document referred to (*ibid.*, 450), with its *ut dicitur*, points the same way. The date of Henry IV.'s commission, February 7th, 1406, shows that Walsingham is in error in connecting the movement for a truce with the civil broils consequent upon Sir David Fleming's death. Even if there had been a truce by land, it could not have protected the Prince at sea. Nowhere—not even in the 'Rotuli Scotiæ,' ii. 180—is there any mention of time or place of conclusion of the supposed truce. Nor can I reconcile the language of this safe-conduct with the reservation *ut dicitur* in the writ of September 3rd preceding. There was not the same necessity for reservation in the second document as in the first.

It would be idle to repeat the arguments given in my Introduction against the royal authorship of the 'Quair,' and on the relations of the 'Quair,' 'The Quare of Jelusy,' and 'Lancelot.' I demur, however, to the epithet "vacillating." I endeavour to use language which fits the facts and to avoid undue emphasis. Certitude in such matters is not attainable. "Highly probable," "probable," "possible," represent different moods of mind in the presence of different kinds of evidence.

I did not know that Mr. J. T. T. Brown had edited 'The Quare of Jelusy' for *The Scottish Antiquary* in October, 1897. Had I known, I should certainly have read it and referred to it. ALEXANDER LAWSON.

* * Our reviewer regrets overlooking the citation of 'The Cambridge History,' and not more precisely noting that the amended text was only so far based on Prof. Skeat's similar expedient. There was not the least desire to disparage. As to the voyage, Bower rather appears to be garbling Wyntoun, who in any case is the far better authority. As to the truce, Prof. Lawson now greatly qualifies his denial, but has perhaps not yet qualified it enough. Was there any contemporary dispute about the existence of truce? Truce is affirmed by contemporary historians, Scottish and English, and they are explicitly borne out by contemporary State records in England. Was there any contemporary contradiction or dispute of the fact at all? None has yet appeared. Prof. Lawson errs a little in citing the Exchequer Rolls for any dispute as to whether there was a truce or not. The passage begins on p. xlv with these words: "At the time of the capture there was a nominal truce between the two countries." Since "vacillating" displeases, our reviewer gladly substitutes Prof. Lawson's own gentler and even more judicial alternative that different places in his very interesting book indicate different moods of mind.

'THE GRECIANS.'

1, rue Brey, Paris.

YOUR reviewer, though complimentary, has done me some injustice in his review of my book. He says that my Socrates

"works himself up to make lurid and far-fetched contrasts. 'Do you not know,' he asks, 'how the monotonous hours are only varied by epidemics, whether of chicken-pox, religion, silkworm-keeping, or Sadow exercises?'"

Far be it from any Socrates of mine to use such untrammelled violence. It is Hofman, purposely represented as a rather outrageous and Nietzschean personality, who uses the words which are meant to be in keeping with his character. "There is too much of this kind of smartness," says your reviewer. I thank him for the compliment. I was drawing the portrait of a smart man: I seem to have succeeded. There is usually too much of him.

JAMES ELROY FLECKER.

THE BOOK SALES OF 1910.

PART III.

INSTALMENTS from the collection of manuscripts formed by Sir Thomas Phillipps make their appearance periodically, and a further selection was sold by Messrs. Sotheby on June 6th and three following days. It realized nearly 6,000*l.*; and then we come to the miscellaneous assortment of books

sold on June 16th and 17th by the same auctioneers. This was a most important sale, which, like that of Sir Thomas Phillipps, would require a prohibitive amount of space to treat properly. Boccaccio's 'Le Decameron,' 5 vols., 8vo, 1757-61, with the title and 20 plates of "Estampes Galantes," sold for as much as 116*l.* (contemporary morocco extra by Derome); the second or Edinburgh edition of Burns's Poems, 1787, 8vo, a presentation copy to Andrew Aiken with inscription, 81*l.* (original calf); D'Arfeville's 'Navigation du Roy Jaques Cinquiesme,' 1583, 4to, 34*l.* (original vellum); Florio's 'World of Words,' 1598, folio, 35*l.* (old calf, stained, autograph inscription of John Evelyn); Goldsmith's 'Haunch of Venison,' 1776, 8vo, 27*l.* (calf extra); a presentation copy (from the author) of Milton's 'Defensio pro Populo Anglicano,' 1651, large paper, 48*l.* (original calf); a presentation copy of 'Purchas his Pilgrimage,' 4 vols., folio, 1624-5, 101*l.* (the same which sold in July, 1908, for 250*l.*); Edmund Waller's 'Works,' 1645, 8vo, the first issue, as disclosed by the ornamental border round the title, 60*l.* (original sheep); and many other printed works almost equally important, as well as a number of old manuscripts. At this sale the first English law book ever printed realized 60*l.* (old calf). This is Statham's 'Abridgment of English Law Cases down to the End of the Reign of Henry VI.,' printed by Pynson about 1490.

From this time to the end of the season there was much to engage the attention of collectors, and here and there some very valuable books are met with. Another copy of the Kelmscott Chaucer, this time on vellum, fetched 285*l.*, as against 300*l.* in 1905, and 260*l.* the year following; and on June 28th the library of the late Mr. Gray of Glasgow yielded some exceedingly scarce "Americana," including 'New England's Crisis,' 1676, a pamphlet of 16 leaves, apparently not recorded, 195*l.*, and a collection of tracts, only five in number, which fetched as much as 510*l.* Two of these were by John Eliot, the apostle to the North American Indians, whose great idea was to organize the various tribes into one great Christian community. Large as this amount was, it was exceeded immediately after by that obtained for one of the three known copies of the Block-Book Alphabet, having the letter A dated 1464, consisting of 24 letters and 6 leaves of ribbon letters. The amount paid by Mr. Quaritch for this relic was 1,520*l.*, and he also gave 110*l.* for a clean and perfect copy of the 'Thre Kynges of Coleyne,' printed in small 4to by Wynkyn de Worde about 1499. Col. Hargreaves's collection of sporting works has been mentioned previously as having realized considerably over 1,000*l.*; and in the same library was that copy of Shakespeare's First Folio which realized 2,400*l.* in May, 1907. It now sold for 2,000*l.* (old morocco extra by Roger Payne). Three other copies of the First Folio were sold before the end of the season, namely, that belonging to the late Bishop Gott, previously mentioned as having realized 1,800*l.*; an example with the title, verses, and last leaf in facsimile, which fetched 600*l.* on July 21st; and Mr. Hilton's copy, which, being still more defective, realized but 400*l.* a few weeks ago. All these are, of course, large amounts, and, as frequently happens, the sales occurred within a space of less than a month.

The last days of July were not particularly noticeable, though several important works need to be mentioned. These comprised a copy of the first or Kilmarnock edition of Burns's Poems, 1786, once

belonging to William Paterson of Old Cumnock, who married Miss Morton, one of the "Six Belles of Mauchline" immortalized by Burns in his poem bearing that title, bought by Mr. Spencer for 107*l.* (sheep, title mended, and last leaf in facsimile); 'The Vicar of Wakefield,' with 24 coloured plates by Rowlandson, 1817, 8vo, 14*l.* 10*s.* (morocco extra); Marchetti's 'Della Natura delle Cose' of Lucretius, 2 vols., 1754, 8vo, 28*l.* 10*s.* (old French morocco); Dante Rossetti's 'Ballads and Sonnets' on large paper, 1881, 8vo, 20*l.* (original boards, two autograph MSS. and a lithograph, all by Rossetti, inserted); the same author's 'Sir Hugh the Heron,' 1843, 8vo, 20*l.* (morocco); Chippendale's 'Gentleman and Cabinet Maker's Director,' 1754, folio, 19*l.* 10*s.* (original half-binding); the original issue of Turner's 'Liber Studiorum,' title and 70 plates, all in the first or second states, 190*l.* (in cases); five ancient MSS. from the Abbatial Library of Waltham Holy Cross and the Monastic Library of St. Edmundsbury, which realized in the aggregate 337*l.*; and a number of books, in addition to the early editions of Shakespeare's works, which had been bought in at Bishop Gott's sale and were now offered again. Not one of them maintained its previous price. Even the first edition of 'The Merchant of Venice,' bought in at 290*l.*, fell to 155*l.*

The activities of the season closed with Byron's 'Bride of Abydos,' 1813, 8vo, containing a slip of 'Errata' unknown to Mr. Murray, 42*l.* 10*s.* (original wrapper); another copy of Colonna's 'Hypnerotomachia Poliphili,' 1499, folio, 145*l.* (old vellum, rebaked); the 'Graduale Romanum de Tempore et Sanctis,' printed at Antwerp in 1599, folio, 34*l.* 10*s.* (oak boards); Shakespeare's 'Poems,' 1640, 8vo, 106*l.* (morocco extra, portrait, apparently from a later issue); Smith's 'Generall Historie of Virginia,' 1624, small folio, 48*l.* (russia extra, defective in parts); and several important original MSS., including Oscar Wilde's 'Decay of Lying,' 54 leaves, folio, 111*l.*; Byron's 'Siege of Corinth,' 50 pages, 4to and folio, 760*l.* (his MS. of the 'Ode to Napoleon' realized 320*l.* on December 1st last); and an autograph letter from Burns to Mrs. Dunlop, who had presented the poet with a cocoanut cup, the contents of which seem to have put two "Southrons" to sleep, or, as the letter has it, "to rest," 235*l.*

The results of the sales held during the new season which opened on October 6th have been chronicled in *The Athenæum* from time to time and will be well in remembrance, particularly that interesting copy of Poe's 'The Raven and other Poems,' 1845, with the author's inscription on the fly-leaf "To Miss Elizabeth Barrett Barrett with the respects of Edgar A. Poe," 91*l.* (cloth); the fine copy of 'Hamlet' printed "by W. S. for John Smethwicke," without date (but probably not earlier than 1636), 105*l.* (unbound); the autograph MSS. of George Meredith, which on December 1st realized in the aggregate 1,946*l.* at Messrs. Sotheby's; and the extensive library of the late Mr. W. H. Hilton sold a few days ago in the same rooms. These and other sales relieved the monotony usually associated with the fall of the year, and call attention to the fact that a book important in itself by reason of its rarity or made so by additions, such as autograph notes or inscriptions written within its covers by some one whose name is a household word, or by some peculiarity in the binding, will always command its price. Such books as these, as well as manuscripts, especially those of an essentially literary

character, are sought for by those who are able and willing to pay for them. The bookman of ordinary means should be well content that this is so, for it leaves him free to pursue his ideals in his own way in a field so extensive that it has never been completely surveyed—where much is to be acquired and still more to be learnt by those who have schooled themselves in its many intricacies.

J. HERBERT SLATER.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE new Supplement to the 'Dictionary of National Biography,' which will be published early in 1912, is intended to commemorate all persons of adequate distinction who died after the death of Queen Victoria on January 22nd, 1901, and before January 1st, 1911. The following is the third part of the list of names which the Editor, Mr. Sidney Lee, has selected for notice out of the obituary records of the past ten years. The less important names will be dealt with briefly, and a few may on further inquiry be rejected as falling below the requisite level of interest.

The Editor will be happy to consider proposals of new names which seem to satisfy the necessary conditions of repute. When a new name is suggested, the dates of birth and death should be given together with a very short statement of the main facts which appear to justify the claim to admission. Wherever possible, there should also be supplied a precise reference to an obituary notice or other source of authentic information.

All communications should be addressed to the Editor of the 'Dictionary of National Biography,' care of Messrs. Smith, Elder & Co., 15, Waterloo Place, S.W.

- Faer, John, R.S.A. (1819-1902), artist.
Fagan, Louis Alexander (d. 1903), writer on art.
Falconer, Isaac (1819-1909), art collector, benefactor to the British Museum.
Falconer, Lanoe (pseud.). See Hawker, Mary Elizabeth.
Fane, Violet (pseud.). See Currie, Mary, Lady.
Fanshawe, Sir Edward Gennys, G.C.B. (1814-1906), admiral.
Farjeon, Benjamin Leopold (1838-1903), novelist.
Farmer, John (1835-1901), musical composer.
Farnham, Marianne (pseud.). See Hearn, Mary Anne.
Farquharson, David, A.R.A. (d. 1907), landscape painter.
Farrar, Adam Story, D.D. (1826-1905), Canon of Durham; Professor of Divinity.
Farrar, Frederic William, D.D. (1831-1903), Dean of Canterbury.
Farren, Ellen, known as Nellie Farren (Mrs. Robert Soutar) (1848-1904), burlesque actress.
Farren, William (1826-1908), actor.
Fausset, Andrew Robert (1821-1910), Canon of York; Biblical critic.
Fayrer, Sir Joseph, 1st Bt., F.R.S. (1824-1907), physician.
Fenn, George Manville (1831-1909), novelist.
Fergusson, Sir James, 6th Bt. (1832-1907), Governor of Bombay; Postmaster-General.
Ferrers, Norman Macleod, F.R.S. (1829-1903), Master of Caius College, Cambridge.
Festing, John Wogan, D.D. (1837-1902), Bishop of St. Albans.
Field, William Ventris, 1st Baron Field of Bakenham (1813-1907), judge.
Fielding, Sir Percy Robert Basil (1828-1901), general.
Finch-Hatton, Harold Heneage (1856-1901), politician and Imperialist.
Finlayson, James (1840-1906), Scottish physician.
Fitch, Sir Joshua Girling (1824-1903), writer on education.
Fitzgerald, George Francis, F.R.S. (1851-1901), physicist.
Fitzgerald, Sir Thomas Naghten (1838-1908), surgeon.
Fitzgibbon, Gerald (1837-1909), Lord Justice of Appeal in Ireland.

Fleay, Frederick Gard (1831-1909), Shakespearean scholar.
 Fleming, George (1833-1901), veterinary surgeon.
 Fleming, James (1830-1908), Canon of York.
 Fletcher, James, LL.D. (d. 1908), Canadian botanist.
 Fletcher, John, C.M.G. (1815-1902), lieutenant-colonel Montreal Light Infantry.
 Flint, Robert, D.D. (1838-1910), philosopher and theologian.
 Floyer, Ernest Ayscoghe (1852-1903), explorer.
 Forbes, James Staats (1825-1904), railway manager and connoisseur.
 Ford, Edward Onslow, R.A. (1852-1901), sculptor.
 Ford, William Justice (1853-1904), cricketer and author.
 Forestier-Walker, Sir Frederick William Edward, K.C.B., G.C.M.G. (1844-1910), general.
 Forster. See Arnold-Forster.
 Fortescue, Hugh, 3rd Earl Fortescue (1818-1905), public administrator.
 Foster, Sir Clement Le Neve, F.R.S. (1841-1904), Professor of Mining.
 Foster, Joseph (1844-1905), antiquary and genealogist.
 Foster, Sir Michael, F.R.S. (1836-1907), physiologist.
 Fowler, Thomas, D.D. (1832-1904), President of Corpus Christi College, Oxford.
 Fox, Samson (1838-1903), inventor and benefactor.
 Fox Bourne, Henry Richard (1839-1909), social reformer and author.
 Foxwell, Arthur (1853-1909), physician.
 Frankfort de Montmorency, 3rd Viscount. See De Montmorency, Raymond Harvey.
 Fraser, Alexander Garden (1813-1904), missionary in India.
 Fraser, Daniel (1822-1902), Congregational minister.
 Fream, William (1855-1906), writer on agriculture.
 Fréchette, Louis (1839-1908), Canadian poet.
 Freeman, Gage Earle (1818-1903), writer on falconry.
 Fremantle, Sir Arthur James Lygon (1825-1901), general; Governor of Malta.
 Friedländer, Michael (d. 1910), Hebraist.
 Frith, William Powell, R.A. (1819-1909), artist.
 Fry, Danby Palmer (1818-1903), writer on the poor law.
 Fulleylove, John (1847-1908), water-colour painter.
 Furnivall, Frederick James (1825-1910), English scholar.
 Furse, Charles Wellington, A.R.A. (1868-1904), artist.
 Fust, Herbert Jenner-. See Jenner-Fust, Herbert.
 Fyfe, Herbert Charles (1874-1904), author of 'Submarine Warfare.'
 Gace, Frederick Aubert (1811-1902), author of 'Gace's Catechism.'
 Gadsby, Henry (1842-1907), musical composer.
 Gairdner, Sir William Tennant, K.C.B., F.R.S. (1824-1907), Professor of Medicine at Glasgow.
 Galbraith, Sir William, K.C.B. (1837-1906), major-general.
 Gale, Fred, "The Old Buffer" (1823-1904), writer on cricket.
 Gallwey, Peter, S.J. (1821-1906), devotional writer.
 Galt, Sir Thomas (1815-1901), Chief Justice in Ontario.
 Galvin, George, known as Dan Leno (1861-1904), comedian.
 Gamgee, Arthur, F.R.S. (1841-1909), physiologist.
 Garcia, Manuel (1805-1906), teacher of music and laryngoscopist.
 Gardiner, Samuel Rawson (1829-1902), historian.
 Gargan, Denis, D.D. (1819-1903), President of Maynooth.
 Garner, Thomas (1840-1906), architect.
 Garnett, Richard, C.B. (1835-1906), Keeper of Printed Books at the British Museum.
 Garran, Andrew (1825-1901), Australian journalist.
 Garrick, Sir James Francis, K.C.M.G. (1835-1907), Queensland statesman.
 Garrod, Sir Alfred Baring, F.R.S. (1819-1907), physician.
 Garth, Sir Richard (1820-1903), Chief Justice of Bengal.
 Gatacre, Sir William Forbes, K.C.B. (1843-1906), major-general.
 Gathorne-Hardy, Gathorne, 1st Earl of Cranbrook (1814-1906), statesman.
 Gatty, Alfred, D.D. (1813-1903), Vicar of Ecclesfield and author.
 Geikie, John Cunningham, D.D. (1824-1906), theological writer.
 Gell, Sir James (1823-1905), Decinster of the Isle of Man.
 George William Frederick Charles, 2nd Duke of Cambridge (1819-1904), field-marshal, Commander-in-Chief of the British Army.
 George, Hereford Brooke (1838-1910), historian and mountaineer.

Gepp, Charles Granville (1844-1903), classical scholar.
 Gerard, Emily, Madame de Laszowski (1849-1905), novelist.
 Gibb, Elias John Wilkinson (1857-1901), Turkish scholar.
 Gibbins, Henry de Beltgens (1865-1907), economist and author.
 Gibbs, Henry Hueks, 1st Baron Aldenham (1819-1907), merchant and scholar.
 Giffen, Sir Robert, K.C.B. (1837-1910), economist.
 Gifford, Edwin Hamilton, D.D. (1820-1905), Archdeacon of London and theologian.
 Gigliucci, Countess. See Novello, Clara Anastasia.
 Gilbert, Sir [Joseph] Henry (1817-1901), agricultural chemist.
 Gillies, Duncan (1834-1903), Prime Minister of Victoria.
 Gipps, Sir Reginald Ranisay, G.C.B. (1831-1908), general.
 Gissing, George (1857-1903), novelist.
 Gladstone, John Hall, F.R.S. (1827-1902), physicist.
 Glaisher, James, F.R.S. (1809-1903), meteorologist and aeronaut.
 Glenesk, 1st Baron. See Borthwick, Sir Algernon.
 Gloag, Paton James, D.D. (1823-1906), theological writer.
 Gloag, William Ellis, Lord Kincairney (1828-1909), judge of Court of Session.
 Godfrey, Daniel (1832-1903), bandmaster and composer.
 Godkin, Edwin Lawrence (1831-1902), journalist and author.
 Goldschmidt, Otto (1829-1907), founder of Bach Choir.
 Goldsmid, Sir Frederic John, K.C.S.I. (1818-1908), major-general.
 Goodall, Frederick, R.A. (1822-1904), artist.
 Goodman, Mrs. Julia, born Salaman (1812-1906), portrait painter.
 Gordon, James Frederick Skinner, D.D. (1821-1904), Scottish antiquary.
 Gordon, Sir John James Hood, G.C.B. (1832-1908), general.
 Gordon-Lennox, Charles Henry, 6th Duke of Richmond and Gordon (1818-1903), Lord President of the Council.
 Gore, Albert Augustus, C.B. (1840-1901), surgeon-general.
 Gore, George, F.R.S. (1826-1908), electro-chemist.
 Gorrington, Frederick (1832-1909), philanthropist.
 Goschen, George Joachim, 1st Viscount Goschen, (1831-1907), statesman.
 Gosselin, Sir Martin Le Marchant Hadsley (1847-1905), diplomatist.
 Gott, John, D.D. (1830-1906), Bishop of Truro.
 Gough, Sir Hugh Henry, G.C.B., V.C. (1833-1909), general.
 Gough-Calthorpe, Sir Augustus Cholmondeley, 6th Baron Calthorpe (1829-1910), cattle-breeder and benefactor.
 Gowan, Sir James Robert, K.C.M.G. (1815-1909), Canadian judge.
 Graham, Andrew (1815-1908), astronomer.
 Graham, George (1813-1901), New Zealand politician.
 Graham, Henry Grey (1843-1906), writer on Scottish history.
 Graham, Thomas Alexander Ferguson (Tom Graham) (d. 1906), portrait painter.
 Grant, George Monro, D.D. (1835-1902), Principal of Queen's College, Kingston, Ontario, and author.
 Grant, Sir Robert, G.C.B. (1837-1904), lieutenant-general.
 Grant-Duff, Sir Mountstuart Elphinstone, G.C.S.I. (1829-1906), Governor of Madras.
 Green, Samuel Gosnell, D.D. (1822-1905), Non-conformist divine and bibliophile.
 Green, Walford, D.D. (1833-1903), Wesleyan minister.
 Greenaway, Kate (1846-1901), artist.
 Greenidge, Abel Hendy Jones (1866-1906), writer on Roman history.
 Greenwood, Frederick (1830-1909), journalist.
 Greenwood, Thomas (1851-1908), promoter of public libraries.
 Grego, Joseph (1844-1908), writer on art.
 Gregory, Sir Augustus Charles, K.C.M.G. (1819-1905), Surveyor-General of Queensland.
 Gregory, Edward John, R.A. (1850-1909), artist.
 Grenfell, George (1849-1906), missionary and explorer of the Congo.
 Grenfell, Hubert H. (1846-1906), captain R.N.; expert in naval gunnery.
 Grey, Maria Georgina, born Shirreff (1816-1906), promoter of women's education.
 Griffin, Sir Lepel Henry (1840-1908), Anglo-Indian administrator.
 Griffiths, Arthur George Frederick (1838-1908), inspector of prisons and author.
 Grimthorpe, 1st Baron. See Beckett, Sir Edmund.

Groome, Francis Hindes (1851-1902), encyclopædist and author.
 Grose, Thomas Hodge (1847-1906), Registrar of Oxford University.
 Gubbins, John R. (1839-1906), racehorse owner.
 Guinness, Henry Grattan, D.D. (1835-1910), author.
 Gully, William Court, 1st Viscount Selby (1835-1909), Speaker of the House of Commons.
 Gurney, Henry Palin (1847-1904), man of science.
 Guthrie, William (1835-1908), writer on Scots law.

SALE.

ON Monday, the 16th inst., and the two following days Messrs. Sotheby sold books and manuscripts from various sources, among the few important lots being the following:—Swinburne, Poems and Ballads, 1866, bound by Cobden-Sanderson, 25l. 10s. Byron, The Waltz, 1813, 64l. Prisse d'Avennes, L'Art Arabe, 4 vols., 1877, 15l. Dictionary of National Biography, 67 vols., 1885-1904, 20l. 15s. Ben Jonson, Works, 2 vols., 1616-40, 31l. The London Gazette, 14 vols., 1669-1721, 15l. 5s. Westmacott, The English Spy, 2 vols., 1825-6, 21l. 10s. The Shakespeare Gallery, 2 vols., 1803, 16l. Sir T. Laurence, Engravings after his Works, 1836-46, 69l. The total of the sale was 1,302l. 2s.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Buckle (Henry), The After Life, a Help to a Reasonable Belief in the Probation Life to Come.
 Second edition, considerably revised, with a new chapter on 'Everlasting Punishment.' Conscience and Common Sense, by "A Man of the World," 2/ net.
 Encyclopædia of Religion and Ethics: Vol. III. Burial—Confessions, 28/ net.
 Edited by James Hastings, with the assistance of John A. Selbie and other scholars. For notice of Vol. II. see *Athen.*, Feb. 12, 1910 p. 182.
 Legg (J. Wickham), Shall We Revise the Prayer Book? a Question answered in the Negative, 1/ net.
 Lobstein (Dr. P.), An Introduction to Protestant Dogmatics, 6/ net.
 Authorized translation from the original French edition by Arthur Maxson Smith.
 Old Latin Biblical Texts: No. VI. The Four Gospels from the Codex Veronensis (b), being the first complete Edition of the Evangelium Purpureum in the Cathedral Library at Verona, with an introduction descriptive of the MS. by E. S. Buchanan, 21/ net.
 With two facsimiles.
 Selbie (W. B.), The Servant of God, and other Sermons, 6/
 Symes (Reginald A. C.), Out and Out: a Book for Lads.
 Talks on Confirmation, Holy Communion, &c.
 Tamassia (Nino), Saint Francis of Assisi and his Legend, 6/ net.
 Translated with a short preface by Lonsdale Ragg.
 Unitarian Penny Library: Eternal Punishment, Is It True? a Lecture by William Smitton, and introduction by John Page Hopps; My Confession of Faith, by John Page Hopps; and The Lesson of the Falling Leaf, by R. B. Drummond.
 Weiss (Prof. Johannes), Christ, the Beginnings of Dogma, 2/ net.
 Translated by V. D. Davis.

Law.

 Phillipson (Coleman), The International Law and Custom of Ancient Greece and Rome, 2 vols., 21/ net.
 Place (C. G.), Notes on Registration of Title under the Labourers (Ireland) Acts, 1883 to 1906, 1/
 Stimson (Frederic Jesup), Popular Law-Making, 10/6 net.
 A study of the origin, history, and present tendencies of law-making by statute.

Fine Art and Archaeology.

 Coomaraswamy (Ananda K.), Indian Drawings. Pothergill (George A.), Twenty Sporting Designs with Selections from the Poets.

Johnson (George Lindsay), Photography in Colours: a Textbook for Amateurs, 3/6 net.
 London County Council: Ship of the Roman Period discovered on the Site of the New County Hall, 6d.
 Old-Lore Miscellany of Orkney, Shetland, Caithness, and Sutherland, Vol. IV. Part I., 2/6
 Phythian (J. E.), Turner, 2/ net.
 With 24 illustrations.

Poetry and Drama.

Baring (Maurice), Diminutive Dramas, 4/6 net.
 These dramas first appeared in *The Morning Post*.
 Bierce (Ambrose), Collected Works: Vol. IV. Shapes of Clay,
 A volume of short poems. For review of Vol. III. see *Athen.*, June 11, 1910, p. 702.
 Dante, The Vision, Oxford India-Paper Edition, 5/; Oxford Poets Edition, 3/6; and Oxford Standard Authors, 2/
 Cary's translation, with 109 illustrations by John Flaxman.
 Edgar (Muriel), Boudoir Poems, 1/ net.
 Garland of Childhood: a Little Book for all Lovers of Children, 4/ net.
 Poems, with a few prose extracts, compiled by Percy Withers.
 Haydn (Owen), Souvenir,
 Short poems.
 'Stage' Year-Book, 1911, 1/ net.

Music.

Musical Directory, Annual and Almanack, 1911, 3/
Bibliography.
 Book-Prices Current, Vol. XXV. Part I., 25/6 per annum.

Philosophy.

Hull (Ernest R.), Why should I be Moral? 6d. net.
 A discussion on the basis of ethics.
 Moore (Addison Webster), Pragmatism and its Critics, 5/ net.
 By an American professor.
 Sedláček (Francis), A Holiday with a Hegelian, 3/6 net.

Political Economy.

National Expenditure of the United Kingdom, 1/
 With a preface by F. W. Hirst.

History and Biography.

Atkins (John Black), The Life of Sir William Howard Russell, the First Special Correspondent, 2 vols., 30/ net.
 With portraits and illustrations.
 Giffard (Martha, Lady), her Life and Correspondence (1664-1722): a Sequel to the Letters of Dorothy Osborne, 15/ net.
 Edited by Julia G. Longe, with preface by Judge Parry and 21 full-page illustrations.
 Hearn's (Lafcadio), Japanese Letters, 12/ net.
 Edited with an introduction by Elizabeth Bisland, and contains a few illustrations.
 Mackenzie (Donald), The Khalifate of the West, being a General Description of Morocco, 10/6
 With over 50 illustrations and maps.
 Orkney and Shetland Records, Vol. I. Part IX., 2/; Vol. II. Part IV., 1/
 Oxford Studies in Social and Legal History: Vol. II. Types of Manorial Structure in the Northern Danelaw, by F. M. Stenton, with Customary Rents, by N. Neilson, 12/6 net.
 Staley (Edgcumbe), Heroines of Genoa and the Riviera, 12/6 net.
 Contains 24 illustrations.
 Stirling (A. M. W.), Annals of a Yorkshire House, from the Papers of a Macaroni and his Kindred, 2 vols., 32/ net.
 With 3 portraits in colour, 3 in photogravure, and 33 other illustrations.
 Suttner (Bertha von), Memoirs: the Records of an Eventful Life, 2 vols., 21/ net.
 Authorized translation.
 Toynbee (Joseph and Arnold), Reminiscences and Letters, 2/6 net.
 Edited by Gertrude Toynbee, with 6 illustrations.

Geography and Travel.

America—through English Eyes, by Rita.
 Inouye (Jukichi), Home Life in Tokyo, 7/6 net.
 With numerous illustrations.
 Jones (H. Stuart), Classical Rome, 3/6 net.
 One of Grant Allen's Historical Guides.
 Morris (Joseph E.), The West Riding of Yorkshire, 3/6 net.
 With 26 illustrations and 9 maps and plans.
 One of the Little Guides.
 Rhodes's Directory of Passenger Steamers, 1911, 2/6 net.

Sports and Pastimes.

Encyclopædia of Sport and Games: Part XIV., 1/ net. Vol. II. Crocodile Shooting—Hound Breeding, 10/6 net.
 With about 500 illustrations. For notice of Vol. I. see *Athen.*, Dec. 31, 1910, p. 818.

Education.

Armstrong College, Newcastle-upon-Tyne, Calendar, Session 1910-11, 1/
 Fox (Archibald), Harrow, 2/ net.
 One of a series of books on Public School Life, with 32 full-page illustrations.

Philology.

Beowulf and the Finnsburg Fragment, 7/6 net.
 A translation into modern English prose by John R. Clark Hall, with 25 illustrations and a map.
 Caesar's Gallic War, 3/6 net.
 Translated by the Rev. F. P. Long.
 Gildersleeve (Basil Lanneau), Syntax of Classical Greek from Homer to Demosthenes: Part II. The Syntax of the Simple Sentence continued, embracing the Doctrine of the Article.
 Woodhouse (S. C.), English-Greek Dictionary, 15/ net.
 A vocabulary of the Attic language.

School-Books.

Black's Literary Readers, Book V., 1/6
 Written and edited by John Finmore, with illustrations in colour by T. Haddon, F. Reynolds, and others.
 English Patriotic Poetry, 2/
 Selected and annotated by L. Godwin Salt.
 Homer, Selections, 2/6
 Edited, with introduction, notes, and vocabulary, by W. Rennie.
 Ovid's Heroides, Selections, 2/
 Edited by L. W. P. Lewis and C. H. Broadbent.
 Simplified Ovid, a First Latin Reader, 1/6
 With notes, exercises, and vocabulary by W. F. Witton.
 University Tutorial Series: Bacon, Essays XXXI.—XLV., edited by A. J. F. Collins and S. E. Goggin, 1/6; Chaucer, Pardoner's Tale, edited by C. M. Drennan and A. J. Wyatt, 2/6; Gray, Poems, edited by A. J. F. Collins, 2/6; Livy, Book II., Chapters 1-50, edited by J. F. Stout and A. J. F. Collins, 2/6; and Plato, Crito and Euthyphro, edited by A. F. Watt and T. R. Mills, 2/6

Science.

American Civil Engineer's Pocket Book, 21/ net.
 Edited by M. Merriman.
 Avebury (Lord), The Origin of Civilisation and the Primitive Condition of Man: Mental and Social Condition of Savages, 7/6 net.
 Sixth edition (1902), reissue with a new preface and illustrations.
 Bligh (W. G.), The Practical Design of Irrigation Works, 26/ net.
 Second edition, revised and enlarged, with numerous illustrations.
 Eden (Thomas Watts), A Manual of Gynecology, 18/ net.
 First Aids to Health Booklets: A Common Stomach Trouble, by H. Valentine Knaggs; The Cure of Chronic Catarrh, by Florence Daniel; The Ideal Diet, by Edgar J. Saxon, 1d. each.
 Fry (Sir Edward), with the assistance of Agnes Fry, The Liverworts, British and Foreign, 2/6 net.
 With many illustrations.
 Groth (P.), The Optical Properties of Crystals: being Selected Parts of 'Physical Crystallography', 15/ net.
 Translated by B. H. Jackson.
 Hall (A. D.), The Feeding of Crops and Stock, 5/ net.
 An introduction to the science of the nutrition of plants and animals, with illustrations and diagrams.
 Mackenzie (N. F.), Notes on Irrigation Works, 7/6 net.
 A course of lectures delivered at Oxford under the auspices of the Common University Fund.
 Macmillan (H. F.), Handbook of Tropical Gardening and Planting, with Special Reference to Ceylon, 10/6 net.
 Osler (William), Man's Redemption of Man, 1/ net.
 A Lay Sermon delivered at McEwan Hall, Edinburgh, Sunday, July 2, 1910, in connexion with the meeting of the National Association for the Prevention of Tuberculosis.
 Sandlands (J. P.), Consumption, an Appeal to Common Sense, 1/ net.
 A treatise, in plain English, which disputes the microbe theory, and criticizes orthodox methods of treatment.
 Science Progress in the Twentieth Century, January, 5/ net.
 Sorsbie (R. F.), Geology for Beginners, 10/6 net.
 Stewart (R. Wallace), An Elementary Text-Book of Physics: Part I. General Physics, 4/6 net.
 With 187 illustrations.

United States National Museum Proceedings: 1782, Notes on the Structure and Habits of the Wolf-fishes, by Theodore Gill; 1783, North American Parasitic Copepods, Part 9; The Lernæopodidæ, by Charles Branch Wilson; 1784, Description of a New Rabbit from Islands off the Coast of Virginia, by Edgar A. Mearns; and 1785, Descriptions of New Mollusks of the Family Vitrinellidæ from the West Coast of America, by Paul Bartsch.
 Wilson (David), William Thomson, Lord Kelvin, his Way of teaching Natural Philosophy, 2/ net.

Fiction.

Applin (Arthur), Fédora of the Halls, 6/
 Another of the author's studies of stageland.
 Audoux (Marguerite), Marie Claire, 6/
 Translated by John N. Raphael, with an introduction by Arnold Bennett. For review of the French original see *Athen.*, Dec. 3, 1910, p. 696.
 Bailey (H. C.), Beaujeu, 7d. net.
 New edition.
 Barlow (Jane), Mac's Adventures, 6/
 Describes adventures of a little Irish boy.
 Brandon (D.), The Davosers, 6/
 Papers concerning life at Davos.
 Clark (Janet M.), The Bourgeois Queen of Paris, 6/
 The tale opens in France in 1559.
 Flowerdew (Herbert), The Third Wife, 6/
 Another of the dramas of married life with which the author's name is chiefly associated.
 Gerard (Dorothea), The Inevitable Marriage, 6/
 The heroine after many trials finds happiness in matrimony.
 Gerrard (Edith C.), Love or Lucre, 6/
 Begins with a skeleton in the cupboard, and ends with a christening.
 Goring-Thomas (A. R.), The Lass with the Delicate Air, 6/
 The history of an alluring girl, the scene being laid partly in London, and partly in Paris.
 Hamel (Frank), A Lady of the Garter, 6/
 The ceremonies attending the inauguration of a Knight of the Garter inspire the heroine, who has had chivalric ideals from childhood, with a longing for an adventurous career. Her beauty arouses the passions of two knights, who fight for the right to wear her colours.
 Hough (Emerson), The Way of a Man, 6/
 A story of fighting and love, treachery and its unmasking, with other kinds of adventure.
 Hume (Fergus), High-Water Mark, 6/
 The high-water mark of love is reached at the end after many strange events.
 Lawrence (D. H.), The White Peacock, 6/
 Treats of a little group of people in the heart of the country.
 Leighton (Marie Connor), Greed, 6/
 One of the author's sensational stories.
 Minnett (Cora), The Day after To-morrow, 6/
 A story of the future presenting many political changes and some wild doings.
 Minnett (Cora) and Hawker (Pellew), Lucky, 2/6
 A story told by a cat.
 Moberly (L. G.), Heart of Gold, 6/
 Deals with the fortunes of a low-born, but highly gifted girl.
 Norman (Mrs. George), Lady Fanny, 6/
 The story of a married woman over thirty, who, for seven years, has loved "not wisely" a husband of apparently an opposite temperament.
 Payson (William Farquhar), Periwinkle, 6/
 An idyll of the Dunes.
 Searamanga-Ralli (Constantine), The Tyranny of Honour, 6/
 The story begins with the French disaster at Sedan.
 Scott (Sir Walter), The Talisman, 6d.
 Shore (W. Teignmouth), Creatures of Clay, 6/
 Deals with a problem of London life which has been much neglected, yet is of real importance.
 Silberrad (Una L.), Declined with Thanks, 6/
 A series of short tales. Second impression.
 Ward (Mrs. Humphry), Daphne; or, Marriage à la Mode, 2/ net.
 Cheaper edition.
 Whitechurch (Victor L.), Off the Main Road, 6/
 A village comedy.
 Wilson (Rathmell), When Woman Loves, 6/
 An unconventional girl, who has many admirers, settles down to happy married life at the end.
 Gissing (Algernon), Rosanne, 6/
 A comment on modern life and marriage.

General Literature.

Adventure, 3/6 net.
 Records the extraordinary experiences of two ladies who visited Versailles in 1901 and 1902.
 Alliance of Honour Record, No. 1, January, 1d.
 A small magazine of a new society for the practice of personal purity.

Baring-Gould (Rev. S.), A Coronation Souvenir, 6d. net.

With portraits and illustrations.

Birmingham Institutions: Lectures given at the University, 5/ net.

Edited by J. H. Muirhead.

Coutts (Henry T.) and Stephen (Geo. A.), Manual of Library Bookbinding, Practical and Historical.

With an introduction by Douglas Cockerell, specimens of leathers and cloths, forms, and illustrations.

Mantegazza (Paolo), The Legends of Flowers, Third Series, 2/6 net.

Translated by Mrs. J. A. Kennedy, with frontispiece by A. Rodin and floral designs by Madame M. Lemaire.

Meredith Memorial Edition: Miscellaneous Prose, 7/6 net.

New International Encyclopædia, 22 vols., 320/ net.

Edited by Daniel Coit Gilman and others, 800 full-page illustrations and 200 maps.

New International Year-Book: a Compendium of the World's Progress for the Year 1909, 20/ net.

Edited by Frank Moore Colby, with illustrations and maps.

Northamptonshire Notes and Queries, June, 1910, 1/6

Osborn (Albert S.), Questioned Documents.

A study of writing and forgery with an outline of methods by which the facts may be discovered, with an introduction by Prof. J. H. Wigmore, and 200 illustrations.

Roosevelt (Theodore), The Strenuous Life, Essays and Addresses, 1/ net.

New edition.

Royal Navy List and Naval Recorder, 1911, 10/

Slaughter (J. W.), The Adolescent.

Treats of the development of the instincts and emotions in youth, juvenile crime and its treatment, &c., with an introduction by J. J. Findlay.

Small (Albion W.), The Meaning of Social Science, 6/ net.

A publication of the University of Chicago Press.

Statistical Society, Journal, January, 2/6

Turner (Christopher), Land Problems and National Welfare, 7/6 net.

With an introduction by Viscount Milner.

Universal Quarterly, January, 1/ net.

Tables of investments.

Ward (G. H. B.), The Truth about Spain, 7/6 net.

An account of present-day Spain, with 12 full-page illustrations.

Wheldon (Rupert H.), No Animal Food, 1/ net.

Two essays and 100 recipes.

Pamphlets.

Story of a Nation's Martyrdom.

Pictures of sufferings of Armenians.

Thomas (D. A.), The Industrial Struggle in Mid-Rhonda: some Points in the Case for the Owners, 1d.

A reprint of articles which have recently appeared in *The Western Mail*, with emendations and additions.

FOREIGN.

Theology.

Cherel (A.), Fénelon: Explication des Maximes des Saints sur la Vie intérieure, Édition critique, 4fr.

Meyer (A. O.), England und die Katholische Kirche unter Elisabeth.

Forms Vol. VI. of the Bibliothek des Kgl. Preussischen Historischen Instituts in Rom.

Poetry.

Martinet (M.), Le jeune Homme et la Vie, 3fr. 50.

Short poems. Part of the Bibliothèque des Poèmes.

Music.

Gastoué (A.), L'Art Grégorien, 3fr. 50.

In Les Maîtres de la Musique.

History and Biography.

Collas (É.), Valentine de Milan, Duchesse d'Orléans, 7fr. 50.

Filon (A.), L'Angleterre d'Édouard VII., 5fr.

Stendhal, Journal d'Italie, 3fr. 50.

Tissot (E.), Nouvelles Princesses de Lettres, 3fr. 50.

Philology.

Quarante-Neuf Vieillards de Scété: Texte copte inédit et traduction française par Seymour de Ricci et Eric O. Winstedt, 1fr. 70.

Reprinted from the Notices et Extraits des Manuscrits de la Bibliothèque Nationale et autres Bibliothèques.

* * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

JUST as we go to press, we learn with deep regret of the death on Thursday morning early, from heart failure, of Sir Charles Dilke, for whom throughout his life *The Athenæum* was an object of pride and constant concern, expressing itself in the strongest personal interest.

AMONG the books to be published shortly by Messrs. Macmillan & Co. are an authorized translation, by Dr. Arthur Mitchell, of Prof. Bergson's important work 'Creative Evolution'; 'The Amazing Emperor Heliogabalus,' a new reading of his character and career, by Mr. J. Stuart Hay, with an Introduction by Prof. J. B. Bury; and 'England in the Sudan,' by Yacoub Pasha Artin, who was accompanied on his journey by Prof. A. H. Sayce, and whose book is elaborately illustrated.

MESSRS. LONGMAN have nearly ready a new edition of 'The History of Trade Unionism,' by Mr. Sidney Webb and his wife. This edition will have a fresh introductory chapter dealing at considerable length with the Osborne Judgment, and the principal industrial conflicts and developments of recent years.

THE firm of D. Nutt promises 'Monumenta Historica Celtica,' a collection of references in classical authors by Mr. W. Dinan; 'Thoughts on Ultimate Problems,' a series of theological and metaphysical studies by Mr. F. W. Frankland; and Matthew Arnold's 'Celtic Literature,' edited by the late Alfred Nutt.

MR. NUTT's widow, who is continuing her long association with his publishing work, has planned "The Woman Citizen Series" to supply practical information regarding problems of daily life. The first volume will be 'Marriage and Divorce: some Needed Reforms in Church and State,' by Mr. Cecil Chapman.

MESSRS. CASSELL's spring publications will include 'The Kingdom of Dreams,' by Mr. J. J. Bell, a sociological study in fiction; 'The Happy Vanners,' an account of a caravan holiday by Keble Howard; and 'A Daughter of the Democracy,' by Mrs. Ethel M. Forbes.

MESSRS. NISBET & Co.'s announcements include 'The King's Serjeants and Officers of State, with their Coronation Services,' from the expert pen of Dr. J. H. Round; 'The Baronetage under Twenty-Seven Sovereigns,' which deals with the reforms and concessions asked for of late; and 'The Position of Woman, Actual and Ideal,' a series of studies by Miss Sheaven, Prof. J. A. Thomson, Sir Oliver Lodge, and others.

MR. J. E. C. BODLEY is going to write a new Preface to his 'Coronation Book,' written by his late Majesty's

command, which Messrs. Methuen are about to reissue at a popular price.

MESSRS. MACLEHOSE will publish shortly in their "Seventeenth-Century Travel Series" a new edition of 'An Historical Relation of the Island of Ceylon,' by Robert Knox, a Captive there for Twenty Years. This edition will contain an autobiography of Knox's later life from the MS. which has long lain untouched in the Bodleian Library, and was recently discovered by Mr. James Ryan of Ceylon.

FROM the February number onwards, Mr. Eneas McKay of Stirling will publish the bilingual quarterly, *Guth na Bliadhna*. The number will include articles in Gaelic on the economic value to Scotland of grouse moors and deer forests, and the songs of Scotland, Ireland, and Wales. Dr. Douglas Hyde contributes a short paper in Irish Gaelic, and the Rev. Father Kane writes in English on the ancient faith of the Welsh people.

IN Messrs. Hodgson's catalogue for next week is included a selection of books, the former ownership of which, though not actually mentioned, is readily discernible from some of the entries. A copy of the three series of Barham's 'Ingoldsby Legends' bears the autograph of "Thomas Hughes" on the half-title of the first volume, which is one of only twelve copies so printed, with an inscription in Barham's hand presenting the volumes to "Mrs. Hughes"—"Tom Brown's" mother. The collection comprises many presentation copies to Hughes from his contemporaries as well as his own copy of Stanley's 'Life of Arnold,' on the half-title of which he has written an injunction from the Greek Testament to "go and do likewise."

THE MANCHESTER ORIENTAL SOCIETY held its first public meeting on the 18th inst. at the Manchester University. The inaugural lecture, given by Dr. C. H. Johns, on 'The Culture of the East in its Influence on the West,' was preceded by a statement by the President of the Society, Prof. Hope W. Hogg, in which he explained its origin and aims. The Society would not content itself with meetings and discussions, but would publish in the form of papers, reports, &c., original work bearing upon Oriental studies. The Society is intended to be of more than local interest, and already includes members in other towns.

IN recognition of his 'Historia de Rebus Gestis Scotorum' Mr. Andrew Lang has been made a Foreign Member of the Royal Swedish Academy, an honour he shares with five or six other Englishmen.

RECENT Government Publications of some interest to our readers are: Welsh Church Commission, Vol. III., Book II., Minutes of Evidence (post free 5s. 3d.) and Vol. V., Appendices (post free 2s. 4d.); An Account of the Reconstruction of the University of London (post free 5s. 6d.); and Statistical Abstract of the British Colonies, 1895 to 1909 (post free 2s. 2d.).

SCIENCE

SIR FRANCIS GALTON, F.R.S.

SIR FRANCIS GALTON, who died on the 17th inst. at the great age of 88, was the son of Samuel T. Galton, a banker at Birmingham, by a daughter of Dr. Erasmus Darwin. He was educated at King Edward's School, Birmingham, and, as he at first intended to follow the medical profession, proceeded thence to the Medical School at King's College, London. Later, he matriculated at Trinity College, Cambridge, but before entering into residence took a tour on the Continent which probably gave him the taste for travel which afterwards distinguished him. He took a pass degree in 1843, and the following year set out for the Sudan, which was then almost unexplored land for Europeans. Here he remained for nearly two years; and in 1850, having in the meantime returned to civilization, he explored what is now German East Africa, visiting in turn Damaraland, Ovampo, and Namaqualand. These travels were described by him in his 'Narrative of Explorers in Tropical Africa,' published in 1853, and gained for him the Gold Medal of the Royal Geographical Society and a seat on its Council. Of more general interest, perhaps, was his 'Art of Travel' (1855), in which he set down the several shifts and expedients which every traveller in semi-civilized or savage countries has to learn, but which had not previously been reduced to writing. It has not only proved a blessing to later generations, but has also inspired many works of the same kind, Lord Wolseley's 'Soldier's Pocket-Book' in especial owing much to it.

In 1860 Mr. Galton accompanied Sir George Airy, the Astronomer Royal, to Spain to observe a solar eclipse, and this seems to have turned his attention from travel to meteorology. He soon devised a graphical method of recording weather changes, which he described in *The Philosophical Magazine*, and was instrumental in arranging the daily weather charts which *The Times* published from 1863 onwards. The system is fully set forth in his book 'Meteorographica' (1863), and it is worth recording that he was the inventor of the word "anti-cyclone," so frequently to be found in the daily press. His meteorological efforts received recognition in his appointment to the Meteorological Committee in 1868; and as Chairman of the Committee of Kew Observatory he introduced in 1875 the process of verifying thermometers and of "certifying" watches with which the public is now familiar.

In 1869 he began those anthropological studies with which his name was henceforth associated. Having occasion to inquire into the inheritance of physical characteristics for the purpose of his book on 'Hereditary Genius,' published in this year, he made several experiments with animals which led to no great result. He found later a more fruitful field for his activity in the collection of records of families, and was the first to issue forms for inquiries into the subject, which the French describe as "questionnaires." Always inclined to mechanical and graphic modes of tabulating his results, Galton introduced the publication of "composite photographs," in which the portraits of many individuals were printed one over the other, so as to give the common or average type. Then, noticing that the

patterns of the ridges of the skin of the fingers differed in each individual, he devised his well-known system of "finger-prints," which did not, as he had hoped, give evidence of the persistence of racial or inherited characteristics, but was adopted by the State as a means of identifying criminals. In 1901 this led him into the sociological study to which he gave the name of "Eugenics," or the art of improving the race by careful selection. His contributions to this study have been too frequently before the public since that date to require further description. He was himself proud of his hereditary aptitude for science.

Francis Galton was from the beginning a diligent inquirer into Nature, and had the happiness to possess an independent fortune which provided him with the means to gratify his tastes. Although his natural bent was, perhaps, more mechanical than literary, he had a charming and easy style which enabled him to lay his ideas before the public in a manner that made them readily accessible. Nowhere is this better seen than in his 'Memories of my Life,' an autobiography published only three years ago, which is most pleasant and instructive reading. Ever ready to expend both labour and money in the furtherance of research, he occupied a position in the eye of the general public which was in some respects unique, and his death leaves a gap which will not be easily filled.

Besides the works above mentioned, his best-known books are 'Vacation Tours' (1860), 'English Men of Science' (1874), 'Finger Prints' (1893), and 'Noteworthy Families' (1906). He received many honours including the D.C.L. of Oxford and the D.Sc. of Cambridge; was at various times Honorary Secretary of the Royal Geographical Society, General Secretary of the British Association, and President of the Anthropological Institute; and was knighted in 1909.

SOCIETIES.

BRITISH ACADEMY.—Jan. 18.—Lord Reay in the chair.—The Fellows of the British Academy having assembled for the first time since the death of the late President, Mr. S. H. Butcher, it was resolved to put on record the Academy's deep sense of gratitude for the services he rendered, and to offer the Academy's condolences to his relatives and to the University he represented in Parliament.

Lord Reay paid a warm tribute to the late President's eminent services to the Academy; to his exalted view of the Academy's purposes, functions, possibilities, and all that pertained to its dignity; to his deep-seated conviction that the right organization of learning was essential to the intellectual well-being of the nation. "All too soon," said the Chairman, "he has joined the noble group whose loss the Academy has deep cause to deplore—Acton, Sidgwick, Jebb, Lecky, Leslie Stephen, Pelham, Caird, Monro, Maitland—to name a few only "of those who first manned the vessel." Mr. Butcher's influence was due to that charm of being which was truly humane and which endeared him to all who came in contact with him. His varied gifts marked him out as pre-eminently fit to be President of the Academy and to discharge the responsible duties of the office.

Dr. Shadworth H. Hodgson, Fellow of the Academy, read a paper on 'Some Cardinal Points in knowledge.' Among the most prominent of these points were the following—that consciousness is the only evidence we have for anything whatever; that every empirically present moment of consciousness moves in two opposite directions of time at once, backwards into the past, and forwards into the future; that this circumstance compels us to distinguish between consciousness as a *knowing* (in which it is our evidence for everything) and the same consciousness as an *existent* (in which it is the dependent concomitant of some real condition or conditions, which are not consciousness); that the content

of consciousness as a *knowing* is always found to be analyzable ultimately into distinguishable but inseparable elements, its so-called formal and material elements, time or time and space together being the formal, and some mode of feeling the material, while, taken as an *existent*, it appears as a self-objectifying process, having two aspects, the objective and the subjective; that physical Matter is made known to us by the process of the simultaneous exercise of the sensations of sight and touch, including pressure, which gives us our first conception of Reality in the full sense, namely, as a real condition of genesis; that physical Matter, as known by sensations of touch with pressure, is a replica of the sensations by which it is known, which cannot be said of any other sensation or feeling; that physical Matter is at once the object and the real condition of genesis of new sensations, new not in respect of kind, but of occurrence, and the experience of physical Matter is thus the point at which the physical world as known and our consciousness knowing it coincide, thus proving the latter to be true evidence of the former; that the nature of the specific qualities of sensation, *what*, for instance, sensations of touch, pressure, light, colour, sound, heat, cold, pleasure, pain, and so on, *are*—this is incapable of being thought of as caused or conditioned by anything whatever; in their simplest shape they are *ultimates* in experience; they are a *revelation* in the strictest sense: that, since time or time and space together which are their inseparable formal element, are infinite, that is, limitless in increase or decrease, we are compelled to admit the possibility of innumerable other modes of sensation than our own, and even of other kinds of formal elements than time and space, though we can form no positive idea whatever of *what* such possible modes may be; that the specific qualities of emotion and desire of all kinds are ultimates of experience, in precisely the same sense and for the same reason as those of sensation; that religion springs from an emotional root, namely, the craving for the sympathy of some Being who, besides being morally our superior, should also have a perfect knowledge of what we are and have been, such as can belong to no finite being who is separate from ourselves; and that, when thought is said to arrest the attention, the stream of consciousness, the content arrested, belongs to consciousness as a knowing, the thought which arrests it to consciousness as an existent.

ROYAL.—Jan. 19.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'The Action of *B. lactis aerogenes* on Glucose and Mannitol,' Part II., by Mr. G. S. Walpole, — 'The Pharmacological Action of *Gonioma kamassi* (South African Boxwood),' by Dr. W. E. Dixon, — 'Autoagglutination of Red Blood Cells in Trypanosomiasis,' by Dr. W. Yorke, — 'The Transformation of Proteids into Fats during the Ripening of Cheese: Preliminary Communication,' by Mr. M. Nierenstein, — 'The Action of X-Rays on the Developing chick,' by Mr. J. F. Gaskell, — and 'Experiments to ascertain if Antelope may act as a Reservoir of the Virus of Sleeping Sickness (*Trypanosoma gambiense*),' and 'Experiments to ascertain if the Domestic Fowl of Uganda may act as a Reservoir of the Virus of Sleeping Sickness (*Trypanosoma gambiense*),' by Col. Sir David Bruce and Capt. A. E. Hamerton and H. R. Bateman.

GEOLOGICAL.—Jan. 11.—Prof. W. W. Watts, President, in the chair.—The following communications were read: 'The Zonal Classification of the Salopian Rocks of Cautley and Ravenstonedale,' by Miss G. R. Watney and Miss E. G. Welch, — and 'On a Collection of Insect-Remains from the South Wales Coalfield,' by Mr. Herbert Bolton, Curator of the Bristol Natural History Museum.

SOCIETY OF ANTIQUARIES.—Jan. 19.—Dr. C. H. Read, President, in the chair.—Mr. E. Kitson Clark read a paper on 'A Prehistoric Route in Yorkshire.'—The object of the paper was to analyze the detail of a prehistoric main route, taking as an instance the line from the Wolds of East Yorkshire to the moors of the West Riding (both districts being rich in prehistoric remains), with the marshes of the plain of York and the complicated foot hills of the Leeds district intervening. Evidence for the early use of this route was adduced from prehistoric relics found at York, Adel, and Ilkley. Of its use by the Romans, as suggested by the names Garroby Street and Tadcaster, evidence can be obtained from the discovery of Roman antiquities at York, Adel, and Ilkley. It must have been important at the time of Harold Hardrada's movement from

York to Stamford Bridge; and its continuous existence down to modern times is also to be noted. The characteristic features of such a route were suggested from consideration of prehistoric civilization, of the alignments and clusters of barrows in Jutland, Denmark, and their relation to the configuration of the country. Specially drawn maps, showing the detail of the selected route, were exhibited.

Mr. W. R. Lethaby drew attention to a group of Early Christian monuments in the British Museum, among others to a sarcophagus with representations of Cupid and Psyche and to a mosaic from Carthage, both of which Mr. Lethaby considered to be Early Christian, although hitherto they have not been recognized as such.

ROYAL NUMISMATIC.—Jan. 19.—Sir Henry Howorth, President, in the chair.—Mr. Frank E. Burton was elected a Fellow.

Mr. G. F. Hill read a paper on 'Classical Influence on the Italian Medal.' The medallic art has been described as in a sense the art *par excellence* of the Italian Renaissance; the medal appealed most strongly to Italians of the time by the scope which it gave to the expression of individuality and *virtu*. Ancient coins, especially of the Roman Empire, being found in the soil more frequently than any other kind of antiquity, were the chief means, apart from literature, by which the memory of great men of antiquity was revived and were passionately admired by humanists from Petrarch onwards. Imaginary portrait-medals were made where real ones were not obtainable. The precursors of the true Renaissance medals were closely modelled on Roman coins or medallions. Pisanello's first medal, of John VIII. Palæologus, continues the series of Roman medallions of John's predecessors in the Roman Empire. But the influence of classical models on Pisanello is merely suggestive; he shows no trace of imitation. The great medallists of the Florentine School imitate ancient models on the reverses of their medals, which are mostly shop-work in which they were not interested, while the portrait-obverses are original in conception and execution. The medallists of the Roman School in the fifteenth century (such as Cristoforo Geremia) and of Venice (such as Guidizani and Boldu) were strongly but naively influenced by classical models. In the sixteenth century a more sophisticated imitative art arose, of which Alessandro Cesati is the best instance; a group of medals with portraits of Augustus, Priam, Dido, and Artemisia may be attributed to him. Cavino of Padua represents a different school, that of the artists who imitate with intent to deceive. The general inference to be drawn from the study of the subject is that the following of classical models was, except in the case of the greater artists, detrimental to the sincerity and directness of the art.

ENTOMOLOGICAL.—Jan. 18.—Annual Meeting.—The officers and Council for the forthcoming session, 1911-12, were elected. Owing, however, to the death of Mr. J. W. Tutt, the President-nominate, no successor to the outgoing President, Dr. F. A. Dixey was chosen, and a special general meeting will be held later for that purpose. The following Fellows were elected to act as officers and members of the Council: *Treasurer*, Mr. A. H. Jones; *Secretaries*, Com. J. J. Walker and (in place of Mr. H. Rowland-Brown, who resigns after eleven years' service) the Rev. G. Wheeler; *Librarian*, Mr. G. C. Champion; *other Members of the Council*, Mr. R. Adkin, Mr. G. T. Bethune Baker, Prof. T. Hudson Beare, Mr. M. Burr, Dr. F. A. Dixey, Mr. H. St. J. Donisthorpe, Mr. J. H. Durrant, Prof. Selwyn Image, Dr. K. Jordan, Mr. A. Sieh, Mr. J. R. le B. Tomlin, and Mr. H. J. Turner.

The President, after referring in his address to the losses by death sustained during the preceding year, went on to speak of various events of special interest to entomologists, among these being the appointment of Prof. Meldola as Herbert Spencer Lecturer and Mr. Selwyn Image as Slade Professor of Fine Art at Oxford; the award of the Imperial Service Order to Mr. C. O. Waterhouse, late of the British Museum (Natural History), and of the Royal Society's Darwin Medal to Mr. Roland Trimen; and the meeting of the first International Congress of Entomology at Brussels. He then proceeded to deal with certain problems of general biology on which special light had been thrown by entomological study, notably the demonstration that permanent races, differing from the parent stock, could be produced by artificial interference with the germ-plasm. This had been surmised from early experiments of Weismann, followed by Standfuss and Fischer, and had now been placed beyond

doubt by the careful work of Tower in America, who had also shown that the new form might stand in Mendelian relation with the stock from which it sprang. Other topics touched upon in the address were the psychophysical character of the material presented to the operation of natural selection—a point particularly emphasized by Prof. Mark Baldwin, and, in connexion with this, the special interest attaching to the communities of the social Hymenoptera, where the group rather than the individual appeared as the unit of selection.

METEOROLOGICAL.—Jan. 18.—Annual Meeting.—Mr. H. Mellish, President, in the chair.

The Council in their Report expressed their great pleasure that His Majesty the King had consented to continue the patronage which he had accorded to the Society when Prince of Wales. The experiment was tried for the first time of holding a meeting out of London, and on February 23rd last the Society met at Manchester, where much interest has recently been taken in the investigation of the upper air. The meeting was well attended, and led to a good discussion on the papers read, some of which were communicated by local Fellows. The Council state that the increased number of applications for lectures on meteorological subjects shows that greater interest is now being taken by the general public in meteorological matters. The researches into the conditions of the upper atmosphere have been continued under the auspices of the joint Committee appointed by the Society and the British Association. There had been an increase of 21 in the number of Fellows on the roll.—The President devoted his address to a consideration of 'The Present Position of British Climatology.'

Dr. H. N. Dickson was elected President for the ensuing year.

HUGUENOT.—Jan. 11.—Sir William Portal, President, in the chair.—A paper was read by Prof. Foster Watson on 'Huguenot Immigrants and English Education.' The beginning of foreign influence on English educational methods was traced to foreigners such as John Belmayn and Battista Castiglione, who were tutors to Edward VI. and Elizabeth. These men introduced into this country methods which were already in vogue on the Continent, and might be instanced by such works as the 'First Fruits' of Florio, which consisted of dialogues on an infinite variety of topics printed in the Italian and English languages, the object being to teach the foreign language by means of inducing interest in the subjects discussed. Among the Huguenot refugees who adopted this practice were Duplanche, Veron, and Hollyband, and the effect of their teaching was to make Englishmen far more conversant with the French language than they had hitherto been. The chief result of Huguenot influence on our education was the bringing about of the teaching of modern languages and modern subjects such as history and geography. The Huguenots helped on also the development of private schools, their own mathematical schools being regarded originally as supplementary to the native Grammar schools, and attended by the boys of the latter after their own school hours. A brief discussion followed the reading of the paper.

Mr. C. Poyntz Stewart exhibited a copy of Pistolesi's reproduction of one of the frescoes by Vasari in the Vatican commemorating the attack on Coligny a few days before the Massacre of St. Bartholomew's Day.

MEETINGS NEXT WEEK.

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| MON. | Royal Academy of Arts, 4.—'The Sculptor,' Prof. W. R. Colton. |
| — | Institute of Actuaries, 5.—'On Staff Pension Funds,' Mr. H. W. Manly. |
| — | London Institution, 5.—'The Art of Aviation,' Mr. R. W. A. Brewer. |
| — | Institute of British Architects, 7.—President's Address to Students. |
| — | Society of Arts, 8.—'Etching: Lecture II. Modern Etching' Mr. F. Wedmore. (Cantor Lecture.) |
| — | Geographical, 8.30.—'Recent Explorations in Dutch New Guinea,' Dr. H. A. Lorentz. |
| TUES. | Royal Institution, 3.—'Heredity,' Lecture III., Prof. F. W. Mott. |
| — | Society of Arts, 4.30.—'The Tin Resources of the Empire,' Mr. F. Douglas Osborne. (Colonial Section.) |
| — | Institution of Civil Engineers, 8.—Discussion on 'Sand-Movements at Newcastle Entrance, N.S.W.,' 'Fremantle Harbour-Works, Western Australia,' and 'The Bar Harbours of New South Wales.' |
| WED. | Archæological Institute, 4.30.—Ancient Bridges and their Impending Destruction, Mr. J. W. Willis Baud. |
| — | Entomological, 8. |
| — | Society of Arts, 8.—'Examinations, and their Bearing on National Efficiency,' Mr. P. J. Hartog. |
| THURS. | Royal Institution, 3.—'Recent Progress in Astronomy,' Lecture III., Mr. F. W. Dyson. |
| — | Royal Academy of Arts, 4.—'Education and Art,' Prof. W. R. Colton. |
| — | London Institution, 6.—'Life and Work of Lord Kelvin,' Prof. S. P. Thompson. |
| — | Linnean, 8.—'Supplementary List of Chinese Flowering Plants,' Mr. S. T. Dunn; and other Papers. |

THURS. Chemical, 8.30.—'The Constancy of Water of Crystallization in Hydrated Salts,' Part I., Messrs. H. B. Baker and G. H. J. Adam; 'Different Methods of applying the Grignard Reagent,' Messrs. H. Davies and F. S. Kipping; and other Papers.

FRI. Geologists' Association, 7.30.—Mr. W. Hill's Presidential Address, 'Flint and Chert.'

— Institution of Civil Engineers, 8.—'Rivers and Estuaries,' Vernon Harcourt. Lecture I., Mr. W. H. Hunter. (Students' Meeting.)

— Royal Institution, 9.—'Grouse Disease,' Mr. A. E. Shipley.

SAT. Royal Institution, 3.—'Problems in the Career of the Great Napoleon,' Lecture III., Mr. A. Hassall.

Science Gossip.

MESSRS. MACMILLAN will publish shortly a scientific work on 'The Feeble-Minded' by Dr. E. B. Sherlock, with an introductory note by Dr. H. B. Donkin, H.M. Commissioner of Prisons.

AMONG Parliamentary Papers published this week we note: Fishery Board for Scotland, Scientific Investigations, 1909, No. 1 (post free 2s. 4d.).

THE proposed removal of the Solar Physics Observatory at South Kensington (which has been under the able direction of Sir J. Norman Lockyer since its foundation in 1870) to a more suitable site near Caterham has the cordial support of astronomers both British and foreign, who appreciate the large amount of good work done and feel how much better would be the conditions for its continuance in its altered position. But there was some difficulty about securing the site at Forsterdown, which is a very suitable one on high level ground purchased some years ago by the War Office, and being no longer required by them, was advertised for sale on the 13th ult. A memorial, therefore, was sent to the Prime Minister by Sir David Gill, President of the Royal Astronomical Society, signed by a large number of eminent astronomers and others, praying that the sale should be delayed until a decision had been reached with full knowledge of the questions involved. This was granted, and we trust no further hitch will occur in obtaining the land and hope that the Solar Physics Observatory will long continue its important labours there.

MR. HORNER's meteorological record shows that, though the rainfall in the neighbourhood of London last December was heavy, it was much greater in the Western districts. At Stow-on-the-Wold it amounted to 5.12 inches, and at Mangersbury in the vicinity it was nearly as heavy. At Tunbridge Wells it was 3.93 inches; at Clapham Park only 2.68 inches.

THE moon will be full on the 13th prox. at 10h. 38m. (Greenwich time) in the morning, and new at 31m. past midnight on the 28th. She will be in perigee on the afternoon of the 9th, and in apogee on that of the 21st. On the morning of the 21st the bright star δ Scorpii will be occulted by the moon: disappearance at 2h. 4m., reappearance at 2h. 20m.

THE planet Mercury will be at greatest western elongation from the sun on the 2nd prox., and will be visible in the morning until about the 20th, moving from the constellation Sagittarius through Capricornus into Aquarius. Venus sets later each evening; she is now nearly due south of a Aquarii, and will enter Pisces on the 13th prox. Mars rises a little earlier each morning; he is moving in almost a due easterly direction through the constellation Sagittarius, and will be near the moon on the 24th (conjunction before rising). Jupiter, near α Libræ, will rise at midnight about the middle of next month, and afterwards earlier. Saturn is in the southern part of

Aries, and sets now about midnight; he will be on the meridian at 5 o'clock in the evening on the 5th prox.

PROF. MAX WOLF has found the Nova (var. 137, 1910, Lacertæ) on two photographic plates taken at the Königstuhl Observatory, Heidelberg, on the 9th of January, 1894, and the 15th of July, 1904, respectively. The star was on both occasions between the twelfth and thirteenth magnitudes, so that the sudden accession of brightness between the 19th and 23rd of November last would seem to have been the result of some catastrophe.

WE have received Nos. 9 and 10 of vol. ii. of the *Publications* of the Allegheny Observatory of the University of Pittsburgh. The first contains a paper on the eclipsing variable 68 or *u* Herculis by Messrs. F. Schlesinger and Robert H. Baker, which was read at the Cambridge meeting of the Astronomical and Astrophysical Society of America last August. The star in question was first found to be variable by Schmidt at Athens in 1848, and he was puzzled by its extraordinary fluctuations. It was discovered to be a spectroscopic binary by Frost and Adams at the Yerkes Observatory in 1903. Both components appear by the Allegheny observations to be of the strong helium type; and if the approximate parallax could be determined (which is certainly very small), it would be possible to say whether these helium stars have a greater surface luminosity than our sun.

THE second contains a paper by Mr. Frank C. Jordan on the spectrum and orbit of α Persei. The period is determined to be 4.42 days; and there is a separate discussion of the H and K lines of calcium found in the spectrum, but the author does not consider that his views should be regarded as definite, further observation and discussion being required.

THE tenth (which will be the last) number of vol. xxix. of the *Memorie della Società degli Spettroscopisti Italiani* contains only the index and a continuation of the spectroscopic images of the sun's limb as observed at the Capitol Observatory, Rome, and at Moscow from the 29th of October, 1877, to the 6th of March, 1879.

Two useful annuals have appeared for 1911: the *Annuaire Astronomique* of the Royal Belgian Observatory, and the *Anuario del Observatorio de Madrid*. Both have the usual astronomical information; and in addition the former has articles on the dimensions of the earth and on the tides (the times of high water are given for Ostend), and the latter has several tables and articles, including one on the solar spots and protuberances observed in 1909.

FINE ARTS

A Roman Frontier Post and its People: the Fort of Newstead in the Parish of Melrose. By James Curle. (Glasgow, MacLehose & Sons.)

DURING the last fifteen years Scottish antiquaries have uncovered, in whole or in part, a goodly number of Roman sites, with ever increasingly interesting results. If some of their earlier efforts were less com-

plete than one could have wished, they were nevertheless useful and instructive, and the excavation of Bar Hill (1902-5) was admirably carried out and admirably described. Now we have before us the report of the latest work, the examination of the Roman fort at Newstead near Melrose, which Mr. James Curle has achieved after five years' steady digging (1905-10). We shall make no odious comparisons if we say at once that both the magnitude of the work and the magnificence of the report are unequalled.

Newstead is a hamlet on the south bank of the Tweed, under the shadow of the three tall Eildon Hills, the Trimontium towards which the Roman engineers, advancing from Cheviot, directed their highway. There, on high ground near the river-crossing, they built a fort. No ruins, nor even dim vestiges of mound or ditch, now mark the spot. Mediæval builders carried away its masonry, and the ploughman has levelled the soil above it. Only the record of chance finds suggested to Mr. Curle in 1905 the excavations which he then began in alliance with the Scottish Society of Antiquaries. But appearances were deceitful. The fort buried below the ground proved to be large and important. Its mere size—some 15 acres—set it outside the class of ordinary Roman forts; its ditches and ramparts, still traceable beneath the surface, revealed a succession of occupations which could in some measure be dated; and its pits and wells were found to hide wonderful things. Mr. Curle had a harvest such as no other Scottish antiquary has ever seen.

The reaper was not unworthy of the harvest. Through five years he carried on his search with patience, persistence, skill, and precision. Even casual digging may at times yield good fruit: at Newstead the truth was apparent that systematic and scientific care repays unfailingly a hundred- and a thousandfold. As Mr. Curle cleared out the soil that filled the buried ditches, as he dug down ten or twenty or even thirty-five feet into filled-up wells and rubbish pits, *fortem Fortuna iuvabat*. The quartet of helmets would alone make the success of most excavations: in particular, the iron helmet with visor-mask is perhaps the most admirable piece of ironwork which has come down to us from the Roman age.

Mr. Curle now crowns his successful *quinquennium* by a no less complete *lustratio*. Punctually as his spadework ended, he produces his report. It is a large and splendid volume, in which one knows not whether to admire most the numerous and costly illustrations, or the evident care which has been bestowed on perfecting the description of the discoveries, or the width of interest which these discoveries and descriptions cover. But perhaps two points will explain best the value of this work to learning.

First, in respect of history—that is, the history of the Romans in Scotland. We knew before that Agricola invaded Scotland, and was presently recalled

and most of his conquests abandoned; we knew also that sixty years later Antoninus Pius annexed the country up to the Forth, and that this conquest too was lost about A.D. 185. We now know that after Agricola's departure the Romans still held the land as far as the Tweed; that a rising drove them out of it about A.D. 115-120; and that, when order had been restored, Hadrian built his Wall from Tyne to Solway, full forty miles south of Newstead. In Britain, as in Dacia and the East, Hadrian withdrew the frontiers of the Empire, and till the advance of Pius, Newstead lay outside the Roman world. The history of this northern frontier is, of course, even now not wholly clear. But it is much less obscure than in 1905.

Again, in respect of the smaller objects of Roman life. We are going in the near future to depend for much of our Roman history on the dating of these small objects—armour, pottery, fibulæ, and the like. Here Mr. Curle gives valuable aid. The vicissitudes of Trimontium are datable, and they help us to date many of the individual finds; such clues Mr. Curle works out with many interesting suggestions and much wealth of illustration. Obviously, the subject attracts him, and his remarks on it are, in our judgment, the best part of his volume. A student of Samian (or Terra Sigillata), for instance, will find in his pages and plates far better guidance than he will get in any other English book—far better, certainly, than in the Catalogue issued by the British Museum. We hope that Mr. Curle will continue his admirable beginning of work in this untilled, but certainly fertile field.

We have said enough to show the importance of this book. We will add only one reflection. There are two Universities, Glasgow and Edinburgh, which lie adjacent to the Antonine Vallum and to Newstead Fort. Except a couple of zoologists, no member of either institution seems to have taken any interest in an excavation which has done so much for history, and for the history of Scotland.

THE NATIONAL PORTRAIT SOCIETY.

It may be well for any one criticizing the present show at the Grafton Galleries to renounce at the outset any attempt to keep King Charles's head out of the discussion: comparisons are inevitable between this exhibition and its predecessor. We may not be ready to rank the display of Post-Impressionists as an assembly of masterpieces; we may regard the exaggerated importance attached to it by the public as symptomatic of a state of mind similar to that of the amiable gentleman in Dickens's story; yet the fact remains that the people who paid their shillings to laugh did not return with their standards quite unchanged. For years they have listened with polite but profound scepticism while criticism patiently demonstrated the irrelevance, for purposes of painting, of most of the qualities they asked for in a picture; yet a collection of works which dispensed with those qualities, while few of them were of such

power as we should have thought convincing, though it has reaped apparent derision, has, we believe, in fact prevailed. So striking is the superiority of concrete experiment over theory.

The public that laughed at the vagaries of the Post-Impressionists will look at Mr. Sargent's *Lady Agnew* (51) with a surprised sense that it is a thought less painter-like than they had supposed—a little more photographic. It will seem strange that at one time Mr. Sargent was regarded as a dangerously summary painter, though it is true that was before his admission to the Royal Academy, and before he had settled down to perfect the current recipe for portraiture, which still in the present exhibition claims several adherents. Mr. Harrington Mann, whose portrait group *The Sisters* (69) is his best contribution; Mr. von Glehn (16-18); Mr. Harris Brown (137-140), and, in increasing degree, Mr. Maurice Greiffenhagen (133-136), belong to the period of Sargent influence now, for good or ill, coming to an end. The number of such painters, if we may venture a prophecy, will not receive many additions; the younger generation will feel, even in the original master, notwithstanding all the suave mastery by which he remains superior to his imitators, a pictorial diffuseness, a failure to come to grips with the essential pattern of his subject, which make his work in the present exhibition less eloquent than the vulgar directness of Herr Leo Samberger's *Erzbischof von Bamberg* (56). Herr Samberger approaches his sitters with a disrespectful familiarity, and fits them with a sort of pictorial nickname which sticks. Mr. Joseph Oppenheimer's portrait of Mlle. L—, *A Smile* (132), has a similar serviceable directness which makes for simplification of pattern, and thus for expressiveness.

A good picture even of not very decorative order, such as an Orchardson, has an underlying pattern on which the realistic details are displayed. Of the ideal masterpiece we might say that it has no extraneous details, but is itself a pattern—a fresh root-idea wrung from nature. This surely is the proper use of the word, and the present writer must be allowed to quarrel with a confrère who, in reviewing Prof. Holmes's book on January 7th, seems to imply that to aim at the making of beautiful patterns is not to aim at expression. Pattern is a language, and is recognized as beautiful because it is expressive—perhaps of simple ideas only—ideas of unity in variety—of force or suavity—of functional structure or of growth. It would be difficult to think of a root-pattern which was not expressive, though often of a familiar hackneyed idea. To reduce something local and particular, like a portrait, to its ultimate symbol is no easy task; but if portrait painters even aimed at it, we should not find in their exhibitions such repetition as we see here, where the personality of each sitter is elaborated to a proper pictorial complexity by means always of the same stock of artifices.

It is for their reduction in the number of these artifices of elaboration that we have frequently praised the work of certain of the younger school of painters, who, realizing that the essential business of portraiture was rather a matter of plastic structure than of settling the exact place of flesh in an infinite range of varying textures and colour reflections, have limited themselves in this department of art to a well-planned series of monochromes. Mr. Nicholson (70, 72), Mr. Glyn Philpot (7), and Mr. Gerald F. Kelly (39), show good examples of this sane and reasonable procedure; while Mr. Roussel (130) is welcome back in a genre in which he

was something of a pioneer years ago. With these perhaps should be classed Mr. William Orpen, but that in neither of his exhibits can he be said to attain anything like plastic unity. His *Portrait of a Lady* (53) is so chopped up with jerky brush-strokes that continuity of form is lost. It should have been stately, but looks like a waxwork figure on which a well-designed costume has been draped with care and taste. The little subtleties of form which betray the living wearer, and make of the dress an organism, are lacking, and the effect is utterly dead and prosaic. In *M. A. de la Gandara* (150) a similar self-restraint in colour is utilized to centre attention upon an academic use of line adroit enough, if somewhat artificial: it is the tradition of Ingres popularized by alloy with the flashy worldliness of Boldini—an uncanny medley of influences.

Successful or not, all these portrait painters are on a safer path than men like Mr. Wilson Steer (12) or Mr. Russell (41), who complicate their problem by the elaborate study of colour reflections which, if reduced to their most expressive simplicity of pattern, would probably result in elimination of the character of the sitter. To produce a design which would at once summarize that character, and balance the elaborate equation of multitudinously conflicting colours contained in such pictures, might well stagger an artist. Mr. Steer is frankly not equal to it, and so makes a vignette with the face as a centre. Mr. Russell ties his composition a little more together with a hard outline, which is plausible, but not convincing. More satisfactory than either is the *Reflections* (110) of Mrs. Arthur Rackham, which is purely landscape painter's portraiture—a study of colour vibrations wherein the head is adumbrated with no more than its objective importance. This is probably Mrs. Rackham's *métier*, although her drawing No. 121 shows the ambition of greater intimacy of characterization. Delicate and careful as it is, however, a certain over-modelling of line here and there, and the failure to realize the structure of the further arm (the hand of which peeps round the corner as though conveniently hung on a nail), do not reassure us as to the artist's sense of plastic logic.

Other creditable work is shown by Mr. Austen Brown (81), Mr. McClure Hamilton (164), Mr. Graham Robertson (112), Mr. William Strang (106-108), and Mr. W. Ranken, whose portrait of himself (90), though tame as a portrait, is an excellent flower study. There is a Whistler of the good early period (3), while Mr. Frank Craig's *Barry* (28), if not very highly organized as a picture, is in its imitative way a work of some charm. It is the best thing he has yet done by virtue of sincerity and interest in the sitter. Mr. Spencer Watson also, though without the power of massive design necessary for utilizing it, shows some sense of the magnificent subject offered to him by *Miss Molly Tisdall* (100).

Mr. Simon Bussy's ambitious portrait group stands apart from the other exhibits by its ambition of decorative effect in a high key of gleaming colour. The basis of the design is a sequence of comparatively neutral tones pitched very brilliantly apart, and united by the contrast of "accidental" notes of raw pigment, the introduction of which was to the artist evidently so fascinating that he found it difficult to stop adding to their number. Artists sometimes resent definite directions from a critic as to how to complete their works, yet we must confess we should like to be entitled, imitating an editor's dealings with a too enthusiastic

writer, to scrawl the mystic letters "del" over one passage of Mr. Bussy's paint. The elements of raw pink and lemon yellow in the picture are strongly discordant, but this discordance, if kept within bounds, is not without a significant flavour. It has an exotic brilliance, and it is only the distribution of the pattern which is at fault. The spray of pink just over the head of the principal figure is, in our opinion, the sinner, and if that were away the arch of white flowers would emerge against the sky as a form sufficiently noble to justify the inconsistency of colour of the latter.

POST-IMPRESSIONIST SCULPTURE.

THE most interesting work among the sculpture at the Grafton Galleries is that of Mr. Jacob Epstein, and it may conveniently be considered along with the exhibition at the Chenil Gallery of the sculptures of his adherent Mr. Eric Gill. Here is the Post-Impressionist influence indeed in full swing, welcome enough in some ways, but inducing inevitably the commonplace reflection that it is one thing to launch a revolution, and another to control it when it is launched.

From one point of view the work of these artists, like that of Mr. Hodge at the Academy, marks the healthy reaction from Rodin. The latter represents Impressionistic modelling a-quiver with light—inclined to a roughness of surface which softens every edge, and gives unity to forms full of violent projections and contrasting angles. The younger men are not modellers so much as carvers, accentuating, as stone-carvers should, the simplicity of the enclosing planes which get round the block, and reducing as much as possible mere episodes of projection. For his clean structural use of planes we have greatly admired Mr. Hodge's work, expressing at the same time the fear that, unless he made a closer study of natural forms, it would become too rhetorical and lacking in variety of interest. As yet the sculptor in question has shown little inclination for such research, and nature fills the gap with Mr. Epstein, fortunately for the school. Mr. Epstein, however, and Mr. Gill with him, are convinced—even, it would appear, imitative—Post-Impressionists. Both are inclined to hamper their study of nature by the apparently determined flouting of the facts of anatomical structure which often disfigures Gauguin's otherwise classic work. As against this, we would appeal to a tablet on the walls of Mr. Gill's exhibition on which he has carved certain principles, doubtless held as fundamental. "Being," runs the motto, "does not exist apart from doing." It follows, surely, that the form does not exist apart from the function, and the broad principles of anatomy, which make movement, say, possible, must be respected.

We do not mean by this criticism to claim literal rendering of form. That Mr. Gill should enlarge heads and extremities, and increase breadth in proportion to height—that both he and Mr. Epstein should approximate the torso to a column, the head to a block without disturbing projections—is but to say that these artists make use of legitimate conventions. Mr. Gill's carving at the Chenil Gallery, *Romilly John* (8), after Mr. Epstein's model and the still more simplified version at the Grafton christened, with suitable abbreviation, *Rom* (129), are fine works. The unfinished *Mother and Child* moreover (No. 1 in Mr. Gill's exhibition) promises exquisitely; and even the odd lopsidedness of the head in

another variant of the same theme is not without significance. The extreme simplification of these works does not preclude hints of general structure. On the other hand, the *Crucifix* (10) appears to us merely imitative—archaistic, not archaic—art; and we rebel at the perverseness which in No. 2 makes the left arm and shoulder attached not to the collar bone, but the side of the neck. Here also is indicated an outer ankle which comes forward as part of the foot with the joint apparently above it, unless, as appears more likely, the limb is jellified, bending evenly along its whole course. Still more inexplicable, in view of the greater evidence of anatomical study, is Mr. Epstein's treatment of the left leg of his statue *Euphemia* (60 at the Grafton). The toes are turned violently out, almost at right angles. The right leg is bent at the knee, and the turn of the foot is well rendered. The left leg is quite straight, and the knee therefore locked. The foot, of course, can still rotate outward, but at the hip joint. Now we ask what conceivable significance there can be in representing the lady as possessing a shinbone and fibula enabling her to turn her toe out sideways and leave her knee behind it. This appears to us mere frivolity. One may pardon exaggerations like the cutting away of the flesh below the iliac bone, but in a figure the design of which is based so closely on the bony structure (the hands and wrists are admirably and most closely rendered) such an aimless misstatement of fundamental fact spoils a work full of fine passages, and with so much feeling for structure that the oddity seems wilful.

MR. J. D. INNES'S WORKS.

THE further room at the Chenil Gallery contains a collection of works by Mr. J. D. Innes, also a convinced Post-Impressionist, and in his two imaginative figure subjects, *Springtime in Paradise* (32), and still better *Autumn Evening in Paradise* (33), an artist of considerable imaginative power. Nos. 17 and 21 are the best of the landscapes, which are always interesting in their first aspect, if not so poetically inspired as the fine 'Autumn Evening.'

ARCHÆOLOGICAL NOTES.

IN the current number of *Klio*, Prof. C. F. Lehmann-Haupt, continuing some earlier studies on the chronology of Berossus and lately discovered cuneiform texts, argues that Ilu-shuma, the king of Assyria with whom Su-abu, the earliest king of the First Dynasty of Babylon, went to war, was the same person as the Ilu-shuma who is described on a brick inscription from Kaleb Shergat as the father of Irish-sum, *patesi* or viceroy of Assyria in the year 2000 B.C. This conclusion, which he first put forward some two years ago, leads him to describe Prof. Eduard Meyer's reconstruction of the Babylonian King-lists as "demonstrably false"; but it confirms the view taken by Mr. Leonard King in his 'Chronicles concerning Early Babylonian Kings.' As the period in question forms a kind of foundation stone on which nearly all the subsequent synchronisms are built, this argument would seem to affect the conclusions that have been drawn from the supposed date of Burna-Buriash of Babylon, whom the Tel el-Amarna letters show to have lived at the same time with Amen-hotep IV. of Egypt. But Prof. Meyer places Amen-hotep IV.'s

accession at a date (1380 A.D.) which is accepted by Mr. King in the book above referred to. It seems, therefore, that the difference between Prof. Lehmann-Haupt and Prof. Meyer cannot be very great, and perhaps only consists in their various estimates of the length of some of the intermediate reigns. It does not appear likely that any absolute agreement will ever be arrived at with regard to this, and, unless some earlier records of eclipses than have yet come down to us are discovered, it is improbable that a very precise date for the beginning of any particular reign can be laid down.

In another section of the same paper Prof. Lehmann-Haupt deals with the question of the date of what he calls "the historical Semiramis," whom he takes to have been the wife of Samsi-Adad IV. and the mother of Adad-nirari IV., and to have flourished at a date which he puts at from 824 to 812 B.C. Are we then to suppose that Samsi-Adad was the Ninus, and Adad-nirari the Ninyas, of the legend which Whyte-Melville put into modern form in his romance of 'Sarchedon'? It may be so; but there is certainly very little, except the supposed identity of the Greek name Semiramis with the Assyrian Samurammât, to connect the legendary with the historical queen.

The really astonishing thing about these stories is the way in which writers in Christian times, who presumably had no knowledge of the ancient Eastern tongues, managed to retain, in perfectly correct form, the native names of historical rulers, while putting them in the strangest circumstances of time and place. Thus Lucian in the treatise 'De Dea Syria' tells us a long story about a "queen of Assyria" whom he calls Stratonice, and a courtier named Combabus, whose adventures he recounts in order to explain why the Galli mutilated themselves. Stratonice is a perfectly impossible name for an Assyrian queen, and is evidently taken from the consort of Seleucus whom he made over to his son Antiochus. M. Vellay in his essay on the 'Culte d'Adonis-Thammuz' suggests that this legend also was originally told of Semiramis. But Combabus can hardly be anything else than Khum-baba, the Elamite king who was overthrown by Gilgamesh; and how did the Greek writer get hold of the name? The fact that he did so suggests that after Alexander's conquests a good many nations besides the Jews and the Egyptians put their histories and traditions into Greek, although the traces of them have since been lost.

The works of the late Eugène Lefébure are now being published in M. Maspero's useful "Bibliothèque Egyptologique," and the first volume is introduced by an interesting life of the author by M. Philippe Virey, who does not attempt to conceal the fact that M. Lefébure by no means hit it off with the eminent Director of the Service des Antiquités. M. Lefébure, although a scholar of great erudition, was not a man of the world, and the position to which he was appointed in Cairo did not suit him for more reasons than one.

Among the other interesting essays here reprinted is one entitled 'Un des Procédés du D miurge  gyptien,' in which he drew attention to the way in which the Egyptians tried to explain on naturalistic grounds how both male and female gods could proceed from a Creator who in their view was a male living alone without consort. The same difficulty was got over by other inhabitants of the countries surrounding the Mediterranean by supposing the creating deity to be himself androgyne. Thus the Adonis men-

tioned in the earlier note was shown by M. Vellay, in the work there referred to, to be of both sexes; and the same story is told even more distinctly about Attis, the Phrygian god of whom he formed the Syrian counterpart. M. Lef bure did good service in producing texts to show that the same idea appears in the legend of Osiris, although in the cases he quotes the bi-sexual nature is assigned to Isis. This doubtless explains the effeminate appearance of the sculptured representatives of Osiris's Greek counterpart Dionysus, as well as the "What does this man-woman here?" with which Pentheus greets him in 'The Bacch ' of Euripides.

The current number of *Sphinx* contains some criticism by M. Gustave J quier upon Mr. Arthur Weigall's description of a block of sandstone, found by him in some *sebak* diggings near the temple of Edfu, as "one of the few evidences of human sacrifice in ancient Egypt." M. J quier disputes this statement, which appeared in the *Annales du Service* for 1907, because he holds that the block in question is not an altar at all. He says—and in this most Egyptologists will agree with him—that the Egyptians never sacrificed their victims on an altar, the criminals offered to the god being first cut up out of sight, and the part reserved for him afterwards served up to him in the same way as the fruit, vegetables, cakes, and other food. In Ptolemaic times, he thinks, this practice may have been modified, for he quotes scenes at both Edfu and Denderah where the king is cutting the throat of an antelope, not indeed on the altar, but on a slaughtering-block placed in front of the divinity. Mr. Weigall's block bears on its four faces various scenes in outline representing naked youths kneeling with their hands bound behind them, while near them are priests with knives. In the absence of any other than a verbal description, it is hard to put any distinct interpretation on these scenes; but from Mr. Weigall's own report, which does not indicate the presence of any god, it would seem unlikely that it is a sacrifice which is here represented. M. J quier points out that several of the assistants have the heads of animals, and that it may be read as an offering of prisoners to the infernal gods. He also points out that in the Saite recension of 'The Book of the Dead' one of the vignettes shows Am m, "the devourer" to whom the unjustified dead are handed over, seated upon a similar block to that found by Mr. Weigall. He therefore thinks it may have been intended as the base of a statue of the monster. It should be noted, however, that one of the "magic ivories" or phylacteries now in the Louvre shows a kneeling human figure with his elbows bound behind him, while several gods and genii are in attendance with knives. A female hippopotamus seems to be thrusting her head into the mouth of the prisoner, as Isis is said to have done with Horus when the latter was bitten by a scorpion; and, whatever the scene means, there is here no chance of a human sacrifice being intended.

Greek attempts to portray Egyptian gods with their native attributes are rare, and the few which have come down to us are for the most part clumsily or coarsely executed. In last year's *Revue des  tudes Grecques*, however, M. de Ridder gives a reproduction of a handsome *œnocho * now in the museum at Budapest, which has been rescued from oblivion by Herren H kler and von Bissing. It is of pure copper, the decorated part being encrusted with gold and silver in a fashion suggesting, as says M. de Ridder, niello-work. On the shoulder of the vase appears a frieze on which the different crowns and head-

dressings of the Pharaohs are represented, while the belly shows a draped female figure having the *ankh* in her right hand, and in her left the lotus sceptre with what may be a sistrum. Before and facing her stands the ibis-headed human figure of Thoth bearing in his left hand the notched palm-branch, while the right is raised in adoration. Behind him comes a female deity with a lotus head-dress, and two wings which reach the ground, while in either hand she bears a curved and notched palm-branch, from which dangles an *ankh*. M. de Ridder thinks it was made in Egypt during the reigns of the first Ptolemies, or more particularly about 250 B.C.; but the excellently artistic conception and execution of the vase are alike Greek, and it may be suggested that the scene depicted upon it represents Arsinoë or some other Ptolemaic queen to whom Thoth and the scribe-goddess Sakhthabui are announcing many years of reign. It is difficult to recognize in the two female figures thus represented the Isis and Horus whom M. de Ridder would see in them.

At the last meeting of the Académie des Inscriptions the well-known Greek archæologist M. Cavvadias gave an account of the excavations he has lately conducted in the island of Cephalonia. He found there evidence, according to him, of three successive layers of civilization, beginning with a Neolithic one which he thinks goes back to at least 3000 B.C., and is distinguished by rude monochrome pottery. The inhabitants during this period lived in wooden huts and buried their dead either in the hut itself or immediately outside it, the tomb in each case being a simple pit of roughly circular or elliptical shape. Then followed a stage of "pre-Mycenæan" culture which he would put at about 1,000 years later, characterized by black undecorated pottery and burials in oblong tombs formed of four slabs of stone. Finally came the Mycenæan period, which he puts at any time between the fifteenth and the tenth centuries B.C. At Mazaracata M. Cavvadias also found a great number of tombs showing evidence of a high state of civilization, and containing gold and bronze ornaments, pins, and daggers, together with enamels and engraved stones, but no iron. The dead in this case were placed in their tombs in a sitting position, or rather squatting on their heels, as the Egyptians still do, which is a striking testimony to the accuracy of Herodotus's remarks as to the burial customs of the Nasamones in Libya. Dr. Naville has lately appealed to this to explain the so-called "crouched burials" of early dynastic times in Egypt, and M. Cavvadias's discoveries give great support to his theory.

In the current *Proceedings* of the British Academy is an article by Prof. Ridgeway on 'Minos and the Civilization of Cnossos,' in which he complains with some asperity of the use of the word "Minoan" to describe the art of the period exemplified in Prof. Arthur Evans's famous excavations. Prof. Ridgeway's position is that Minos did not appear in Crete until after the destruction of the Palace of Cnossos, which he puts at about 1400 B.C. He also thinks that Minos was an Achæan, or rather that he represents the Achæan invasion.

At a meeting in December, 1909, of the Association pour l'Encouragement des Études Grecques, M. A. J. Reinach dealt with the celebrated clay disk of Phaistos discovered two years ago by M. Pernier, which he described as containing 124 hieroglyphs on the face and 118 on the back. He further stated that while some of these signs were repeated, 45 different ones in all could be recognized, and that these were all

human figures, parts of the body, animals, plants, and the like. He thinks, contrary to M. Pernier, that the inscription should be read from right to left, or rather, as the signs are arranged in concentric lines, from the periphery to the centre. He does not think them to be either alphabetical or syllabic, but merely ideographic, with perhaps some phonetic signs added. Finally, he considered that the writing was used by the ancestors of the later Carians, and that the disk was probably the copy of a treaty originally engraved on metal. Although M. Reinach's communication is now nearly a year old, it has been thought well to reproduce it here in view of some recent discussions.

The finds in Eastern Turkestan continue to offer ample employment to the philologists, and Mr. A. Cowley announces in the current number of the Royal Asiatic Society's *Journal* the discovery of yet another unknown tongue in a document brought back by Dr. Aurel Stein from the desert near Tun-huang. The alphabet word is said to be Aramaic, and the inscription reads from right to left; but the language, according to Mr. Cowley, is certainly not Semitic, and has no relation to the scripts found by the Prussian expedition of Dr. von Lecoq. The document in question is written on paper and very carefully preserved in a silk cover, which lends colour to the theory that it was an official letter or dispatch.

SALES.

MESSRS. CHRISTIE sold on Tuesday last the following engravings: Lady Gower and Child, after Lawrence, by S. Cousins, engraver's proof touched by the artist, 63*l*. Christmas Gambols, after Morland, by J. R. Smith; and Christmas Holidays, after and by J. R. Smith, a pair, printed in colours, 225*l*. Mrs. Pelham feeding Chickens, after Reynolds, by W. Dickinson, 126*l*. He Sleeps, by and after P. W. Tomkins, printed in colours, with wide margin, 183*l*.

At the sale on the 21st inst. Birket Foster's drawing, The Village Tree, fetched 115*l*.

Fine Art Gossip.

ONE of the chief duties expected of *The Burlington Magazine* is the announcement of rediscoveries of lost works of great masters. Certainly the most beautiful of those published in the February number is a fine double-drawing by Mantegna discovered in the Boymans Museum at Rotterdam by M. Schmidt-Degener, and now discussed in clear English, apparently from his own pen. The authenticity of the two drawings is apparent even in the photolithographic reproductions which accompany the text. A portrait of a young ecclesiastic belonging to a generous Spanish patron of the arts, the Marques de la Vega-Inclán, is also ascribed without hesitation by Señor de Beruete, the well-known authority on Velasquez, to his special master.

IN England Mr. Lionel Cust has found in another collection a variant of the portrait of Sir Charles Wingfield in the Holbein Drawing-book in Windsor Castle, but he leaves his readers to judge from the reproductions printed side by side which of the drawings is the original. A portrait, however, picked up by the owner for a small price is ascribed by the writer, "L. C.," without hesitation to Rembrandt. Mr. Martin Aldur contributes a suggestive plea that the forms of the central idea in the works of great artists have more to do in

determining the subordinate lines of the whole composition than is usually realized. Three very dissimilar examples—a Greek statue, a Hokusai colour-print, and a Millet drawing—illustrate his theory.

MR. G. F. HILL makes an article out of a lecture which he recently delivered at Oxford on classical influence on Italian medals; and Mr. Luther Hooper writes with practical knowledge on the inexperience of classical scholarship concerning the working of Greek and Roman looms. It is interesting to learn from Mr. Roger Fry that the National Gallery of Helsingfors, at least, is progressive in its estimation of Post-Impressionism, and has purchased works by Cézanne and M. Maurice Denis.

THE new number of *The Journal of the Imperial Arts League*, published on the 15th, shows that this institution is making good and practical progress. The contents include notes on 'Newspaper Reports of Art'; two cases of forgery of drawings and paintings; and a sensible letter from Mr. George Clausen concerning the exclusion of art-dealers from the League, a rule in which we regard it as fully justified.

MR. SIDNEY R. CADOGAN, whose death at St. Andrews was announced last week, acquired a reputation late in life as a landscape painter, especially of woodland scenes, and was for many years, until his health failed, a regular exhibitor at the Royal Academy.

A REMARKABLE exhibition of old masters of the Spanish School is now being held at Herr Heinemann's Galleries, Munich, and a well-illustrated catalogue has been issued. The chief feature of the exhibition is the strong representation of Goya.

AN important exhibition of the works of Ingres will be held at the Galerie Georges Petit, Paris, from April 25th to May 15th, in aid of the Ingres Museum at Montauban. This exhibition is to include 50 pictures, 200 portraits in crayons, &c., and 500 miscellaneous drawings, few of which are known to students to-day.

M. CONSTANT GEORGES GASTÉ, who died recently at Madura, British India, in his 41st year, was a member of the Société des Artistes Français and of the Société des Peintres Orientalistes Français, contributing regularly to the exhibitions of both societies. At the Salon of last year he exhibited 'Le Bain des Brahmines,' a scene at Madura.

MR. EDWARD URWICK writes from the Times Library Club, 380, Oxford Street:—

"Your art-critic, writing of the Senefelder Club's exhibition, regrets the fact that we have no poster shows nowadays. I have recently become a member of the 'Œuvre des Artistes' of Liège, where an exhibition has just been held of poster-work of all nations. I was informed that every assistance would be given me if I could arrange a similar show in England. I should be glad to hear if any of your readers would co-operate in the matter."

Mr. Urwick has, we gather, written Poster Sonnets, one of which to Jules Cheret has been translated into French.

DR. HANS KROEBER has recently brought out a volume on portraits by Botticelli, and reproduces for the first time the fine portrait of a Florentine in the Museo Filungieri at Naples, there exhibited as a Ghirlandaio, but considered by him and other critics one of the masterpieces of Botticelli in this branch of art.

PROF. CARL NEUMANN of Kiel will, it is reported, succeed Prof. Henry Thode as Lecturer on the History of Art in the University of Heidelberg.

THE oil sketch for Rubens's picture 'The Flagellation,' which he painted in 1617 for the church of the Dominicans at Antwerp, has recently been presented to the Ghent Museum. It was seen at the Exhibition of Seventeenth-Century Art at Brussels last year.

LA SOCIÉTÉ DE REPRODUCTION DE MAÎTRES has an important scheme in view for 1911-1912, the reproduction of Pisanello's drawings in the Codex Vallardi (277 in all), which will be of great value to students. Only 150 copies will be issued, and the descriptive and critical text will be written by M. Jean Guiffrey of the Louvre, M. Henri Marcel of the Bibliothèque Nationale, and Mr. G. F. Hill of the British Museum.

WE have received from Messrs. Spink & Son a fine sale-catalogue of the 'Numismatic Collections of Dr. Paul Strohlin, Third Part,' which will be sold at Geneva on February 20th and following days. The catalogue describes more than 35,000 items concerning Switzerland. There are 54 excellent full-page plates which show the value and extent of the pieces offered.

EXHIBITIONS.

SAT. (Jan. 28) Original Etchings by Mr. D. Y. Cameron, Mr. Francis Dodd, and other Artists, Messrs. Connell's Gallery.
THURS. The late John M. Swan's Studies, Drawings, and Bronzes, Private View, Messrs. Colnaghi's Gallery.

MUSIC

THE WEEK.

La Société des Concerts Français.

Two concerts were given by the Société des Concerts Français on Wednesday and Thursday last week.

At the first, in Bechstein Hall, was heard a Quartet by M. Louis Dumas, in which modern influences are felt, but without the vagueness of form or persistent use of harmonies of the neo-romantic school. By gradually grafting the new on to the old a composer best develops his talent. Bach and Beethoven possessed genius of the highest order, yet they both began by following in the footsteps of their greatest predecessors. Schumann tried to go a way of his own, but, to speak only of his pianoforte works, the earliest are the best; the fine Pianoforte Concerto bears a late opus-number, but the first and best movement was already written in 1841.

The Pianoforte Quintet by M. Florent Schmitt performed at Thursday's concert, given at "The Limes," Kensington, offers another instance of mixed past and present. The style may not be homogeneous, but the music is most interesting. The undue length of the Quintet—an hour all but two minutes in performance—was felt, not owing to the actual time occupied, but to excess of development and frequent anticlimaxes.

The programmes of the two concerts included attractive songs by Bertelin, Louis Aubert, Dupont, and Maurice Ravel, ably interpreted by Madame L. Willaume-Lamber. Excellent perform-

ances were given of the instrumental works mentioned by the Parisian Quartet (MM. Willaume, Morel, Macon, and Feuillard), except that M. Dumas, M. Feuillard being ill, took the 'cello part in his own quartet. Pianoforte solos were contributed by MM. Maurice Dumesnil and M. Ravel.

STEINWAY HALL. — *Mr. Holbrooke's Modern Chamber Music Concert.*

MR. JOSEPH HOLBROOKE gave the second of his three concerts of Modern Chamber Music yesterday week. His programme included a masterwork, César Franck's Pianoforte Quintet; a clever, interesting, if at times rather dry, Sonata for violin and pianoforte (Op. 86) by Max Reger; and Mr. Holbrooke's genial pianoforte Quartet in G minor (Op. 21). The performances by the concert-giver and Messrs. Albert E. Sammons, A. Petre, H. Waldo Warner, and Warwick Evans, were very good. M. A. Wysman, a new pianist with excellent technique, contributed solos by Liszt. Miss Mary Grosser was the singer.

QUEEN'S HALL.—*Patron's Fund Concert.*

THE "PATRON'S FUND" orchestral concert on Monday evening was of considerable interest. It seemed unwise to lengthen the programme by introducing the Brahms Violin Concerto in D, but the very promising rendering of the solo part by Miss Dorothy De Vin deserves mention. In addition to good technique the young lady showed temperament. This work was conducted by Sir Charles Stanford, but other numbers by their respective composers. A Prelude, 'Thalatta,' by Mr. Julius Harrison, is a clever composition; the themes have character, the second and quieter being very expressive. The later portion of the music, however, scarcely fulfils the promise of the earlier. Mr. Felix H. White's tone-poem 'Astarte Syriaca' shows skill and ambition. A sonnet and a picture by Rossetti were the sources of inspiration. The sonnet was printed in the programme book, but, beyond the mood of the opening bars in agreement with "Mystery," the first word in the poem, the spirit of the latter was scarcely reflected in the music. We must also name Mr. Charles A. Rudall's expressive song 'Outward Bound,' and a picturesque setting of Keats's 'Belle Dame sans Merci' by Mr. George Dyson, both with orchestral accompaniment, with Mr. Evelyn Wood and Miss Dilys Jones as interpreters.

Musical Gossip.

M. DE PACHMANN gave a Chopin recital at Queen's Hall on Wednesday afternoon. His interpretations of the composer's music are unique; hence his continued popularity. His conception of the 'Études' is remarkable: they are studies for the fingers, and so they often appear even when played by good pianists; with M. de Pachmann, only the poetry of the music is felt. Next autumn will be celebrated the centenary of

Liszt's birth, but as M. de Pachmann will then be in America, he intends shortly to pay a tribute to the great pianist in the form of a Song Recital, consisting principally of transcriptions of Schubert *Lieder* by Liszt.

THE programme of the second concert of the Classical Society, which took place on Wednesday afternoon at Bechstein Hall, included two works seldom heard. One was the first of two duets for violin and viola written by Mozart for Michael Haydn. They had been ordered by the Archbishop of Salzburg, but Haydn was ill and unable to work. Though quite a *pièce d'occasion*, the music, composed as late as 1783, is delightfully fresh and attractive. The other was Beethoven's early Serenade in D, Op. 25, for flute, violin, and viola, a light, cheerful work, probably composed long before the date of its publication. Effective renderings were given by Miss Marie Motto and Mr. Frank Bridge, assisted in the second by the excellent flautist M. Louis Fleury.

PERFORMANCES NEXT WEEK.

SUN. Concert, 3.30, Royal Albert Hall.
— London Symphony Concert, 3.30, Palladium.
— Sunday Concert Society, 3.30, Queen's Hall.
— Sunday League Concert, 7, Queen's Hall.
MON.-SAT. 'Tannhäuser,' Afternoon and Evening, Palladium.
MON. London Symphony Orchestra, 8, Queen's Hall.
TUES. Mr. E. Schelling's Pianoforte Recital, 3.15, Queen's Hall.
— Miss Gwladys Edwards's Vocal Recital, 8.15, Aeolian Hall.
— Brema Season, Evening, Savoy Theatre.
WED. Brema Season, Matinée, Savoy Theatre.
— Classical Concert Society, 8.15, Bechstein Hall.
THURS. Miss Clara Blackburne's Orchestral Concert, 3, Bechstein Hall.
— Royal Choral Society, 8, Royal Albert Hall.
— Broadwood Concert, 8.30, Aeolian Hall.
— Brema Season, Evening, Savoy Theatre.
FRI. Orchestral Concert for Young People, 3, Steinway Hall.
— Mr. Plunket Greene's 'Interpretation in Song,' 8.30, Aeolian Hall.
SAT. Northumbrian Select Choir, 8, Aeolian Hall.
— Brema Season, Evening, Savoy Theatre.

DRAMA

THE WEEK.

COMEDY.—*Preserving Mr. Panmure: a Comic Play in Four Acts.* By Arthur Pinero.

It is not until the third act is reached in Sir Arthur Pinero's new farcical comedy that a playgoer of any sensibility can really enjoy himself without qualms, and forget amid his laughter certain facts that made at first for his discomfort. Let us at once state what these are, so as to get over the ungrateful business of fault-finding as quickly as possible. In the first place, the basis of the play is just a little unpleasant. Secondly, its characters, nearly all of them, lack heart and human kindness. And the author's treatment, notably as it affects his delightful young heroine, almost deserves to be described as cruel.

"What is a kiss, after all?" cries pretty Josepha Quarendon in a moment of bravado; but the kiss on which the whole story turns she mightily resented. She was affronted, outraged, dashed her hand across her lips, and was heard to question, in the style of Lady Macbeth, whether they would ever be clean again. Doubtless she took the matter a little too seriously. For the kiss came from a feeble sort of reprobate, against whom, except for her unconsciousness of evil, she could well have defended herself. A rake

turned sanctimonious, a querulous and invertebrate Pecksniff, anxious to live up to the ideals of his demure saint of a wife, St. John Panmure takes advantage of the position of Josepha as governess and dependent on his wife's bounty. The kiss began in gratitude, the girl having helped him good-naturedly to get a subject for the sermonette which Mrs. Panmure's piety demands from the reformed profligate at family prayers. It is Josepha's reception of that kiss which determines its quality and decides the attitude of the audience. The poor child feels polluted—so much so that she confides almost immediately in the worst sort of confident she could have chosen. She is so frank and gay, so innocent and high-spirited amidst a crowd of mean-souled people, that we resent the episode which shames her as though it were a personal humiliation. The sequel of her involuntary revelation of the affair is even worse. For she has promised Panmure that she will preserve his reputation, and the ladies of the country-house party, full of the fears of jealousy, bait the charming girl with the ferocity of beasts of prey. When she finally breaks down and dashes to her room in a torrent of tears, we are hardly in a mirthful mood.

It is there—in his choice of theme—that Sir Arthur makes something of a mistake. But if we grant him that and tolerate the set to which he introduces us, and forgive him the distress he causes the sweet-natured Josepha, we can revel in the rollicking humours of the third act, for by that time the girl is her cheerful, lively self again. The scene is the library, and a prim M.P. who knew Josepha's father is dictating a speech on Tariff Reform to his yawning secretary. Suddenly there is a tap on the window, and out of a snow-storm comes the heroine to demand from one or other of the men an act of chivalry. Mr. Panmure, of all men, has been deputed by the ladies of the party to conduct a mission of research and discover the villain who kissed the governess. On both of them refusing to be the scapegoat, she stops outside in the snow till, after vain attempts at completing the speech, they fetch her in and have to let her change her shoes, take off her dinner-dress to be dried, and let down her damp hair before the fire. The irruptions that ensue, the coil of complications which the playwright develops out of his tiny thread of a theme, the altercations, scrambles through doors, deceptions, and game of cross-purposes, culminating in the secretary's avowal of the offence of which Panmure is guilty, baffle any reasonable description, so much do they abound in the spirit of inconsequent whimsicality. We may feel that Sir Arthur has been a little too elaborate with his joke; we may object, if it is not crushing a butterfly on the wheel to hint as much, that he degrades his heroine somewhat in letting her be raffled for finally by M.P. and secretary; but on the whole his sense of fun triumphs over every prejudice, and 'Preserving Mr. Panmure' deserves its success. Stagecraft carries it through—a stagecraft of infinite

resourcefulness which scorns no expedients, whether obvious or subtle, and is perhaps exercised just a little too consciously and ornately.

The stage-management of the piece is worthy of Sir Arthur's reputation in that respect, and his choice of cast is one more proof of his infallible judgment. There are no square pegs in round holes at the Comedy. Miss Marie Löhr, as advised, no doubt, by the author, is a joy all through the play in the part of the heroine. High spirits, humour, innocence, generosity of temper, refinement of feeling—she reveals them all without any kind of girlish awkwardness; she is natural every moment. An admirable foil to her is the Panmure of Mr. Arthur Playfair, given a touch of plaintiveness which redeems the man's hypocrisy and even his weakness for a pretty face; the actor seems to have built up the character with an exact divination of the playwright's meaning. As the tall M.P. and the short secretary Mr. Dawson Milward and Mr. Dion Boucicault play neatly into each other's hands; and no less amusing are Miss Lilian Braithwaite as the other-worldly Mrs. Panmure, Miss Marguerite Leslie as her spiteful sister, and Miss Iris Hawkins as a girl-child of ludicrous precocity. But really there is no member of the company, small or great, who does not contribute his or her share towards a perfect ensemble.

TO CORRESPONDENTS.—J. C. H.—K. L.—M. A. C.—J. M.—F. M. T.—J. S. R.—J. A. C.—E. H.—C. H.—H. F. A.—Received.

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SATURDAY, FEBRUARY 4, 1911.

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LITERATURE

The Encyclopædia Britannica. Eleventh Edition. Vols. I.-XIV. (Cambridge University Press.)

THE expectations raised by the announcements concerning 'The Encyclopædia Britannica,' so long and carefully prepared by a special staff of workers, are of two kinds. They concern the improved form of the new issue, and the quality and extent of the contributions which it puts before us.

On the first point the fourteen volumes we have received in a neat bookcase are decisive. The use of thin paper makes a remarkable reduction in size and weight—notable particularly in these days, when the crowd of books necessary for any working library which pretends to completeness makes space a matter of vital importance. For the ordinary reader, who does not trouble to verify his references, there may be more book-room, but he will at once recognize the superiority of volumes which have limp bindings, and will remain open at any given point. These material advantages are apt to be neglected nowadays by producers of books, especially illustrated books; but constant readers know well the comfort of a light volume, whether it is a work of fiction or of learning. As we hope frequently to use the 'Encyclopædia,' it is a satisfaction to find that it is not an indispensable mammoth. It will go into the bag we carry as well as the shelf of our library.

The articles are the work of experts. That is the general expression, which we believe to be justified by the array of writers already exhibited to the world in various ways. But there are various sorts of "experts." In the world of journalism, and even of books, the flood of writing has produced a very moderate standard of literary acquirements. A man may, and constantly does, claim the title of "expert" with satisfaction to himself and profit to those who publish his writings. Yet to the other man who really knows, he is fulfilling the function of the one-eyed among the blind—which is, to dominate them. He has his reputation, and only, perhaps, in the quarters where erudition lies hid, or seldom raises its voice, is he properly estimated.

Never was such a sudden scholar made

is the half-admiring reflection of the real authority, who, in Nietzsche's phrase, can boast of "a calling, but not a bawling." This second sort of expert, for whom accuracy is at once an ideal and an ordeal, is rare, and needs finding out, or, as was said of a learned Oxford don, excavation. England cannot always supply him in spite of her Universities; Germany, the United States, and a dozen other countries may have to be called in, for true scholarship has no boundaries.

It is this difficult business of discovering the right man to which the editor of the 'Encyclopædia' has directed his special attention, and, so far as we can judge without detailed examination, with marked success. But Doctors of Letters and Philosophy as well as of Medicine are apt to disagree, and an unqualified assent to the results of a specialist in any subject is not to be expected. No master, again to quote Nietzsche, wants his brilliant disciples to agree with him; but the volumes before us at least present a view worthy of all consideration, and in some cases the results of research which has not reached the eyes of an incurious public. The sending for criticism of groups of articles representing one subject has begun, and will be a great convenience to editors.

So far we have had in mind the sort of learning which is technical, and reaches the multitude, if at all, in a ready-made summary which earns the scorn, and frequently justifies the disregard, of the scholar. Much else, of course, is looked for in an encyclopædia, and much is given to us; the editor has, for instance, thought it well to include biographies of the living, and we find a crisp account of celebrities so recently eminent as Mr. G. K. Chesterton. Miss Marie Corelli gets some forty-eight lines of appreciation, which conclude as follows:—

"When she went to live at Stratford-on-Avon, her personality, and her importance in the literary world, became further allied with the historic associations of the place; and in the public life of women writers her utterances had the *réclame* which is emphasized by journalistic publicity. Such success is not to be gauged by purely literary standards; the popularity of Miss Corelli's novels

is a phenomenon not so much of literature as of literary energy—entirely creditable to the journalistic resource of the writer, and characteristic of contemporary pleasure in readable fiction."

About the same space is devoted to the distinguished scholar Franz Delitzsch, and his son, "the author of many books of great research and learning."

The 'Encyclopædia,' we think, supplies more than we might reasonably expect in view of the numerous aids to biography extant, which in these days of hustle and self-advertisement tell us of a man's "life-work" long before it is finished. Still, it is an advantage to have a judicious survey, brought up to date, of the prominent figures of our time, for experience assures us that details of the last few years are just those which are most difficult to procure promptly.

Chance more than design must prevail in the rapid study of so vast a store of information and criticism as that before us. We give, however, some of the results of our first investigation.

We have been struck with the abundance and pertinence of the illustrations—for instance, under 'Arms,' 'Amphitheatre,' and 'Greek Art'; and we find notices not only of 'Art Sales,' but also of 'Art Societies' and 'Art Teaching.' The classical specialist might discover matter for disagreement in the article on 'Apuleius,' but he will admire the command of detail under 'Apulia,' for the article begins: "sometimes Appulia in manuscripts, but never in inscriptions." Anthropology, Animism, and folk-lore have evidently been treated with great care, which is all the more satisfactory as there were complaints of neglect in these subjects in earlier editions. We are pleased to see that W. J. Thoms gets his due credit for the invention of the word "folk-lore," and look forward to an interesting discussion arising out of the dictum that, in spite of the championship of Mr. Andrew Lang and others, theriolatry does not necessarily mean totemism. Everywhere the Bibliographies are abundant, and this is a feature of the work which, though it makes little show, is of the utmost value for the student. The bibliography of France, for instance, occupies more than two pages of small print.

There are plenty of sportsmen in the world as well as students, and they will find their interests not neglected. There is, for instance, more than half a page on 'Hammer-throwing,' with "records" duly added; while 'Horse-racing' has already supplied a friend of ours with a detail of the sport not given in other available books of reference. There are short lives, too, of two notable figures of the turf—Apperley, the "Nimrod" who was the father of sporting journalism, and Sir John Astley, the cheery "Mate" of many a reminiscence. As the latter gentleman is given, we should have expected to find a separate article awarded to the great jockey Archer; but that heading is monopolized by the dramatic critic still with us. A cruel sport which has interest for the antiquary

finds its place under 'Ducking and Cucking Stools.'

The odd words which the man who is tolerably informed does not know are, perhaps, the things for which he goes most frequently to a book of reference. Here the new guide is strong. We find the psychological 'Apperception,' the geographical use of 'Divide,' the commercial sense of 'Drawback,' and the geological of 'Greywacke.' One page gives us light not only on 'Nell Gwyn,' whom everybody knows, but also on 'Gwyniad,' the Welsh name of the white fish of Lake Bala. Another affords enlightenment as to 'Hachure,' 'Hacienda,' and 'Hackberry,' the last an American member of the Elm family. Finally, the English reader who is worried by a reference to a 'Hysteron-Proteron' will find it explained and a quotation given of a celebrated example from Virgil. In the last volume we hope to see 'Zeugma' similarly elucidated, for, in spite of the Board of Education and the spirited efforts of our fellow-journalists, we still believe in grammar, and think some of the remarks of Dr. Sayce concerning it in Vol. XII. would make a good subject for disputation.

Memorials of the Counties of England.—*Old Leicestershire*, edited by Alice Dryden; *Old Lincolnshire*, edited by E. Mansel Sympson; *Old Durham*, edited by Henry R. Leighton. (Allen & Sons.)

MISS DRYDEN, who has already dealt successfully with three other counties in this attractive series, has been exceptionally fortunate in bringing together a number of valuable articles concerning the past history of Leicestershire. Although these essays are of varied quality, there is not a single trivial one amongst them. The only paper that might have been easily improved is 'Vestiges of Paganism in Leicestershire.' It is, perhaps, of a more substantial character than some which have appeared in other volumes under the heading of Folk-lore, but is hardly worthy of inclusion, judged by the standard of its fellows.

The editor has done well in the introductory paper, entitled 'Historic Leicestershire,' in linking the various essays, and briefly bridging over the main gaps in the sketch of the county. Miss Dryden also writes well on the Greys of Groby and Bradgate, whilst another writer contributes a good account of the Beaumonts of Grace-Dieu. We note a paper on Belvoir Castle, and another on the Great Civil War, whilst Mr. Gotch—the most competent of authorities on such matters—writes pleasantly on the few ancient houses of first-rate interest which the county possesses.

An unusual amount of attention is paid to pre-Norman development. Mr. Peake writes in a convincing and original fashion on the pre-historic roads which can

be traced throughout Leicestershire; and Mr. Horwood supplies sections on the county in prehistoric, Roman, and Anglo-Saxon times. Mr. Horwood's essays on these three periods, though carefully compiled, are by no means equal in value to the admirable articles on the same subjects which appeared in the first volume of the 'Victoria History of Leicestershire,' published in 1907.

The two most valuable papers of this collection remain to be noticed, both of considerable worth to ecclesiologists and almost entirely original. Mr. W. S. Weatherley supplies a full list and description of the tombs and monuments with sculptured effigies up to the seventeenth century. The county is exceptionally rich in such sepulchral records; many (notably those of the Earls of Rutland at Bottesford) are of high historical and artistic value. There are other striking examples, of varying date, at Ashby-de-la-Zouch, Ashby-Folville, Castle Donnington, Coleorton, Dalby-on-the-Wolds, Foston, Gaddesby, St. Margaret's, Leicester, and Stapleford. This article is excellently illustrated.

The other remarkable paper, entitled 'Leicestershire Churches in the Time of Charles I.,' by Mr. A. Percival Moore, Registrar of the Archdeaconry of Leicester, supplies an unusual amount of information—mostly of a sorry and unhappy nature—with regard to the fabrics of the churches from the documents in his custody. In the Archdeaconry Registry are preserved records of inspections, commonly called *lustrationes ecclesiarum*, between the years 1619 and 1639. Only in two cases—namely, Theddingworth in 1630, and Kirby Mallory in 1637—did these visitations produce laudatory entries concerning the condition of fabrics or fittings; otherwise the entries form an almost continuous record of omissions and defects. The lay impropiators were worse in their disregard of decency in the chancels than were the churchwardens in the naves. In many a church the altar-table is described as old and indecent. At Witherley "the pulpit is very indecent, being the hollow trunk of a tree." At two churches there was no surplice, at Thurnby it was "old and much torne," whilst at Market Bosworth this vestment was *nimis angustum et strictum et valde inconforme*. In 1627 articles were exhibited against the two churchwardens of Saddington, Thomas Horton and Henry Clerke, for omitting to present at the archidiaconal visitation a variety of enormities, including the following:—

"The glasse windowes of the said church being broken soe that the starlings came in thereat and defiled the church and dinged on the minister's head and on the book as he was reading of divine service there; the west dore of the Belfrie being out of repaire soe that the winde and weather did beate and blow in thereat soe violentlie that the minister was not able to read service in his seat by reason thereof. The dogges suffered to be in Church in tyme of divine prayers and with their noise disturbing the

same, and Alice Horton y^{or} wife being a comon sleeper in the Church in service and sermon tyme."

Dr. Mansel Sympson, a well-known and most competent antiquary of Lincoln, is responsible for the volume of this series which deals with Old Lincolnshire. With the aid of several excellent coadjutors, a comely and valuable work has been produced. This great county, the second largest in England, is somewhat destitute of grand or impressive scenery, and is not remarkable for remains of monasteries, castles, or great houses. It is, however, distinguished by its parochial churches, rich in the diversity of their architectural features or antiquity, and in the interest of their fittings. The volume opens with fairly comprehensive articles on Lincolnshire in prehistoric and in Roman days, but by far the greater part of its pages is concerned with ecclesiological matters. Dr. Sympson has been fortunate in securing an account of the extremely beautiful Early English chapel of Kirkstead from the pen of Mr. Hodgson Fowler, to whom the county is indebted for many painstaking and conservative restorations of its church fabrics. Mr. Crowther-Beynon writes well on the various churches of the picturesque town of Stamford; Mr. Jebb of Boston and its church; Mr. Watkins of the church of St. Andrew, Heckington; the editor of Tattershall church and castle; and Mr. W. S. Foster on South Lincolnshire churches in general.

But of all the church articles the palm must be given to the contribution by Mr. A. Hamilton Thompson on the Saxon edifices of the county. He deals very cautiously with the exact date of many of the fabrics usually accepted as pre-Norman, holding that most of the so-called Saxon churches of Lincolnshire represent a late state of Saxon art, open to Norman influence, but preserving a distinctly national tradition. Some of these buildings he regards as undoubtedly earlier than the Conquest, whilst others are possibly later, though belonging to a type of art previous to the general spread of Norman influence, and therefore fairly entitled to the descriptive term "Saxon." Prof. Baldwin Brown roughly estimates that Lincolnshire possesses about two score churches containing much "pre-Conquest work"; it will probably be henceforth safer, with regard to about half of these, to leave the question of pre- or post-Conquest alone, and to follow Mr. Thompson in speaking of them as of Saxon style. At any rate, Mr. Thompson's detailed descriptions and arguments are well worth careful consideration. Excellent illustrations are given of St. Peter's, Barton-on-Humber, the interior of St. Mary's, Stow, and the church tower of Marston before restoration.

There are also two first-rate papers dealing with the interiors of churches. The Rev. G. E. Jeans, whose general knowledge of Lincolnshire churches is unequalled, writes well, but briefly, on the sepulchral brasses, and fully establishes the great value and interest of those

extant, which are comparatively few. The editor contributes a delightful, though somewhat slight paper on the 'Mediaeval Roodscreens and Roodlofts in Lincolnshire Churches,' a subject to which much attention has recently been paid. Good plates are supplied of the pulpits of Lincoln Minster and Tattershall, and of the roodscreens of Sleaford, Cotes-by-Stow, Winthorpe, and Middle Rasen.

With one exception, namely, a poor article on 'Folk-lore,' consisting of well-worn matter common to much of England, the varied essays in the Durham volume are of distinct merit, and for the most part well illustrated. The editor contributes an attractive and well-written account of the 'Castles and Old Halls of the County.' Here it is incidentally mentioned that a modern soldier and a modern poet, both of deserved repute, were natives of the county. Ford Hall was the birthplace of Havelock, whilst Elizabeth Barrett Browning was born at Coxhoe Hall in March, 1806.

There are various papers, all good of their kind, on the priories of Wearmouth and Jarrow; on the parish churches at large; on the monumental inscriptions; and on Finchale Priory. The last of these, by Mr. Tavenor-Perry, is abundantly illustrated by his own facile pen. The great subject of Durham Cathedral has been reserved for one of the oldest and most experienced of our antiquaries, Canon Greenwell; whilst another able article on the general history of the County Palatine is written by Dr. Gee, who has won his spurs as a careful historian.

A paper on a difficult theme, which abounds in pitfalls for the unwary and careless, is written by Mr. W. Morley Egglestone, on 'Place-Names in the Durham Dales.' This is the title given to the essay in the contents, but on the headlines of Mr. Egglestone's actual pages it is clumsily transposed into 'Name-Places in the Durham Dales.' The place-names of this county are strong both in Scandinavian and Saxon words. The writer has dealt with them for the most part in a careful and scholarly fashion. A study of these names divides Northumbria into two provinces, as it were—Deira, the district of the Danes, and Bernicia, the district of the Angles, the river Tees forming the dividing line. The Norse *beck* and the Anglo-Saxon *burn* mark the line with emphasis between these districts in the upper reaches of the valleys of the Wear and the Tees. Almost all of the English rivers have retained the names given to them by the Celts, and the Celtic roots of *avon*, *dur*, *esk*, *rhe*, and *don* are frequently repeated. The Norwegians are responsible for planting in this county, and elsewhere in the North, the word *gill*, signifying a mountain chasm or fissure in the hillside. *Cleugh* is from the Anglo-Saxon *clough*, a cleft down the side of a hill. *Sike* is a common local name, signifying a marshy hollow; it is from the Anglo-Saxon *sic*, but has its Icelandic equivalent *sikje*, and in Norse *siki*. The mingling in Durham of terms of varied

origin is remarkable. Thus in the one parish of Stanhope there are, in round numbers, ten *gills*, thirty *cleughs*, and seventy *sikes*. It is interesting also to note how successive settlers reduplicated names of equivalent meaning through lack of understanding their predecessors' title. Thus we find such curiously inter-mixed place-names as Rogerley-Gill-Burn, Willow Green-Burn-Gill, and Stock-Gill-Cleugh.

Amongst curious and unexpected bits of information in this interesting article the following may be cited:—

"One of the most striking instances of the Norwegian element in Weardale is what was, fifty or sixty years ago, the 'national' winter sport of the dale. This was *skeeing*, the national sport of Norway. Within the memory of a few of the oldest inhabitants, no snowy winter passed in Weardale without this sport being practised to its full extent."

Regarding the whole story of the wanderings of St. Cuthbert's shrine, and its eventual settlement at Durham, we remark that it is wrapped up with the question of sanctuary rights, which prevailed far more in this county than in any other part of England, with the possible exception of a small circuit round Beverley. But there is no reference to the subject in these pages, with the exception of a drawing of the often illustrated "sanctuary knocker" of Durham Minster.

From Hausaland to Egypt, through the Sudan. By H. Karl W. Kumm. (Constable & Co.)

THIS volume of 324 pages and six unpaginated plates weighs 3 lb. There is really no excuse that we can see for printing it on such heavy paper; for, with the exception of the six beautiful coloured plates of butterflies and moths, the photographs which occupy nearly a quarter of the pages are not of great merit, and scarcely deserved such a fine surface. The writing corresponds to the material: it is ponderous. Yet we are not disposed to class the book among the numerous journals of travel in the Sudan which threaten to become a burden to reviewers. The attraction is certainly not in the manner of telling nor in the matter told, for there is a desperate sameness about savages when cursorily described and photographed by hurried explorers. We may make an exception in respect of the repulsive beak-lipped women of Sara-Kabba, whose mouths, according to their tolerant spouses, were thus distorted in order to ward off the attentions of slave-drivers.

What compels admiration is the "grit" of the man. He is a missionary as well as a doctor of philosophy, a sportsman, and a naturalized Englishman, it seems, and these facts may account for much. His immediate object in 1908 was to continue his work for the Sudan United Mission by taking out and establishing

seven missionaries, visiting all the mission stations, and founding the Lucy Memorial Freed Slaves' Home at Rumasha (named in memory of his wife), near Lokoja, in Northern Nigeria. All this he successfully accomplished. But he had a further design. The chief object of the Sudan United Mission is to counteract the advancing Mohammedan propaganda in Central Africa, and with it the slave-trade. Dr. Kumm is as deeply impressed as Mr. Putnam Weale with the danger of a great Mohammedan revival in Africa, and sees its best preventive in the Christianizing of the pagan tribes. With a view to surveying the field of possible work in this direction, he determined to try to cross Central Africa on the border between the Muslim and the pagan zones, from Northern Nigeria, across the north of the German Cameroons, through the Shari-Chad territory or French Equatorial Africa, to the Anglo-Egyptian Sudan. It took him nearly a year, but in December, 1909, he reached Khartum without any serious illness or any fighting. He went through unopened country; cut his way through unknown forests and tall, stiff, knife-edged grass; bridged rivers declared to be impassable; kept his carriers together in spite of hunger, fear, and the torments of the tropics; and all this he did in the rainy season. His modesty and his lack of literary fluency will very nearly succeed in hiding this tremendous feat from the casual reader; but if one adopts the traveller's own polyglot recipe for managing the natives, "Patience, Geduld, et la patience," one will find few finer examples of cool daring and splendid endurance than in Dr. Kumm's record.

The bridging of the Kotto by means of felled trees lashed together with strong creepers (Liana) was the most critical operation of the whole journey, for the explorer, after conveying his party (which included a number of starving Mohammedan pilgrims) over to an island, was in great danger of finding further advance cut off. The river rose in the night and washed away the bridge by which he had crossed to the island; it was impossible to retreat, his people were sick, the food supply was exhausted, and they were at least seven days' journey from the nearest town of the Anglo-Egyptian Sudan; and no trees on the island were big enough to reach across to the eastern bank. "The outlook was cheerless indeed; about the most hopeless I ever had to face." To have faced it and got across is one of the imperishable deeds of the explorer. His narrative becomes exciting in this crisis, and we follow him breathlessly as he staggers on with his starving followers through the tropical rain:—

"My helmet became shapeless pulp; not a thread of clothes was dry; all the boxes were clay-coloured; the bush path had turned into a brook; the blades of the 12-foot long grass, sharpened by the drenching water, cut like knives into one's hands and arms. Slowly our poor animals toiled onwards, climbing in and out of elephant holes full of water. Every few steps my poor beasts fell, and I tumbled off alternately, first on

the right and then on the left, into the ditch. . . . What in the world did I come to Central Africa for ? . . . All the provisions had gone. All the flour was eaten, and we were yet some 200 miles from towns and posts that appeared on the map as British. . . . It was several weeks since we had seen a human being not belonging to our caravan."

Dr. Kumm had cut a new path from Fort Archambault, the Ultima Thule of European civilization in French Africa, through a country which, if traversed before by a French lieutenant, had never been mapped or reported, to Keffi Genji, and his arrival in British territory was dramatic enough to crown the terrible exploit. He was received by the muzzles of a dozen rifles pointing at him out of a zariba. He rode up, unarmed, with a boy carrying the Union Jack behind him. "Are they British? So are we."

The remarkable point about this journey, apart from its risks and sufferings, is the extraordinary skill with which Dr. Kumm managed not only his own followers (Hausas, Senegalese, Sanusi, &c.), but also the various tribes whose country he traversed. Of his native servants and carriers' devotion and endurance he writes with the highest praise, but he must be a born leader to win such fidelity in the face of such privations. His peaceful method of dealing with possibly dangerous tribes contrasts favourably with the hectoring ways of some earlier explorers, and the result was seen in his amicable reception in so notoriously fanatical a centre as the large Fulani town of Marua, or at Ndeli, the capital of the formidable Mohammedan sultan (though a tributary of France) who is known as "the Sanusi" *par excellence*, and who rules the territory which is the last happy hunting-ground of the slave-trade in Africa (if Wadai has finally fallen), and where virtually the whole population consists of slaves. Although the chief ruler of the Sanusi sect, the Sultan of Ndeli does not appear to possess the sanctity of the Sayyid Mohammed of Jarbub or his son el-Mahdi of Kufra, to whom he is not related by blood. He received Dr. Kumm kindly, advised him as to his route, and gave him a guard of his own men to reinforce the French escort which had accompanied the traveller from Fort Archambault.

Few English readers realize the marvellous advance of the French dominion in Central Africa, or the wide conquests which have been made by mere handfuls of French soldiers pitted against thousands upon thousands of natives. Dr. Kumm gives a brief résumé of this extraordinary advance, and the numbers opposed in the various encounters seem incredible. The differences between the English, French, and German administrations in Central Africa are thus summed up:—

"In this all three agree, though the British and German administrators lay, perhaps, more emphasis upon it than the French, namely, that the autocratic form of government is the most suitable for primitive races. Forced labour has been largely abolished in the British and French spheres, but is recognised and employed freely in

German Adamawa. The payments made to natives are high in the British territory, lower in German, and lowest in the French regions. In roads and river communication the Germans far excel; then come the British, and lastly the French. The French are most anxious to retain the pagans as pagans, and not let them become Mohammedans. As a consequence the pagans in the Sari-Chad Protectorate have the greatest confidence in their white administrators. This is not so in German Adamawa nor in Northern Nigeria, where the intelligent and half-civilised Moslem has secured considerable prestige, and is in many cases preferred by the Government official to the naked bush pagan. As a consequence, the French have more trouble with the Moslems, and the British and the Germans more trouble with the pagans, in their respective territories."

The account of the German administration is not pleasant reading. We are informed that the Germans do not allow natives to learn German, because they would understand what their superiors were talking about; that they employ forced or slave labour habitually; that they tax Muslim pilgrims, and thus compel them to take an exhausting route to avoid the tax; and further, that, while in Northern Nigeria it is "bad form" for a European to have a native mistress, and not usual in the French territories, "it is the rule in Adamawa," where half-castes, with too often the vices of both races and the virtues of neither, abound. If the French condescend to such liaisons, they import into them the politeness of their nation:—

"The sergeant at Dumraou is married to a native young lady, who seems to rule in the house, and for the first time I saw a white man turned out of his easy chair by a coloured girl, who appropriated it with the greatest nonchalance, and Monsieur le Sergeant seemed quite satisfied with the footstool!"

Dr. Kumm's toleration is among his admirable qualities. A missionary vowed to resist the progress of Islam, he appreciates the devotion of Muslim pilgrims, and gives them his protection and succour; and he rides into British territory escorted by Sanusi guards. He is full of sympathy and affection for the natives, and compassion for his "poor beasts," who of course suffered terribly, not only from exhaustion, but also from the attacks of the tsetse fly. But he has no sympathy whatever for the elephant as "poor, innocent, hunted game." He has been hunted himself by elephants, and knows of a herd of 300 or 400 who are the most dangerous man-hunters between Bor and Gondokoro, the constant terror of the Dinkas. One chief, he remarks, always takes the precaution of sending an exploratory old woman ahead of him on his journeys that the elephants may experiment *in corpore vili*. There is plenty of big-game shooting in the book, for which Dr. Kumm stayed two months at Fort Archambault—rather imprudently, in view of the approach of the rains. There are also numerous tables of roads, distances, villages, tribes, meteorological observations, lists of specimens brought home—notably the fine collection of Lepidoptera

—some valuable vocabularies, and a curious series of drawings of the distinctive face-cuts of different tribes. The chapter on 'The Land of Cush' was apparently written in ignorance of Dr. Budge's two massive volumes; and Lieut. Cumin's explorations on the Bahr el-Arab and Fabor were probably published too recently for notice in this book, but it is strange that Dr. Kumm does not seem to have heard of that industrious explorer. Nor is he well informed in his chapter on ethnology. We are not sure, by the way, that the author is quite safe in regarding German as a learned language in which to obscure anthropological observations. The maps are good, and the Index.

History of Ireland. By the Rev. E. A. D'Alton. 3 vols. (Gresham Publishing Company.)

WE have already noticed the earlier volumes of this ambitious work, which now appears in a handsome and complete form, bringing the subject down to the present day. It is really in six volumes (each of which is called a half-volume), and is adorned by many good photographs of modern politicians, and bad pictures of ancient worthies, drawn from imagination.

What we have now to consider is the third volume, which is new, and which covers the period after 1780. It is, of course, a highly controversial period, and for every year of it there are authorities conflicting bitterly with one another. We may repeat what we said in reviewing the second volume regarding the author's qualifications. He is diligent, though he has missed some valuable authorities, and skipped some interesting problems. He makes every effort to be fair; he sees and notes the vices of his people. From the days of incessant border-wars and cattle-lifting among the savage chieftains down to those of 1798, there have always unfortunately been Irishmen ready to play false to Ireland, with the natural results. All this the author chronicles and deplores, yet, in spite of his efforts, his book is but a partial and one-sided account, which bears on every page the evidence of being composed by an Irish Roman Catholic priest. Ireland is to him Catholic Ireland; the brilliant Protestants it has produced come in only as accidents. They are strangers to him in religion, and therefore in race, and the great things they have done for Ireland are noticed only occasionally and by the way. Thus the rise and progress of Trinity College, Dublin, a notable factor in Irish history, afford him no interest. He misdates the foundation; he never mentions the efforts of the Jesuits to counteract its dangerous power; he imagines Thomas Ingram, who wrote a book defending the Union, to be one of its professors; he speaks of the college in recent days as the hotbed of bigotry and intolerance. Its greatest sons, Berkeley,

Goldsmith, William Hamilton, are hardly mentioned. The large effect of Irish prose writers on the world is ignored, while William Carleton, Thomas Davis, and the like are lauded as the flower of Irish literature. Lecky is indeed an exception, and is to our author the greatest historian of the age; but that is because he takes the sentimental view of Irish miseries and grievances, and controverts the advocates of the Union with England.

Thus the characters of men and of classes are in this book determined altogether by their regard or disregard of Catholic interests. The foul blot on the Union was that the emancipation of the Catholics was not made part of it. In this Pitt was, of course, much to blame. But to infer that therefore duplicity was the leading feature of that great man's character is absurd. Still worse is the estimate of Castlereagh. Because he carried the Union by unscrupulous means, though he did nothing that other English politicians, such as Walpole, would not do, he is drawn as a ruffian with a black heart, loaded with every vice, without one redeeming quality but a handsome face and suave manners. It is absurd to say that a man who maintained himself in the highest position among English public men, and was even entrusted with national interests at the Congress of Vienna sixteen years later, the friend of Pitt and Wellington, was a monstrous villain of this sort. Such a judgment stamps the writer's want of perspective clearly.

He shows a like narrowness regarding classes. Thus the landowners of Ireland are depicted throughout as a set of tyrants, squeezing the very lifeblood out of their wretched tenants, without a spark of indulgence or pity. He admits, however, that there were exceptions here and there, and good men even among landlords. He has put the thing exactly the wrong way. The majority of the Irish landlords were easy-going, charitable, but not thrifty people. They were kind to their tenants, and there existed much affection between both. In the great famine time no class showed more active charity and self-denial than the landlords did. Yet because there were a few miscreants who tried to screw their rents out of the starving people—possibly they were starving themselves—these cases are quoted as specimens of the atrocities of a class. Mr. D'Alton is right in saying that as regards evictions (not as regards other tyranny) the period 1850-70 was the worst. But that, as he elsewhere states, was owing to the disappearance of the old considerate and charitable landlords, when their estates were bought by land-jobbers as a mere speculation, and all traditions were ignored. Gladstone once observed to the present writer that the omission of any clause saving the existing tenants, when land changed ownership under the Encumbered Estates Act, was the worst blot in that legislation.

The landlords have been tried and found wanting; they will presently, perhaps,

become extinct, and some will regard their fall as the just punishment of their want of thrift, their inability to trust any leader, and their failure in public spirit. But there is no need to trample on the fallen adversary, and represent the whole flock in the colours of its blackest sheep. Moreover, some of those reputed the worst were shamefully maligned. The late Mr. John Adair had in his possession, and used to show his friends, a document signed by the neighbouring Catholic priests, thanking him for having been, under God, the means of rooting out the nest of villains that occupied Derryveagh. It is not our duty here to vindicate his act, but the facts of the case were either concealed or distorted in the authorities used by our author.

We might say the same things regarding the author's estimate of the Protestant Irish Church, once established by law. Here are his words:—

"And thus, after a long and inglorious career, a mischievous and hated institution came crashing to the earth [in 1869]. Sheltering every abuse, sanctioning every oppression, the tool of tyranny and the apologist of corruption, it fell amid the execrations of millions of Irishmen whom it had so long impoverished and enslaved."

The reader would never suspect that this Church, though it wholly failed as a missionary Church, and remained the creed of the minority, counted among its numbers (especially in the nineteenth century) many pious and active Christians, many eminent writers and preachers, many rectors who were the kindest of landlords, and whose incomes were spent among the Catholic poor; moreover, many who brought up brilliant sons to become the stay and the ornament of the British Empire. Mr. D'Alton need not go far to find outbursts as violent against his own creed. France and Spain will supply him with plenty. In no case can we call estimates of this sort fair history.

Such are the difficulties in the way of an honest and sober man if he has been brought up in an atmosphere of prejudice. He may do his best to tell the whole truth, yet his prejudices overmaster him, and he misjudges his opponents. The matter would not be of much importance anywhere else, but, in a history which professes to give an account of life and thought in Ireland down to the present day, the forgetting or ignoring of what Irish Protestants have contributed is a capital defect. It has often been said with considerable reason that a really impartial history is not to be found, or if it is, it must be the dullest of books. We want colour in every story, and the hues are contributed by the likes and dislikes of the author. But if so, the reader who desires the truth must read the other side; he must read the work of Thomas Ingram explaining how the Union was carried, or the much more moderate book of Froude on the English in Ireland. If one side is inaccurate, so is the other.

Turning to smaller points, we think the author underrates the current of opinion

in favour of the Union all through the eighteenth century. He knows only the "obscure names of Madden and Dobbs." In the first place, Madden was perhaps the most prominent practical Irish patriot early in the eighteenth century; he founded the famous Dublin Society, and devoted his very public life to the development of Irish industries. But there were besides many pamphlets to which we could refer the author, and then there was Arthur Young. Again, George IV. landed not at Dunleary, but at Howth. The Plunket family are not to be called Plunketts, nor should Docwra be printed "Dowcra." The author thinks the fame of Bishop Doyle (of Carlow) "exceeded the fame of any Irish Churchman since the days of St. Malachy." What about Ussher and Bedell, and Reeves and Todd, not to mention Salmon, and other recent men? Are we to confine the term "Irish Churchmen" to Roman Catholics? There are phrases of this colour all through the book. Trinity College, for example, is called "aggressively Protestant, though it derives its income from the plunder of Catholic lands." It may be asserted that there is not one acre of its lands taken from a Catholic because he was a Catholic, and handed over to the College because it was Protestant. The larger part comes from the confiscation of O'Neill and O'Donnell in Ulster by James I., and these princes were attainted not because they were Catholics, but because they were believed to be rebels plotting against the Crown. Their creed was not made a charge against them. It may be true that, had they been Protestants, they might have avoided their condemnation; and so there is an element of plausibility in the statement. But how far is it from sober and impartial history!

We will not follow the author into his account of recent politics and politicians in Ireland. Here he is confessedly on ground so debatable that hardly any statement or estimate of character is undisputed. He calls men "honest" whom their opponents in Ireland quote as specimens of the very opposite. But he is certainly far more careful of his blame. His judgments of the living are generally kindly and generous. No leading man was less in sympathy with him (strange to say) than Cardinal Cullen, but he gives the Cardinal full credit for good intentions. So we find in every page the writing of a scholar and a gentleman. His long training has given him a bias which is beyond cure. Nevertheless we have read his book with great interest and not without sympathy.

NEW NOVELS.

The New Machiavelli. By H. G. Wells. (John Lane.)

It is impossible to judge 'The New Machiavelli' by the ordinary criteria of fiction. The author has not designed it as a novel, but intends it to be the history of one man's development among

the social, political, and ethical forces of his time. The narrator is Remington, whose father was a science teacher, and whose education was effected at a Public School of sorts and at Cambridge. It is probable that readers in an ordinary way will find the earlier chapters the most interesting. Certainly they exhibit Mr. Wells in his most incisive and comprehensive mood. There is a good deal about education in this part of the book, and we are re-introduced to many of the author's familiar opinions and theories. He can touch nothing without producing some new points of view, and starting doubts and wonders and speculations in the reader's mind.

In a way this may be said to be Mr. Wells's chief service to his generation. He ploughs up so much that it is impossible any field may remain fallow for the spectator. It is, however, where the narrative, which is virtually an introspective autobiography by Mr. Remington, reaches the political arena that the author would have us centre our interests. He introduces political and social personages as types, though in some cases it is not difficult to put one's finger on the prototypes. No one, for example, could doubt the identity of Evesham, to whom Mr. Wells pays curiously interesting homage.

It seems to us that Remington in his political career is too much an abstraction. He talks, he ruminates, but he does not act. Mr. Wells is understood to be painting here a figure outside his own political views, for Remington begins as a Radical-Socialist, and ends as a Unionist Tariff Reformer. Yet undoubtedly Remington sometimes speaks with his author's authority. We find Mr. Wells's notion of the source of aristocracy as developed in an earlier volume by him, and also the theory of "endowment of motherhood" to which he is known to subscribe.

Altogether, the political part is a strange medley of acute observation, imagined theory, and vague discontent with the crudeness and insincerity of modern parties. But the ideas thrown about in it are wonderfully stimulating. Then comes the crisis, the sexual crisis, which constitutes the tragedy of the book. This is virtually the only part of it which is entitled to the name of "story"; and the truth is that we have not been sufficiently interested in the man and the woman to care what happens to them. 'The New Machiavelli' is essentially a book of theories, of views, of pictures, of speculations.

Young Life. By Jessie Leckie Herbertson. (Heinemann.)

THIS seems to us a misleading title, for the action of the novel centres less in "young life," as represented by a girl of mysterious origin and personality, than in the mature woman who, from motives rather of benevolence than sympathy, becomes her guardian. The story contains little in the way of incident, and depends for its

interest mainly on a psychological analysis of the two female characters mentioned and four belonging to the opposite sex. Of the latter, at least two are, in varying degree, undesirables, and their evil influence threatens a moral catastrophe to the matron and a disastrous marriage to her ward; but both dangers are averted, and all ends more or less happily.

Down our Street. By J. E. Buckrose. (Mills & Boon.)

A TENDENCY to cynicism having been noticed in her more recent books, Mrs. Buckrose seems to have determined to correct it by a rather free indulgence in sentimentality. "Our street" is in a Northern seaport town, and the energetic wife of a sombre clerk in a butter importer's office has an irrepressible good-humour which never fails to dispel its gloom. Occasionally her cheeriness has almost a Dickensian flavour. Some of the minor characters in the story—rather curiously assorted folk they are to reside in the same thoroughfare—are drawn with a nice satiric touch, but the smiling, sentimental, eccentric figure of the wife mentioned above predominates, and, unfortunately, lacks the quality of life. She is a vehicle for Mrs. Buckrose's humour and observation—not a human being capable of uttering the shrewd and amusing sayings put into her mouth. The book is a collection of characters and incidents rather than a story, and not on the same level of achievement as 'The Wood End' and 'The Little Green World.'

Tillers of the Soil. By J. E. Patterson. (Heinemann.)

MR. PATTERSON is one of those few novelists who know whereof they write and can tell their tale in good sound English. His book, as the title indicates, is of the soil, and in some quarters he will be likened to Mr. Thomas Hardy, from whom he differs in many directions. Mr. Patterson handles "a slice of life," and, though comic and tragic, eschews the forms of comedy or tragedy. His book is a series of pictures, a gallery of well-drawn characters (from which we except an artificial American, who is rather more symbolic than human); its point of unity is the rustic atmosphere which he creates. This atmosphere, too, is of to-day—of the age of small-holdings, intensive agriculture, co-operative farming, and the new attack upon the old feudalisms. Mr. Hardy would never have referred to the charges extorted by a railway company for the transport of agricultural produce to London.

We have paid Mr. Patterson the compliment of a serious comparison, and whatever fault we may find is probably due to lack of maturity. If ever that desideratum is achieved, he will be a writer of more than the outstanding merit which we acclaim to-day. One bone we have to

pick with him. Why spoil the effect of a passable set of verses with an asterisk which proclaims that "the music rights of this song are the property of Miss So-and-So"? —

A Priestess of Humanity. By Mrs. Stanley Wrench. (John Long.)

A YOUNG literary aspirant who, with satisfaction to himself, can "write" of Helen of Troy that she was "the most fascinating, yet the most elusive feminine personality in all the annals of the world's history," and argue the point, does not hold out great hopes of entertainment. The mingled priggishness and chivalry, however, of Mrs. Wrench's hero in relation to two women—the errant wife of another man, and a lady novelist rejoicing in the discovery of her affinity—afford a study of more than common interest. It is only when Clive Annesley is called upon to make the supreme choice between the women aforesaid that the author's treatment seems at fault; for the moment of crisis, carefully prepared for, is faced, and the anticipated course taken, with so little show of hesitation, that we are left in doubt whether any real crisis had ever, in fact, existed. The scene of the story is laid for the most part in London, but the author also describes with effect meadows in springtime.

Children of the Cloven Hoof. By Albert Dorrington. (Mills & Boon.)

NOTHING would be easier than to point out flaws in the construction of this story of Queensland life; nothing would be more unjust if the critic were to allow his task to finish there. The interest of the book is divided between two families in the Bush, the head of one an abnormally rich stockbreeder with a son who returns from Oxford to be convicted of murder, the head of the other a daring horsethief with a daughter whose affection for the wrongly accused man leads her to disclose the identity of the real perpetrator of the crime. It is a commonplace plot, and its central weakness is that the murder is destitute of motive. A more irritating fault is that one of the most interesting figures in the story is allowed suddenly to disappear, only to be capriciously re-introduced in the closing page. It is in the telling that the attractiveness of the story lies. Mr. Dorrington, unlike most writers of Bush stories, has nothing of the melodramatic in his style; he is forcible without being sensational, and picturesque without straining after effect.

The Passionate Elopement. By Compton Mackenzie. (Martin Secker.)

THIS book is characterized mainly by a careful avoidance of the commonplace. Its studied artificiality is in keeping with its scene and period, the former being a fashionable Spa, the latter the age of Dr. Johnson. The author evidently has a

predilection for the eighteenth century, and he successfully translates the reader into an atmosphere of patches, beaux, postilions, and brocades. The manner of the book is discursive, and the somewhat thin stream of narrative that provides the title deals with an affair of the heart between one Phyllida and Francis Vernon, an elegant scamp and gamester. The sustained insincerity of the story is apt to grow fatiguing, especially as it prevents the reader from getting near the living persons. The author's affectation of eighteenth-century quaintness is clever, but never amounts to an interpretation of the spirit of the age.

OUR LIBRARY TABLE.

WE welcome the new and revised edition of Mr. Bryce's *American Commonwealth*, 2 vols. (Macmillan). Since this luminous and candid work has long since won general recognition on both sides of the Atlantic, it will be enough to indicate the nature and scope of its new matter. Mr. Bryce can rightly claim that the survey has been thoroughly renovated. Thus to the chapter on 'State Politics' he has added an interesting note on the working of the Referendum, which he might conceivably have enlarged if he could have foreseen how prominent that word would become in our own affairs.

The first of the three new chapters, 'Further Reflections on the Negro Problem,' is written in a tone of sober optimism; Mr. Bryce believes that the African race has gained rather than lost by its practical elimination from party politics. The chapter on 'The New Transmarine Dominions' is wisely chary of prophecy, and notes how the Americans have drifted into dominion, and how they are confronted by difficulties of administration. In 'Further Observations on the Universities' we get Mr. Bryce at his best—fully alive to the immense progress achieved, but reproving the underpayment of teaching staffs, the superficiality of much of the instruction, and the athletic craze.

Mr. Seth Low has rewritten his chapter on 'Municipal Government,' and, while admitting the demoralization produced by "graft," contends—and that with cogency—that the tendency is towards improvement.

MR. WERNIE LAURIE publishes in two volumes *The Servian People, their Past Glory and their Destiny*, by Prince and Princess Lazarovich-Hrebelianovich. The Servians as here treated include the Montenegrins, and to some extent the Croats, although the inhabitants of the organized state of Croatia are cut off from the rest of the Servian people by their closer adherence to Rome, and absence of unanimity in the Orthodoxy of the Eastern Church. The book is unsatisfactory, but highly interesting. It is ill-arranged, and difficult to read, and will be of little value as a book of reference. Yet, when all this is said, we may still find it perhaps the best work available upon that typical representative of the Southern Slavs—the Wendish group of tribes who, Teutonized in Prussia, are represented by their name in mainland Venice, and their tongue from Trieste to the mountains of the Greek frontier, and eastward to the Carpathians, Northern Roumania, and Western Bulgaria. So much turns on the

way in which history is written that Hungary, often treated as the kingdom which bore the brunt of Turkish attack on Europe, appears in these pages as the oppressor who prevented the complete success against the Turks of the heroic Servians by whose insurrection every attempt at united action against the Osmanli was begun.

The authors, of whom we guess that the lady is of American descent, are thorough-going supporters of Slavonic institutions, and embark on an impassioned defence of that ancient system of village tenure of land which they attack both Austro-Germans and Magyars for suppressing. It is accordingly necessary to add that the one substantial change in Russia accomplished by Parliamentary government through the present Duma is this—we agree, unfortunate—surrender to the hated Economists of Western Europe. Of Russia we find little in praise or blame; but, even more than the Turk, to our authors the Austro-Hungarian is the enemy. We are told of the Servian national songs that "in Austria-Hungary they are forbidden under heavy pain." But we are occasionally inclined to doubt the strict accuracy of our writers. Some experience of such Russian terms as "Pladu" leads us to question the words that follow the description of some mountain meadows: "These places are called 'Blatos.'" There are good people still left in Wales who proudly quote "pont" as Welsh for a bridge before the days of Rome. The transliteration of names is as strange as is usual in such cases, and leads to much confusion when any attempt is made to consult the imperfect Index. Unfortunate Europeans of the West can hardly make much of such geographical descriptions as "Tsrny Vrh." Another objection is that the spelling adopted violates custom in the case of well-known names, as, for example, "Tsrnagera" and "Serayevo." Both the Barbarossas are the subject of allusions in the text, but neither is in the Index. There are two references in the Index to the Bogomils, but ten or a dozen are scattered through the text, and some of them go to show greater knowledge of the curious subject than is common in these days. It is noted by the authors, for example, that at the beginning of the thirteenth century the heresy had spread "into France, extending into England." There are many allusions to the repeated attempts of Rome to class together "Bogomilism and Orthodoxy" in an effort for their eradication, delayed by the quarrels between the Franciscans and the Dominicans until the permanence of Orthodoxy and long life of Bogomilism were assured. One of the most dangerous attacks by the King of Hungary upon the Servians of Bosnia was based on the necessity of suppressing the Bogomil faith. But its reign over the affections of the Bosnians in the eighteenth century appears to have been as complete as at the end of the twelfth.

Several foot-notes assure us that "Knez," for Prince, is a term of Servian origin. But when two of them go on to add that "in Russia" this forms "the only real Slavonic title," we must be allowed to dispute the extension involved. In Russia the title is in practice never used except by Slavs in addressing or speaking of Mohammedans.

In their account of the bearing of modern politics upon the Servians our authors assume that the second use made of the *entente* with France displayed the intention "to form a ring about the Hohenzollern Empire," and the existence also of a scheme "to supplant a national Servian ruler by an Anglo-German prince."

University of Cambridge Grace Book Δ, containing the Records of the University for the Years 1542-89. Edited by John Venn. (Cambridge University Press.)—The Grace Books of the University are gradually making their appearance, and this, the fourth of the series, takes us from 1542 to 1589. It is hardly possible to over-estimate their value and importance. For historical, antiquarian, and genealogical information the records of the Universities are constantly being referred to; nor can the legal aspect be overlooked, the mention of a particular name being often of special interest to practising lawyers. Thus we can imagine no work more peculiarly the province of the Registry's office than the publication of such documents as those before us. That so little has been done—that the University has to thank volunteers who have come forward to undertake what must be a most arduous labour of love, as Dr. Venn has done in the present instance—would be little short of a scandal, were it not for the notorious poverty of the University. We are, however, full of hope that the new business methods employed by the Syndics of the Press may result in such profits that Cambridge antiquaries may be lucratively employed in editing the early documents in the possession of the Registry.

The special interest of Grace Book Δ lies in the fact that it deals with a state of things which continued down to days within the memory of men still living. The college system was by 1542 fully established, and the Elizabethan statutes prevailed from 1565 to 1860. The "Caput" was from 1528 and onwards the governing body of the University; and Dr. Venn has some pungent remarks on the present Council of the Senate, somewhat to the advantage of its venerable prototype. He shows that the idea that the "Caput" consisted of "a lot of old heads" is erroneous, the fact being that besides the Vice-Chancellor, who was not invariably a "Head," the body was made up of representatives of "faculties," and that the "Regent" house was always represented. In other words, among the five rulers of the University one was always a very young man, certainly not more than 25 years of age. In 1572 the average age of the five members of the "Caput" was 31. Under George V. the youngest member of the Council of the Senate was 47!

The discussion on the lists, "Ordo Senioritatis," and the two annual examiners, whose names since 1535, with a few omissions, appear in the Appendix, is extremely interesting. The "Ordines" are recorded, almost without intermission, since 1491, and only ceased when the Mathematical Tripos was "reformed" in 1882, Wranglers ceasing in 1909. How a more or less arbitrary list became a real order of merit, as well as how the subjects, originally philosophical, became entirely mathematical, is hard to trace. The process was gradual and almost unconscious, and was due to no legislative enactments. Dr. Venn also tries to solve the problem of the exemption of King's men from examination for degrees. The whole Preface is well worthy of perusal. The Indexes seem to be most satisfactory, and especially that of degrees during the period over which the Grace Book extends. The list of officials is a useful addition; but it is open to question whether the method of arrangement whereby one is able to trace a prominent man's University career, employed by Mr. Searle in Grace Book I, is not preferable. Dr. Venn's attention should be called to a strange error on p. xx, which is one of the few blots in an excellent and self-denying piece of work.

The Political Theories of Martin Luther. By Luther Hess Waring, Ph.D. (Putnam's Sons.)—A monograph on Luther's politics by an adequately trained and critical scholar is greatly needed. Unfortunately, Dr. Waring is hardly possessed of these qualifications. He seems to have read much concerning Luther, and to have glanced at a good many other books. But he writes from the hagiologist's standpoint, so far as his subject is concerned; while his acquaintance with mediæval politics may be gauged by such a dictum as the following:—

"All through the Middle Ages, and prior to the golden age of the contract theory of the origin of the state, the doctrine of the divine right of Kings prevailed."

His account of Luther's ideal is good enough:

"Luther's appeal was for a modern state; not the ideal world-empire, but a sovereign, unitary, territorial state of one people—the national state, as the most natural, the most homogeneous, the most stable, the most successful."

But Dr. Waring goes on: "The Florentine Machiavelli said centuries ago," &c. Would the casual reader gather that Machiavelli's 'Prince,' though written a year or two earlier, was not made public till fifteen years after the theses were nailed on the doors of the church at Wittenberg?

We are sorry that we can say no better things of this book; but the fact is that it is impossible for any one to write even tolerably on the beginnings of modern political philosophy who has not made a considerable study of mediæval thought, and of this we see little evidence in the volume before us. Indeed, the writer does not seem to have read Dr. Carlyle's accessible volumes. In regard to Luther's attitude to the Peasant's Revolt the author is far too apologetic; Mr. Pollard's admirable chapters in 'The Cambridge Modern History' rightly suggest a more balanced view.

Gesenius' Hebrew Grammar. Edited by the late E. Kautzsch. Revised by A. E. Cowley. (Oxford, Clarendon Press.)—The 'Hebrew Grammar' of Gesenius is a good example of the perennial value possessed by a work based on sound scientific principles, and accomplished with masterly thoroughness. The author had, if not genius, at least a capacity for taking infinite pains, the one quality which is really essential for a production of this kind. The Grammar first appeared in 1813, and its history now includes no fewer than twenty-seven subsequent editions, which gradually grew both in bulk and importance. The first twelve were published by Gesenius himself, and the twenty-second to the twenty-eighth were prepared by the late Prof. Kautzsch. An English translation of the twenty-sixth edition was published at Oxford in 1898; and as this has been exhausted since 1908, Hebrew students all over the English-speaking world will gladly welcome the new edition, which Mr. Cowley has with conscientious care made conformable to the twenty-eighth German edition. Paper, type, and general appearance will all be found excellent; and the Table of Alphabets by Dr. M. Lidzbarski is clear and most helpful. In his Preface Mr. Cowley pays a well-deserved tribute to the memory of Prof. Kautzsch.

English Country Life. By Walter Raymond. Illustrated in Colour from Water-Colour Drawings by Wilfrid Ball, R.E. (T. N. Foulis.)—Mr. Raymond writes with

intimate knowledge of the Western shires, particularly of Somerset; and we must conceive that the Sutton which is the village of his new book is somewhere within the confines of that county. The illustrations in colour by Mr. Wilfrid Ball, which are admirably pleasing, seem to indicate Wessex, as does the talk. Mr. Raymond is more or less of the school of Mr. Hudson in his methods. That is to say, he is not first and foremost a literary man, like, say, Mr. Dewar or Mr. E. K. Robinson. He is an observer, a "naturalist" to begin with; and other things are added to him. Mr. Hudson's method is akin to Borrow's; he goes wandering on, making his records with shrewd eyes and shrewd mind, with a view to the light they cast on human life.

Mr. Raymond is similarly minded. These sketches offer abundant proof of his sympathies, and his quality of observation, as well as of his sense of humour. They are the intimate sketches of a village life and are set down lovingly. It is not so easy to record the humours of a village in right proportion as it might seem. It is much more easy to exaggerate, and to take things out of relation to their setting. Mr. Raymond avoids this mistake. He knows the squalor and the sordidness of rustic life on occasion, but he does not give it the predominance which one less familiar with the country would do. The earthiness of rural life sometimes appals sensitive critics more even than its imaginary Arcadianism attracts them. Both interpretations are erroneous. The villager lives near the soil, and is of it, but he is wholly human. A book like this is of value because it makes one realize that, and therefore helps to a sound knowledge of country life.

The Motorist's Pocket Tip Book. By Geoffrey Osborn. (Mills & Boon.)—We have not before heard of a "Tip Book," but this is precisely what, we imagine, it should be. It is slender and comely, like a good sort of letter-case; handy for the pocket, well printed on good, thin paper, and illustrated by a few particularly clear diagrams. The table of contents is not quite adequate as an index, but in so small a book this is not important. From the simplicity of his language, and the correctness of his explanations, where we have been able to test these, we gather that the author has really mastered his subject.

Beginning with lucid explanations of the working of a petrol-driven internal-combustion engine, the author proceeds to practical advice as to the handling and management of a motor-car, and then to his "tips" for discovering and remedying causes of trouble. These hints do not, of course, exhaust the ways of going wrong, or the possible remedies; but they are as useful a collection as we have seen, and they do embrace virtually all the difficulties which have come within the present reviewer's experience during the past few years. A list including all the troubles of eight or ten years ago would require a far more cumbersome volume than this, while its interest would be merely academic for the driver of the luxurious modern automobile. The advance made, for instance, in the ease with which the driver starts his engine nowadays would surprise the pioneers who frequented the roads at the beginning of this century.

The Dickensian for 1910 (Chapman & Hall) is, as usual, full of varied matter bearing more or less relevantly upon its chosen topic. Mr. C. M. Neale devotes three articles to

illustrating the extent to which the literary mind of Dickens was coloured by his (hypothetical) study of Charles Lamb, and to that end gives a list of "Pickwick words" also employed by Elia. The fact, however, that such everyday expressions as "boy," "bachelor," "turkey," "sausages," and "salmon"; proper names like Jove and Julius Cæsar, and places so commonly alluded to as the House of Lords and London Bridge, are calmly kidnapped and carried off to the Pickwickian pound, indicates a process of special pleading which is not likely to lead to any conclusive result. An attempt by Mr. Willoughby Matchett to sketch a parallel between 'Hunted Down' and the Crippen case seems to us to lack significance; while two articles on the subject of Dickens and Christmas (in a single volume) give undue prominence to a theme already worn threadbare.

A delightful story, set forth in the editorial notes of the December number, tells of a certain young man who, to gain proficiency in the art of type-writing, set out to type 'David Copperfield,' altering the names of persons and places so as to give "variety and interest to his task." Being moved to send the completed manuscript to a "well-known firm" of publishers, he is said to have received a reply to the effect that the work exhibited great promise, but was "much too long for present-day tastes," with these words added: "We notice that you have been influenced very much by the works of Mr. William de Morgan, and would suggest that you try to adopt a more original style." It is of interest to learn that the novel in question during the past year made its way into Portuguese.

A Chesterton Calendar (Kegan Paul), which is "compiled from the Writings of 'G. K. C.' both in Verse and Prose, with a Section apart for the Moveable Feasts," is, as the sub-title might suggest, a comely book rather than a Calendar, supplying for every day a passage of varying length. The author is by this time well known as a public stimulant, and his gifts of imagination, exaggeration, and paradox have won him a distinct place. He is best in a sentence or two rather than a long passage, and in the regions of speculation rather than those of history and philosophy. His cleverness is amazing, and this Calendar, though we cannot recommend its use for every day, should be a good deal more thought-provoking than the tedious iterations of commonplaces which have lost all their power and savour. On December 23rd we read the characteristic dictum:—

"A Turkey is more occult and awful than all the angels and archangels";

on May 8th:—

"The world is not a lodging-house at Brighton, which we are to leave because it is miserable. It is the fortress of our family, with the flag flying on the turret, and the more miserable it is, the less we should leave it";

on July 13th:—

"Only in our romantic country do you have the romantic thing called weather, beautiful and changeable as a woman."

The author's verses are a pleasant variant on his prose. In his adventures among men of letters he discovers novelties beyond the literary critic. For instance, the contrast between Johnson and Addison supplied for Johnson's birthday (September 18th) is not one that can be accepted by real students of their lives and manners.

SIR CHARLES DILKE.

THE death of Sir Charles Dilke on Thursday morning in last week is an irreparable loss to *The Athenæum* and the sister journal with which he was so long and closely associated. Even before the trying weather of the General Election he had been in bad health, but his resolute spirit would never give way while work was possible, and up to the last days he was taking his usual vivid interest in both papers. He used laughingly to say that he retained some votes which belonged to his grandfather, and the identity of names in each case certainly was backed by a similarity of tradition. A short account of Sir Charles not long ago in the daily press said, "He lives only for politics." The ludicrous inadequacy of this remark could be proved by many who have profited by the stores of his nimble and wide-exploring mind, and by his unwearied zeal in prosecuting many an inquiry with which politics had nothing to do.

The tradition of independence, fairness, and research in letters left him by his grandfather was, indeed, one of the chief pleasures and preoccupations of his life. 'The Papers of a Critic,' including an all too brief memoir of his grandfather by Sir Charles, show what that critic did in *The Athenæum* and *Notes and Queries* for scholarship by his patient and unflinching pursuit of truth. The thoroughness and independence of the grandfather were invaluable for English literary journalism. In an age in which these virtues are, perhaps, rarer than they were, his grandson strenuously preserved them.

His mind was intensely critical, and he may, possibly, have laid too much stress on the small slips and errors which his own extraordinary endowments enabled him to avoid; but his high standard of achievement was one of the utmost value to *The Athenæum*. Commercial ideas, the number of amateur writers, the strain and hurry of social life, and the efforts made by the press in general to adapt itself to every ephemeral demand have lowered the expectations of readers, and often dulled the artistic conscience of those who supply them with what is, or ought to be, their mental nutriment. Such considerations nowhere affected the resolute striving of Sir Charles for the best. He realized with delight the subtleties of scholarship, and, as convinced of the value of time as any man, he would have thought it ill gained if it had been won by the omission in the word *Athenæum* of the diphthong which is beyond the powers of the Post Office. Like Norman MacColl and Joseph Knight, he was essentially an artist in his appreciation of literary style. The barren commonplaces which so often blossom into easy verbiage found with him no quarter, and he scrutinized keenly the average verdict of the time, which gives so many clever writers, hitting on it just before it becomes general, an air of inferior infallibility. His strangely mobile intellect kept him from the ossifying influence of age. Not the teachers of his youth alone, though they were spoken of with all reverence, but also younger intellects, still splashing about, perhaps, in a sea of conjecture and new ideas, attracted his attention and secured his serious interest when the world saw only their want of balance. The present writer once heard an eminent lawyer recently dead say that the pursuit of the law had destroyed all his interest in imaginative literature. Students of economics have shown similar deficiencies, but Sir Charles had a remarkable zest for pure literature, which was undimmed by

his close study of economics and statistics. A young man with his brilliant brains, assured position, and early aptitude for politics might easily have become a premature prig with a gift only for Blue-books, or a successful dilettante moving with graceful ease among the shallow-minded, and seldom forced to exhibit his full powers in the intellectual gymnastic which is the making of an acute mind. His Cambridge career showed that Sir Charles was made of other metal, though he enjoyed a frolic as well as anybody; and, when he returned with his honours to Sloane Street, he came to a house not less distinguished for hard work in art and literature than for family affection.

His was an intensely practical intellect, and, when once he had mastered books, he laid them aside—treated them without the reverence of the bibliophile. He told me that he carried to the very door of the Senate House at Cambridge, the place of his examination, the eviscerated contents of books containing important law cases, and, once seated, wrote in haste what he feared he might forget.

His taste in literature was not altogether orthodox, but generally sound, and he readily recognized the possibility of other opinions. Reared in traditions of personal intimacy with Keats, he regarded almost as a personal insult any hint of that poet's deficiencies. Of Dickens, Hood, and others of his grandfather's circle he had a very just view, but he was somewhat of a heretic regarding Shakespeare. He was inclined to associate Milton with the Bogomils, an instance of his curious erudition. Though not a philologist, he had an obvious interest in the intricacies of the subject, and would talk by the hour of the puzzles of Provençal. For Latin and Greek he had a fine reverence, and delighted in the achievements of Shilleto, or the twice classic parodies of Sir George Trevelyan. His handwriting, grown difficult through haste, retained for the discerning traces of an early enthusiasm for Greek. Modern Greece found in him an unwavering champion, and such protests as "The Greeks won't like this" were attached to many a printer's proof containing shrewd criticism of the difficulties and disappointments of the modern régime in that country of ancient glories.

"Not competent" was another of the comments which were frequently scribbled by the side of proofs, and this modest deference concerning the few things which he did not know was characteristic of Sir Charles.

Of all that he did know it is impossible to give an idea. He was by hereditary aptitude an antiquary as well as a Radical, and the extraordinary range of his knowledge and memory added much to these columns weekly. He began in 1862 to write on International Law, and had been a constant contributor ever since. His wonderful mastery of history led him, as a writer says in *The Daily News* of Friday in last week, to put "posers which were beyond the reach of the acknowledged expert"; and the way in which he would pursue the identity of some obscure but important figure through a multitude of possible "Quellen" was a lesson in acuteness and perseverance. This command of sources was clearly shown in his *Quarterly* article in January of last year on the escape of Napoleon from Elba. He had gone so deep into modern history, and found so much that was contrary to accepted views, that he once said the whole of it required to be rewritten.

"Il faut se borner" is, I believe, a maxim of Napoleon's making, but the

extraordinary intellect of Sir Charles never seemed to lose its precision in the multiplicity of subjects which it grasped. In matters of art and architecture, as well as common life, he was as fully informed as on history. His 'Memoir of Lady Dilke' recalls the fact that he won at the same time as she did a Queen's Prize at South Kensington; and he was an excellent, if severe, judge of various forms of art. Of the portraits of many centuries he spoke with the skill of a connoisseur, and his house at Sloane Street was full of art treasures, among which I may recall a fine picture of his ancestor Thomas Wentworth, Lord Chamberlain of the Household of Henry VIII., whom he himself strikingly resembled. In early days he had played the piano, and, though generally indifferent to modern music and drama, he had a relish for older opera, such as 'Carmen' and 'The Tales of Hoffmann,' characteristically discovering in the former traces of traditional folk-song. In Paris he visited on occasion the plays of interest, though he seldom stayed for more than one act, and never for more than two. He was thoroughly at home in the art, antiquities, and literature of France, and delighted in the company of the learned as well as men of affairs.

His equipment was, indeed, formidable. He could recall the very spots where the doctors of an earlier day drove "off the stones" of London and demanded an extra fee; he remembered the early use of the slang word "blazer" at Cambridge; he could tell you where the best green figs in England were grown, and describe the process of making attar of roses. A friend tells me that a distinguished man of science who had written a great book on the tropical life and vegetation of the East conversed with Sir Charles, and found him so full and vivid in his realization of the details of these strange regions that he credited him with having traversed the same country.

The possession of so commanding and wide an endowment is apt to obscure other faculties. One trait in Sir Charles of great importance must at least be mentioned here. He was ever ready to recognize merit, whether academic or not. He was not under the obsession of mere names which often warps the judgment of men; indeed, his verdicts sometimes reversed the opinion of the world, and they were always worth attention.

With *The Gardeners' Chronicle* as well as the two papers of Bream's Buildings he had been long connected, and he enjoyed a talk about birds or flowers as much as the narrowest of naturalists. He gave you offhand a dozen instances of the unlikely proximity of the nightingale to human haunts of noise. Of forestry he would discourse with keenness, dilating on the ancient verderers of the Forest of Dean; or he would dwell with pride on the fact that his old friend Dr. Masters was the first botanist to arrange satisfactorily the difficult group of the Conifers.

Details of the sports in which he was interested were also followed year by year, and the prospects of the Cambridge crew were always a subject of keen discussion. When the Belgian style of rowing was triumphant at Henley, his disappointment was keen and obvious. He was an admirable sculler, and one of the best fencers of his day. In his brief holidays he strove towards "fitness" with all the care of an athlete.

The union of sport and scholarship, though viewed with amazement and dislike by the learned prig, is not so rare as is supposed. The "mens sana in corpore sano" leads to distinction in more than one field. What,

however, is very rare is a life that combines with these diverse predilections a strenuous zeal for the betterment of social conditions, especially among those whose work is in itself a handicap to health or decent enjoyment. "Tout savant est un peu cadavre," and the epigram has a melancholy truth about it which depresses the scholar. With Sir Charles, learned in so many ways, it was very different. He was alive, every inch of him; he was hard at work all his life; and without his pioneer suggestions and fruitful achievements in English legislation the lot of the worker would be much harder than it is. To one who is not a politician his interests seem a happy and rare contradiction of the absurd idea that Imperial needs and aims belong to one party, and social reform to another. Of the mass of unprinted papers he has left use will, it is hoped, be made.

The interests I have hinted at above belong mainly to politics, which are outside our scope; but no notice of Sir Charles can fairly omit his beneficent work as politician and sociologist.

In his public speeches and his ordinary manner there was a certain coldness which did him injustice. He did not suffer fools gladly, though he gave freely of his stores of information; and he was always, I think, unwilling to betray his emotions. He has been credited with a lack of humour, an assumption which 'Prince Florestan of Monaco, by Himself,' should alone be sufficient to refute. This remarkable *jeu d'esprit* of only seventy-eight pages, though anonymous, at once made a reputation for its author, and was even put down to Matthew Arnold. To a second edition Sir Charles characteristically added the criticisms it had evoked. It deserves attention, for it is a pioneer book in its way, being the first of those numerous narratives in which young English heroes are called to foreign kingdoms. Sir Charles depreciated it as "chaff, not literature"; but it is at any rate excellent chaff, showing the author's joint interest in rowing and republicanism, and that tendency towards "universal negation" which is ascribed to "spectacled undergraduates," and common to many able young men at the opening period of their lives. The wit of the young Trinity man who is suddenly promoted to rule Monaco is not common, and various public figures—popular preachers and politicians alike—are hit off with remarkable penetration. Sir Charles cleverly concealed his own authorship by more than one unfavourable reference to himself. Here is a quotation which will show the easy style of the book, a style somewhat spoilt in later years by the hurry of composition:—

"Mr. Disraeli was my admiration as a public man—a Bismarck without his physique and his opportunities—but then in politics one always personally prefers one's opponents to one's friends. As a republican, I had a cordial aversion for Sir Charles Dilke, a clever writer, but an awfully dull speaker, who imagines that his forte is public speaking, and who, having been brought up in a set of strong prejudices, positively makes a merit to himself of never having got over them. This he calls 'never changing his opinions.' For Mr. Gladstone I had the ordinary undergraduate detestation. There are no liberals at Cambridge. We are all rank republicans or champions of right divine."

In another place he mentions Ashton Dilke as "a man of more real talent than his brother, although, if possible, a still more lugubrious speaker," and refers amusingly to the disappearance from their pride of place of the portraits of himself and another light of the Cambridge Union when their party was outvoted.

As a matter of fact, Sir Charles was in congenial company the most easy and

delightful of talkers, full of incident, story, and reminiscence, and brilliantly discursive, with that taste for the vernacular which heightens the effect of a cultivated speaker. He complained that his stories were spoilt, and one could well believe it when one heard him tell them. Of the well-loved brother just mentioned he told that, at the time when Parnell's letters were said to have been opened, Ashton Dilke remarked, "We did at least think that, when we had a blind Postmaster-General [Fawcett], he would not open our letters." On another occasion a member of the company remarked that Mr. Roosevelt was the greatest legislator since Noah, as he was the only one who had shared with the patriarch the credit of being responsible for a toy. Sir Charles followed this up by saying that he had had occasion to dissect goliwoggs of all prices and sizes, and, finding that they included every possible type of savage, was convinced that they were an advertisement for the Aborigines Protection Society.

An admirable French scholar, he preserved many a piece of the Gallic wit which shines so brightly on the other side of the Channel. His old friend General Galliffet gave him, he told me, the following charming summary of the merits of another soldier of France: "He is not a general, not an officer, not even a soldier, but he is an angel with sound views about Cavalry!"

His gaiety was treasured by many. When a great French statesman lay dying, he asked a friend: "Et Dilke? Est-ce qu'il rit toujours?"

On the subject of dogs and cats in life and literature Sir Charles was particularly happy, recalling that picture in which a great ecclesiastic goes to heaven, cloaking under his ample robes not only his cook, but also his cat. He had, too, a special word for that St. Francis who took all the animal world under his care.

Sir Charles's hospitality was a model of rightness and elegance, and many a friend must recall the pleasures of Sloane Street and his other houses. He even succeeded in preserving, after it had perished elsewhere, the tradition of the brilliant breakfast.

Home life was, indeed, one of his chief delights, and some hints of the fullness and depth of that life may be gathered from the brief memoir of Lady Dilke attached to 'The Book of the Spiritual Life,' a record rendered only the more poignant by its restraint. Such memories are not for the idle curiosity of the world, but the "Benedictine" application to labour, which Sir Charles attributes in the 'Memoir' to Lady Dilke, will be equally noted by all friends as his own practice. Deprived of that rebound of gaiety, that "dancing side" which was so precious a part of his wife's temperament, he did not abate his energies. He was still the public servant, the omnivorous student. "As long as I am any use to others, I must work."

He spent his last weeks in the South of France, the place he loved best of all; and he died in the house where he was born, vigorous in mind and eager to the last, working in bed through a pile of Blue-books and papers which had accumulated in his absence. In the prologue to 'The Book of the Spiritual Life' he printed two sentences taken from his wife's manuscript notes, which bear the significant addition, "Ad Sapientes qui sentiunt mecum":—

"For all that you may know, none will like you the better; but in knowing you must find your own joy—Labour!"

"Thy travel here has been with difficulty; but that will make thy Rest the sweeter."

V. R.

THE SADDUCEAN CHRISTIANS OF DAMASCUS.

20, Porchester Square, W.

You recently published (November 26th) a review by the Rev. G. Margoliouth of the first volume of Schechter's 'Documents of Jewish Sectaries.' Your reviewer seeks to identify the text as early Christian. Such identification is ingeniously worked out, but there are many difficulties, such as the "Messiah's" descent from Aaron and not David; and it will, I think, prove ultimately untenable.

May I very briefly outline another explanation which seems less forced, and which, indeed, conforms more to the views of Prof. Schechter himself? I cannot ask you to allow me space for a detailed argument, but hope to deal with the subject fully in another place.

The document seems to me an appeal against merger, by a leading Sadducee Jew to his sect. He points to their historical origin at Damascus, whither they had fled after the golden age when two Sadducee "Messiahs" reigned over Palestine.

"390 years" after the "end of the wrath" may well be 128 B.C. (518–390). John Hyrcanus, the first Maccabæan king, reigned from 135 to 105. Both Josephus and Abulfath tell how he broke away from the Pharisees and joined the Sadducees, who then became the ruling party for over 20 years. The Talmud (Kidd. 66a), in a passage which seems to be an extract from a Pharisee chronicle of Maccabæan times, also tells the story, though, by a manifest confusion, it refers it to his son.

This son, Alexander Jannæus, on his coins called Jonathian, reigned from 104 to 78, and was a Sadducee throughout. He fought with the Pharisees and massacred many, but on his deathbed, advised his wife and successor, Alexandra Salome, to become reconciled with them. This she did, bringing about the "return of the exiled" Pharisees, and allowing her husband's friends, the Sadducees, to retire to places away from Jerusalem. And Josephus, immediately after recounting this, tells of her son's unsuccessful attack upon Damascus, suggesting, as a cause for his failure, the absence of the Sadducees from his army.

The day when the Pharisee Sanhedrin abolished the Sadducee code was celebrated as a festival (Meg. Taan. iv.). Its President is said to have been Simeon ben Shetaḥ, called the Queen's brother—perhaps the "scoffer" of our text.

Hyrcanus and Jannæus were each an "Anointed Priest"—"Cohen Messiah" in the words of Lev. iv. 3. The "Head of the Kings of Javan" I take to be Pompey, who very shortly after Alexandra's abandonment of the Sadducees "executed vengeance" and captured Jerusalem.

The book "Hagu" perhaps means Scripture, "hagu" being the apocopated past participle, meaning "to be meditated in" or studied; cf. Josua i. 8: "This book of the law shall not depart out of thy mouth; but thou shalt meditate therein day and night."

In its present form the text may be six or seven centuries later than the epoch of the Sadducee "Messiahs" John and Jannæus. It may have formed part of the law book of a sect eventually absorbed by the Karaites. If this is so, both volumes of Schechter's "Sectaries" have, as he perhaps suspected, a connexion closer than that of juxtaposition. E. N. ADLER.

THE ENGLISH ASSOCIATION.

THE annual general meeting of the English Association, held on January 27th and 28th, was an unqualified success. At the business meeting with which the proceedings opened, the Report and Financial Statement for 1910 were adopted, both testifying to the growth and prosperity of the Association. Some slight changes were made in the rules of the constitution. Mr. A. C. Bradley was unanimously elected President; Lord Morley (as Past President) and Mr. Sidney Lee (in place of the late Dr. Furnivall) were chosen as new Vice-Presidents; and Mr. C. T. Hagberg Wright as Hon. Treasurer in succession to Mr. E. S. Valentine, who retires. Mr. A. H. D. Acland continues the Chairmanship of Committee for another year; and Mr. Percy Simpson was re-elected Hon. General Secretary. Mr. G. E. S. Coxhead resigned the office of Hon. Secretary for business connected with branches in England and Wales early last year, and it was moved and carried that the office be abolished. A vote of thanks to Mr. Valentine and Mr. Coxhead, two of the chief originators of the Association, was unanimously carried. Several new members representing scholarship and teaching were elected to the General Committee.

The great event of the meeting was Lord Morley's Presidential Address, delivered to an appreciative audience of over 800 persons (among whom were some of the most distinguished writers and teachers of the day) in the Lecture Theatre of the Civil Service Commission, Burlington Gardens. Lord Morley spoke for more than an hour, and in fascinating manner treated a number of points concerning English literature and language at the present time. The address was packed full of observations that, as our French neighbours say, give furiously to think. Lord Morley's main purpose was to discover how literature or language would "fare amid the swelling tides of democracy." He spoke of the effect of science on prose and on poetry, and of the peril of the documentary age in regard to the writing of history. For the spirit of the time was the spirit of science and fact and ordered knowledge. He showed how such men of science as Darwin, Hooker (happily still with us), Huxley, and Buffon were writers of excellent form, and that Tennyson's interest in the problems of evolution did not prevent him from being an exquisite melodist. He then discussed the qualities of style, highly commending two, those of sanity and *justesse*—qualities that have the advantage of being within reach, while the grandeur of Carlyle, Macaulay, and Ruskin is not. It was pleasant to some of his auditors to hear Lord Morley's warning not to undervalue criticism, or to fall into the blunder of regarding it as a mere parasite of creative work.

The address concluded on a note of hope for literature in the future. Although there is to-day no monarch in any tongue upon the literary throne, no sovereign world-name in poetry or prose, there is no cause for despair.

"Genius is genius. The lamp that to-day some may think burns low will be replenished. New orbs will bring light. Literature may be trusted to take care of itself, for it is the transcript of the drama of life, with all its actors, moods, and strange flashing fortunes. The curiosity that it meets is perpetual and insatiable, and the impulses that inspire it can never be extinguished."

The vote of thanks for the eloquent address was moved by Mr. Sidney Lee, who referred to another great instance of the combination of a Secretary of State and a

man of letters in Addison, and seconded by Prof. Mackail.

A dinner followed at the Criterion Restaurant, at which 200 ladies and gentlemen were present. Lord Morley had intended to preside, but was prevented by a command to dine at Windsor. At his request Mr. Sidney Lee took the chair. The toast of the Association was proposed by Mr. John Bailey, who said that the Association had a real claim to respect and approval, and was treated with increasing regard by schoolmasters throughout the country, and recognized by the Board of Education, who had asked its assistance in the preparation of a circular on the teaching of English in Secondary Schools. He thought that in whatever spirit the teaching of English literature was to be guided in the future, it was certain that there would be increasing study of it on right lines. Prof. C. H. Firth in responding spoke of the success of the Association in enlisting in its cause a large number of the most eminent living representatives of English letters, a circumstance that proved, he humorously added, that English literature was not regarded merely as a subject for examination purposes.

Prof. Ellershaw, President of the Durham Branch, proposed the "Guests," and Mr. Richard Whiteing in reply said that authors were enormously interested in the work of the Association, for was it not true that the Association was making readers for authors? Mr. John Albert Bright also responded, warmly praising the objects and methods of the Association. The health of the Chairman was then proposed by Mr. A. H. D. Acland, who spoke in appreciative terms of Mr. Lee's work as a man of letters, and in particular praised his latest book, 'The French Renaissance in England.'

On Saturday morning a discussion on 'Phonetic Spelling' was held at University College, Dr. T. Gregory Foster presiding. It arose from the very interesting paper on 'The Present State of English Pronunciation,' contributed by Mr. Robert Bridges to the volume of 'Essays and Studies' by members of the English Association, edited by Mr. A. C. Bradley, in which Mr. Robert Bridges criticized Mr. Daniel Jones's system of phonetics. Among the speakers were Prof. Skeat, Mr. William Archer, Mr. Bridges, Mr. Bernard Shaw, Mr. Daniel Jones, Miss A. D. Butcher, and Mr. W. W. Sawtell. Prof. Skeat declared that the history of every word was really the history of its pronunciation. The spoken word was the real word. Mr. Bridges took a hopeful view of the situation in stating that he thought the present generation would see phonetic spelling in use in the elementary schools. Mr. Bernard Shaw said that it was really time something was done in the matter of spelling reform. He suggested as a first step that the play of 'Hamlet' as pronounced by Mr. Forbes-Robertson, the best living speaker of English, should be issued in Mr. Bridges's script. There was evidently much difference of opinion among the speakers as to the methods in which a reform of English spelling could be carried out, but such a discussion has its uses in bringing to light the various systems proposed.

SALES.

THE following were the chief prices at the sale of the Dent Library at Messrs. Hodgson's rooms last week: Thomas Gray's annotated copy of Stow's Survey of London, 2 vols., 1720, 95*l.* An autograph presentation copy of Izaak Walton's Lives, morocco, 1670, 31*l.* Nichols's History of Leicestershire, 4 vols. in 9, boards, uncut, 1795-

1815, 88*l.* The Houghton Gallery, 2 vols., folio, 1788, 50*l.* Silvestre. Paléographie Universelle, original French edition, 4 vols., folio, 1850, 27*l.* Dugdale's Monasticon Anglicanum, 8 vols., morocco, 1846, 16*l.* Maund's Botanic Garden, 18 vols., green morocco, 1825, &c., 15*l.* 10*s.* The Gentleman's Magazine, 224 vols., half-calf, 1731-1866, 17*l.* A collection of early maps in 4 vols. russia, 27*l.* The Fourth Folio of Shakespeare, 1685, 42*l.* Lactantius, illuminated border, Rome, 1468, 61*l.* Hieronymus, Epistolæ, Mainz, 1470, 41*l.* Cassiodorus, Augsburg, 1472, 19*l.* 10*s.* The Nuremberg Chronicle, 1493, 31*l.* Horæ on vellum, illuminated, Paris (1510), 33*l.* Horæ on vellum, illuminated (1520), 23*l.* 10*s.* Sarum Missal, Paris, 1555, 17*l.* 10*s.* Queen Elizabeth's Prayer Book, 1578, 19*l.* A collection of 58 Prayer Books from Edward VI. to Queen Victoria sold for 196*l.* 7*s.* 6*d.*; and a collection of 60 Bibles, mostly in contemporary binding, for 125*l.* 10*s.* The sale also included a number of rare Americana: A True Declaration of the Colonie in Virginia, 1610, 200*l.*; Hamor's A True Discourse of the Estate of Virginia, 1615, 121*l.*; The Discoveries of John Lederer, with the map, 1672, 136*l.*; A Declaration of the Colonie and Affaires in Virginia, 1620, 32*l.*; Johnson's Nova Britannia, 1609, 45*l.*; Hakluyt's Virginia Richly Valued, 1609, 35*l.*; a copy of 'The Crisis,' 1775-6, 19*l.* 10*s.*; and a set of Purchas, 5 vols., morocco, 1624-6, 64*l.* An interesting autograph presentation copy of Tennyson's Works, 1884, realized 27*l.* The two days' sale produced a total of 2,422*l.*

On Tuesday last Messrs. Sotheby sold the library of Mr. L. A. Barrett, removed from Milton House, Stevenston, Berks. Among the few lots of importance were: Natalis, Adnotationes et Meditationes in Evangelia, 1595, in a fine binding ascribed to Clovis Eve, 15*l.* 5*s.* The New Testament, 1738, in a remarkable contemporary binding, 29*l.* A scrapbook containing about 600 prints, 18*l.*; another with about 500, 44*l.* 10*s.*; another with about 650, 25*l.* 10*s.* The total of the sale was 623*l.* 8*s.* 6*d.*

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Apologies of Justin Martyr, 7/6 net.
 Edited by A. W. F. Blunt for the Cambridge Patristic Texts.
 Church Quarterly Review, January, 3/
 Harper (Frederick), A Broken Altar, and other Sermonettes preached in Hinton Church, 3/ net.
 Herkless (Prof. J.) and Hannay (Robert Kerr), The Archbishops of St. Andrews, 7/6 net.
 Hutton (Edward Ardron), An Atlas of Textual Criticism, 5/ net.
 An attempt to show the mutual relationship of the authorities for the text of the New Testament up to about 1,000 A.D.
 International Swedenborg Congress, Transactions, 3/ net.
 Held in London in connexion with the celebration of the Swedenborg Society's Centenary, July 4 to 8, 1910.
 Novum Testamentum Græce, 8/6 net.
 Edited with notes by Alexander Souter.
 An excellent edition, on writing paper with large margins, of the volume noticed in *The Athenæum* of Jan. 21, p. 68.
 Pfander (late Rev. C. G.), The Mizânul Haqq ('Balance of Truth'), 10/6 net.
 Revised and enlarged by the Rev. W. St. Clair Tisdall.
 Ryder (Rev. A. R.), The Priesthood of the Laity Historically and Critically Considered, 6/
 Schrenpf (Prof. Christof), What We Want, a Confession, no Programme, 6*d.* net.
 An address reprinted from the General Report of the Fifth International Congress for Free Christianity and Religious Progress Berlin, 1910.

Law.

- Aggs (W. H.), The Licensing (Consolidation) Act, 1910, and the Licensing Rules, 3/6 net.
 Conder (J. B. Regnier), Notes on the Law of Private Street Works under the Public Health Acts, 3/6 net.
 Curlew (H. R.) and Edwards (D. S.), The Law of Prohibition at Common Law and under the Justices Acts, 35/ net.
 International Law Association, Report of the 26th Conference at the Guildhall, London, August 2 to 5, 1910, 15/6 net.

Potts (T. Radford), *A Summary of the Leading Principles of the English Law of Contract*, with Historical Introduction, 10/6 net.
 Renton (A. W.), and Phillimore (G. G.), *The Comparative Law of Marriage and Divorce*, 30/

Fine Art and Archaeology.

Baring-Gould (S.), *Cliff Castles and Cave Dwellings of Europe*, 12/6 net.

With 51 illustrations and diagrams.

British Numismatic Journal and Proceedings of the British Numismatic Society, 1909, Vol. VI.

Catalogue of the Collection of Antique Gems formed by James, Ninth Earl of Southesk, K. T., edited by his Daughter Lady Helena Carnegie: Vol. II. Sassanian, Oriental, Mesopotamian, Babylonian, Assyrian, Persian, Hittite, Cyprian, Cilician, Mediæval, Modern, 30/ net.

Foley (Edwin), *Decorative Furniture*, Section IX., 2/6 net.

For notice of Vol. I. see *Athen.*, Dec. 17, 1910, p. 771.

Goodyear (William H.), *Recently published Measurements of the Pisa Cathedral*.

Reprinted from *The American Journal of Archaeology*.

Grant (Capt. M. H.), *The Makers of Black Basaltes*, 42/ net.

With illustrations of nearly 300 pieces.

Masse (H. J. L. J.), *Chats on Old Pewter*, 5/ net.

With 91 illustrations.

Masterpieces in Colour: Corot, by Sidney Allnutt, and Delacroix, by Paul G. Konody, 1/6 net each.

Each illustrated with 8 reproductions in colour.

Year's Art, 1911, 5/ net.

A concise epitome of matters relating to painting, sculpture, engraving, and architecture, and Schools of Design, which occurred during 1910, together with information respecting 1911, compiled by A. C. R. Carter.

Poetry and Drama.

Book of Cambridge Verse, 6/ net.

Edited by E. E. Kellett.

Guedalla (P.), *Ignes Fatui: a Book of Parodies*, 1/ net.

Open Spaces, by Irvén, 3/6 net.

A collection of poems.

Poe (J. W.), *Passing Poems*, 1/

Stafford (Wendell Phillips), *Vermont*.

A poem read at the 110th Commencement of Middlebury College, Vermont.

Music.

Fuller-Maitland (J. A.), *Brahms*, 7/6 net.

Deals briefly with the events of Brahms's life, but treats with more detail his relations with other musicians, and the acceptance of his music by the public in England and in Germany. With 12 illustrations.

Bibliography.

Library, January, 3/ net.

Philosophy.

Sisson (Edward O.), *The Essentials of Character, a Practical Study of the Aim of Moral Education*, 4/6 net.

History and Biography.

Admissions to Trinity College, Cambridge: Vol. IV. 1801-1850.

Edited by W. W. Rouse Ball and J. A. Venn, 21/ net.

Lee (Albert), *The History of the Tenth Foot (the Lincolnshire Regiment)*, 2 vols., 25/ net.

With illustrations.

Lloyd (John Edward), *History of Wales, from the Earliest Times to the Edwardian Conquest*, 2 vols., 21/ net.

Madras Government Dutch Records: No. 11, *Memoir of Commandeur Caspar de Jong delivered to his Successor Godefridus Weijerman*, dated 7th March, 1761, copied by the Rev. P. Groot; No. 12, *Memoir of Commandeur Godefridus Weijerman, delivered to his Successor Cornelis Breepot on the 22nd February 1765*, copied by the Rev. P. Groot, 1/3 each.

Ralph (Edith), *Empire Builders in Australia: Early Days in New South Wales, Victoria, and South Australia*, 5/ net.

Russo-Japanese War: *The Raid to Yin-Kou and the Battle of San-de Pu*, 8/6 net.

Prepared in the Historical Section of the German General Staff. Authorized Translation by Karl von Donat.

Taylor (G. R. Stirling), *Mary Wollstonecraft, a Study in Economics and Romance*, 7/6 net.

Illustrated with 3 portraits in photogravure.

Wilkinson (Spenser), *Hannibal's March through the Alps*, 7/6 net.

With 2 figures and 4 maps.

Geography and Travel.

Abraham (George D.), *Swiss Mountain Climbs*, 7/6 net.

With 24 illustrations and 22 outline drawings of the principal peaks and their routes.

Boyd (Mary Stuart), *The Fortunate Isles: Life and Travel in Majorca, Minorca, and Iviza*, 12/6 net.

Describes the personal experiences of a family of three during a six months' sojourn in the Balearic Isles, and contains 8 illustrations in colour and 52 pen drawings by A. S. Boyd. Fraser (Sir Andrew H. L.), *Among Indian Rajahs and Ryots: a Civil Servant's Recollections and Impressions of Thirty-Seven Years of Work and Sport in the Central Provinces and Bengal*, 18/ net.

With 33 illustrations and a map.

Gomes (Edwin H.), *Seventeen Years among the Sea Dyaks of Borneo: a record of Intimate Association with the Natives of the Bornean Jungles*, 16/ net.

With an introduction by the Rev. John Perham, 40 illustrations, and a map.

Shrubsole (O. A.), *Where to Live Round London (Northern Side)*, with a Chapter upon the Geology and Subsoils, 1/ net.

New edition, No. 2 of the Homeland Reference Books.

Sladen (Douglas), *Oriental Cairo, the City of the 'Arabian Nights'*, 21/ net.

With 63 pictures from photographs by the author, and a map of Cairo.

Whiting (Lilian), *Italy, the Magic Land*, 7/6 net.

With 32 illustrations from photographs.

Education.

Henderson (Ernest Norton), *A Text-Book in the Principles of Education*, 7/6 net.

Liverpool University Calendar, 1911.

Public Schools Year-Book, 1911, 3/6 net.

The official book of reference of the Headmasters' Conference, edited by H. F. W. Deane and W. A. Evans.

Philology.

Emerson (Oliver Farrar), *A New Chaucer Item*.

Reprinted from *Modern Language Notes*.

Emerson (Oliver Farrar), *The Suitors in Chaucer's Parlement of Foules*.

Reprinted from *Modern Philology*.

Gadde (Fredrik), *On the History and Use of the Suffixes -ery (-ry), age and -ment in English*, 2/6 net.

Greek Papyri in the British Museum, Catalogue with Texts: Vol. IV. *The Aphrodito Papyri*, edited by H. I. Bell, with an Appendix of Coptic Papyri, edited by W. E. Crum, 80/

School-Books.

English Literature for Schools: Selections from De Quincey, edited with introduction and notes by E. B. Collins; and Dryden, Virgil's *Æneid*, Books I., II., and VI., edited by A. Hamilton Thompson, 1/ each.

Gangopádhya (Sáradákánta), *Conic Sections Made Easy*, 8 annas.

Intended to meet the requirements of candidates for the Intermediate Examination of the Calcutta University.

Gangopádhya (Sáradákánta), *The Student's Matriculation Geometry*, Books I.-IV., Re. 1/4 Second edition, revised.

Ovid's *Metamorphoses*, Selections, 1/6

Edited by H. A. Jackson.

Science.

Arber (E. A. Newell), *The Natural History of Coal*, 1/ net.

With 21 illustrations. One of the Cambridge Manuals of Science and Literature.

Battle (William H.) and Corner (Edred M.), *The Surgery of the Diseases of the Appendix Vermiformis and their Complications*, 10/6 net.

Second and enlarged edition, with many illustrations.

Berkeley (Comyns) and Bonney (Victor), *A Text-Book of Gynaecological Surgery*, 25/ net.

Brew (William), *Three-Phase Transmission, a Practical Treatise*, 7/6 net.

British Bird Book, Section III., 10/6 net.

Edited by F. B. Kirkman. With numerous illustrations. For notice of Section II. see *Athen.*, Nov. 26, 1910, p. 671.

Cubitt (James), *A Short Specification of Materials, Labour, and Goods for Works connected with Building*, 5/ net.

Deerr (Noël), *Cane Sugar*, 20/ net.

A textbook on the agriculture of the sugar-cane, the manufacture of cane sugar, and the analysis of sugar-house products, together with a chapter on the fermentation of molasses. Illustrated.

Don (John) and Chisholm (John), *Modern Methods of Water Purification*, 15/ net.

With 96 illustrations.

Ennis (William D.), *Applied Thermodynamics for Engineers*, 24/ net.

With 316 illustrations.

Hays (W. M.), *Farm Development*, 7/6 net.

Hubbard (T. O'B.), Ledeboer (J. H.), and Turner (C. C.), *The Aeroplane, an Elementary Text-Book of the Principles of Dynamic Flight*, 2/6 net.

With 4 plates and 35 diagrams.

Marshall (W. J.) and Sankey (Capt. H. Riall), *Gas Engines*, 6/ net.

With 127 illustrations. In the Westminster Series.

Mast (S. O.), *Light and the Behaviour of Organism*, 10/6 net.

One and All Gardening, 1911, 2d.

Edited by Edward Owen Greening.

Richardson (Charles), *The New Book of the Horse*, 25/ net.

With 29 coloured plates and numerous photographic illustrations of celebrated horses and a veterinary section.

Stevenson (Thomas), *The Modern Culture of Sweet Peas*, 3/ net.

With 12 illustrations.

Treasury of Human Inheritance: Parts V. and VI. Section 14a: *Hæmophilia*, by William Bulloch and Paul Fildes, 15/ net.

Eugenics Laboratory Memoirs, XII.

United States National Museum Proceedings: 1788, *North American Parasitic Copepods* belonging to the Family Ergasilidæ, by Charles Branch Wilson; 1791, *Sperm Transfer in Certain Decapods*, by E. A. Andrews; 1793, *Thalassocrinus, a New Genus of Stalked Crinoids from the East Indies* (Scientific Results of the Philippine Cruise of the Fisheries Steamer Albatross, 1907-10), by Austin Hobart Clark; 1794, *On Some Hymenopterous Insects from the Island of Formosa*, by S. A. Rohwer; and 1795, *On the Inorganic Constituents of Skeletons of Two Recent Crinoids*, by Austin Hobart Clark.

Walmsley (R. Mullineux), *Electricity in the Service of Man: Vol. I. The History and Principles of Electrical Science*, 7/6 net.

A popular and practical treatise on the applications of electricity to modern life, with over 1,600 illustrations.

Wild Flowers of Barmouth and Neighbourhood, 6d.

Fourth edition, with list by the late Rev. T. Salwey.

Wood (T. B.), *A Course of Practical Work in Agricultural Chemistry for Senior Students*, 2/6 net.

Fiction.

Alexander (Evelyn), *The Essence of Life*, 6/

The story of a handsome girl who finds happiness after difficulties and surprises.

Bowen (Marjorie), *Defender of the Faith*, 6/

A romance concerning the later Stuarts and William of Orange.

Coke (Desmond), *Wilson's*, 6/

A school story, part of which, in a largely different shape and under another title, has lately appeared in *The Captain*.

Dodge (Walter Phelps), *The Crescent Moon*, 1/6

A romance written in letters.

Grayson (David), *Adventures in Friendship*, 6/

By an American writer, with effective illustrations.

Half a Truth, by Rita, 6/

Tells of disappointments experienced after attainment of the desire to be in high society.

Ironside (John), *The Red Symbol*, 2/ net.

A story of mystery.

Lluellyn (Richard), *The Imperfect Branch*, 6/

The scene is for the most part laid in Devon.

Methven (Paul), *Billy*, 6/

"Billy" is a girl who drifts into an apparent impasse in matrimony.

North (Laurence), *Impatient Griselda, a Comedy in Resolved Discords*, 7/6 net.

A study of an unusual and charming woman.

Pain (Barry), *Here and Hereafter*, 6/

Short stories, many of them dealing with the supernatural.

Phillipotts (Eden), *Demeter's Daughter*, 6/

The scene is again laid on Dartmoor, and the author's chief character is a fine wife and mother.

Scott's Kenilworth, 2/

Contains 47 illustrations. In the Oxford Library of Standard Authors.

Sélincourt (Hugh de), *A Fair House*, 6/

A study of family love.

Sidgwick (Mrs. Alfred), *Odd Come Shorts*, 6/

Short tales, most of which have appeared in magazines and papers.

Syrett (Jerrard), *A Household Saint*, 6/

Reveals some modern types, especially an unconventional pretty woman.

Vaughan (Thomas Hunter), *The Gates of the Past*, 6/

A first novel touching on the theme of reincarnation.

Walpole (Hugh), Mr. Perrin and Mr. Traill: a Tragi-comedy, 6/

General Literature.

Beau (The) on the Science of Pleasure, No. 2, 2/6 net.

With many illustrations.

Brief Sketch of the Morris Movement and of the Firm founded by William Morris to carry out his Designs and the Industries revived or started by him.

Written to commemorate the firm's fiftieth anniversary in June, 1911.

With 9 illustrations.

Debrett's House of Commons and the Judicial Bench, 1911, 7/6 net.

Drage (Geoffrey), *The Imperial Organization of Trade*, 10/6 net.

Deals with trade and industrial questions from the point of view of Imperial politics, with special reference to the forthcoming Imperial Conference.

Fairclough (M. A.), *The Ideal Cookery Book*, 25/ net.

Illustrated.

Francis (Francis), *An Imperial-Democratic Policy*, 1/6 net.

Fyfe (H. Hamilton), *The New Spirit in Egypt*, 5/ net.

Lloyd (Henry Demarest), *Mazzini and other Essays*, 6/ net.

Miles (Mrs. Eustace), *The Cry of the Animals and Birds to their Human Friends in their own Words*, 3/6

With many illustrations by Margaret Davaston, introduction by Ernest Bell, and foreword by J. Strange Winter.

Potter (Beatrice), *The Co-operative Movement in Great Britain*.

New impression.

'Truth' Cautionary List for 1911, 1/

Pamphlets.

Agricultural and Horticultural Association, Ltd., *Forty-Third Annual Report of the Association's Operations*.

Halford (S. H.), *A Criticism of the Woman Movement from the Psychological Standpoint*, Frankly and Fearlessly Expressed, 1d.

FOREIGN.

Theology.

Tolstoi (L.), *Œuvres complètes: Vol. XXI. Les Quatre Évangiles, Part I.*, 2fr. 50.

Translated by J. W. Bienstock.

Poetry.

Verhaeren (E.), *Toute la Flandre: Les Plaines*, 5fr.

Music.

Gastoué (A.), *L'Art Grégorien*, 3fr. 50.

One of the *Maîtres de la Musique*.

Laurencie (L. de la), *Lully*, 3fr. 50.

Also in *Les Maîtres de la Musique*.

Political Economy.

Caffero (C.), *Un Abrégé du Capital de Karl Marx*, 1fr. 50.

History and Biography.

Aulard (A.), *Napoléon I. et le Monopole universitaire*, 4fr.

Cabanès (Dr.), *Les Morts mystérieuses de l'Histoire: Series II. De Louis XIII. à Napoléon III.*, 3fr. 50.

Cœurderoy (E.), *Jours d'exil, Part I.*, 3fr. 50.

The author was a revolutionary in 1848, and his works, published in London in 1854, were proscribed in France.

Jeanroy (A.), *Giosuè Carducci, l'Homme et le Poète*, 5fr.

General Literature.

Apollinaire (G.), *L'Hérésiearque & Cie.*, 3fr. 50.

The author deals in the occult and the marvellous, introducing blasphemers, arch-angels, bad priests, saints, courtesans, &c.

Kropotkine (P.), *Champs, Usines, et Ateliers, ou l'Industrie combinée avec l'Agriculture et le Travail cérébral avec le Travail manuel*, 3fr. 50.

Pamphlets.

Murko (M.), *Zur Kritik der Geschichte der älteren südslawischen Litteraturen: an die Leser des 'Archivs für slawische Philologie.'*

* * * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

SIR A. CONAN DOYLE is about to publish with Messrs. Smith & Elder a volume of poems entitled 'Songs of the Road.' This volume will be of about the same size and sort as his 'Songs of Action,' which appeared some ten years ago, and has passed through half a dozen editions. In the 'Songs of the Road' there are several pieces which may become as popular as 'The Song of the Bow' and 'The Groom's Story' in the previous volume. There is also a series of philosophic verses, which strike a graver note than any in the earlier collection.

'THE AGONISTS: A TRILOGY OF GOD AND MAN,' by Mr. Maurice Hewlett, will be published in the early summer by Messrs. Macmillan. In presenting the stories of Minos, King of Crete, Ariadne in Naxos, and the death of Hippolytus the author seeks to express "the fallacy in the ancient conceptions of God-kind and Man-kind, and in the ancient views of their relationships."

THE OXFORD UNIVERSITY PRESS include in their announcements 'Ireland and the Normans,' by Mr. G. H. Orpen; 'The English Factories in India, 1634-6,' by Mr. W. Foster; and 'Berkshire Place-Names,' by Prof. W. W. Skeat.

MESSRS. LONGMAN will shortly publish a pamphlet by Mr. Francis H. Skrine, 'True Democracy *versus* Government by Faction.' It is a concise history of the Referendum and Initiative in Switzerland.

'THE HOOFF-MARKS OF THE FAUN' gives the title to a little volume of fantastic tales which Mr. Secker is publishing for Mr. Arthur Ransome. He is also publishing 'Mary Wollstonecraft: a Study in Economics and Romance,' by Mr. G. R. Stirling Taylor.

THE choice and extensive collection of books on angling formed by the late Mr. James L. Haig of Chicago, which the Merwin-Clayton Sales Company of New York will sell next week, includes a set of the first five editions of Walton's 'Compleat Angler.' The copy of the *editio princeps* is without flaw, except that a few of the pages have been repaired; and the almost equally rare second issue is perfect.

THE death is announced, at the age of 74, of Mr. John Lockwood Kipling, father of the famous writer. Mr. Kipling retired in 1893 from the post of Principal of the Mayo School of Industrial Art at Lahore, where he proved an admirable teacher. He was previously an architectural sculptor at Bombay, and his talents both as writer and artist are shown by his charming book 'Beast and Man in India.'

THE annual general meeting of the International Association of Antiquarian Booksellers was held on January 30th. The Report for 1910 showed a steady increase in the membership, which now approaches 300. Mr. Walter V. Daniell was elected President for the ensuing

year; Mr. Thomas Chatto was re-elected Hon. Treasurer; and Mr. Frank Karslake, to whom all inquiries respecting the Association should be addressed, Hon. Secretary.

LORD ROSEBURY presided at the annual meeting of the Old Edinburgh Club held on Monday. In the Report the Editorial Committee submitted a list of the papers to form the Club volume for 1910—(1) *Sculptured Stones of Old Edinburgh*, by Mr. John Geddie; (2) *Lady Stair's House*; (3) *Arms of Edinburgh*, by Sir James Balfour Paul; (4) *Restalrig*, by the Rev. W. Burnet, B.D.; (5) *Old Edinburgh Clubs*, by Mr. Harry Cockburn; (6) *The Blackfriars*, by Mr. Moir Bryce; (7) *An Old Edinburgh Lord Provost*, by Mr. William Baird; (8) *Discoveries at Holyrood*, by Mr. W. T. Oldrieve; and (9) *Parliament Square*, by Mr. Ralph Richardson. The Club is now such a success that there are fifty applicants waiting admission.

THE CURATORS OF THE ADVOCATES' LIBRARY, EDINBURGH, report two valuable donations to their collection of MSS. The first is the original MS. of the 'History of Scots Affairs from 1637 to 1641,' by James Gordon, parson of Rothiemay, one of the most important original authorities for the history of the troubles in Scotland in the seventeenth century. The second MS. represents the papers of Sir George Murray, who was Wellington's Quarter-master-General in the Peninsula, and afterwards Governor of Canada, Commander-in-Chief in Ireland, and Colonial Secretary. His papers include original letters of Wellington, Sir Robert Peel, Palmerston, Brougham, and many other distinguished personages. The number of items received by the Library during 1910 was 51,296, an increase of 4,555.

MESSRS. CONSTABLE send us the following note:—

"In your review of the 'Memorial Edition' of Meredith's Works, dealing with the volumes of short stories and the complete poetical works, we notice that you say: 'Where so much has been given, is it not a pity that the first, boyish, version of "Love in the Valley," preferred by some critics to the second, should have been withheld?'"

"We would point out that the volume under review contains the final accepted versions of the poems; but Vol. XXVII., which will shortly appear, contains alterations and earlier versions, and in this volume will appear the early version of 'Love in the Valley.'"

M. HENRI DURAND-MORINBEAU, who wrote under the pen-name of Henri des Houx, died on Friday in last week at the age of 62. He was Professor of Rhetoric at Limoges, but soon abandoned teaching for journalism. He was associated with Dupanloup in the management of *La Défense*; and after starting a paper of his own, *La Civilisation*, became editor of *Le Journal de Rome*, which involved him in trouble with the authorities and imprisonment for his advocacy of the temporal power. Returning to France, he published 'Souvenirs d'un Journaliste Français à Rome' and 'Guerre au Papisme.'

SCIENCE

OUR LIBRARY TABLE.

New Illustrated Natural History of the World. By Ernest Protheroe. (Routledge).—It can hardly be said that Mr. Protheroe's rendering of popular natural history is likely to replace the work of the late Rev. J. G. Wood in the affections of the public, although in many respects he has profited by the additions to zoological information. As a book of reference it has the merit of compactness, though it is too weighty—in a literal sense—to be really handy. The whole of the animal creation down to the protozoan parasites that propagate disease is reviewed in some 550 pages, so that it would be surprising if the author had not fallen occasionally into the pitfalls that beset the compiler.

The worst inaccuracies that we have noticed are in the Bird section. Here a goodly number of obsolete local names, such as "lesser pettichaps" and "green grosbeak," have been unearthed with doubtful advantage. We were prepared to find the wren credited with "as many as twelve" eggs; we have always believed such records to be accounted for by mistaken identity, and Mr. Protheroe seems to prove our contention when he describes the nest as being "sometimes in a pump, access being gained to it by means of the spout"—a tit of course. On p. 261 we read that, "unlike the foregoing bird [whinchat], the stonechat totally deserts us during the winter." But the most remarkable lapse is on p. 368, where an incident is given which occurred in June, 1910. A clergyman, when climbing Ill Bell in the Lake District, was attacked in an alarming way by a pair of huge birds, and "his assailants proved to be a couple of Great Bustards that in all probability were nesting in the neighbourhood"! There is not much similarity beyond the sound of their names between a great bustard and a buzzard.

The illustrations are of varying merit, the coloured plates being fairly good, but many of the photographs poor.

British Ferns and their Varieties. By Charles T. Druery. (Same publishers.)—Interest in British ferns, after suffering a declension for some years, has shown signs of revival, due mainly to the unceasing work of a few enthusiasts. Amongst these enthusiasts, none is more strenuous in his advocacy of hardy-fern cultivation than the present author. The volume will be welcomed, because it is written in the familiar style of one who has an enthusiasm for the plants he describes, and because the numerous illustrations, many of them coloured plates, represent almost every distinct variety of garden value. The descriptions are of considerable length, and, although they are in some instances of a popular rather than a strictly scientific nature, they will help many to identify unnamed varieties in their collections. An Appendix contains 96 nature-prints of varieties selected from 300 which were printed from fronds by the late Col. Jones, whose notes and descriptions are reproduced. Mr. Druery describes the life of ferns, and explains the phenomenon known as apospory, which, discovered by himself, has since been studied closely by Prof. Bower.

We have every sympathy with the efforts to promote proper appreciation of our native ferns, and cordially approve the author's condemnation of the practices of dealers and others who have depleted many a hedgerow of its fern flora. At the same time, it does seem a pity that the enthusiasts should concentrate their interest on abnormalities. Some of the crested and tessellated forms are pretty enough, and all are interesting; but, unfortunately, there is a tendency to value them in proportion to their divergence from the normal.

It will be noticed that the author has a special weakness for long sentences, which are apt to be less clear than is desirable. The first in the volume, for example, contains 95 words, and this is not an exceptional case. The system of fern nomenclature, too, is somewhat bewildering to the novice, owing to the use of Latin for mere varietal forms. Amateurs are not likely to be specially attracted by such a name as *Polystichum angulare* var. *divisilobum proliferum* Plimsoll! But the author must not be held to be alone responsible for the system of nomenclature. The volume may be recommended to all who cultivate hardy ferns or wish to know something of their most interesting points.

SOCIETIES.

ROYAL.—Jan. 26.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'Memoir on the Theory of the Partitions of Numbers: Part V. Partitions in Two-Dimensional Space,' by Major P. A. MacMahon, 'The Origin of Magnetic Storms' and 'On the Periodicity of Sun-spots,' both by Mr. A. Schuster, 'Atmospheric Electricity over the Ocean,' by Dr. G. C. Simpson and Mr. C. S. Wright, 'On the Fourier Constants of a Function,' by Dr. W. H. Young, 'On the Energy and Distribution of Scattered Röntgen Radiation,' by Mr. J. A. Crowther, and 'On some New Facts connected with the Motion of Oscillating Water,' by Mrs. Hertha Ayrton.

SOCIETY OF ANTIQUARIES.—Jan. 26.—Dr. C. H. Read, President, in the chair.—Mr. C. Hilary Jenkinson read a paper on 'Exchequer Tallies,' which was illustrated by a number of exhibits lent by Martin's Bank, the Royal Statistical Society, and others. The Bank's tallies dated from 1703-9, and dealt with thirteen annuities bought between 1756 and 1759. That lent by the Statistical Society was a very long one, dated 1713, and was for 25,000*l.* Tallies were ordered to be discontinued by an Act of 1783, but receipt tallies remained in use until 1826, the year of the death of the last of the Exchequer Chamberlains, whose interests had been protected by the Act abolishing tallies.

Sir J. C. Robinson exhibited an Anglo-Saxon silver brooch of the tenth century and two ancient Highland brooches. In the discussion of the exhibit there was considerable difference of opinion as to the authenticity of the former.

Mr. W. Dale exhibited a series of lantern-slides of the Tudor House and so-called King John's Palace—a Norman house—at Southampton, which are now being offered for sale; and a resolution urging the importance of their preservation was passed by the meeting.

Prince Frederick Dhuleep Singh exhibited a seventeenth-century alabaster carving representing Charity which had been discovered near Diss, Norfolk.

LINNEAN.—Jan. 19.—Dr. D. H. Scott, President, in the chair.—The Rev. Manoah Holland and Prof. E. A. Minchin were admitted Fellows.

The President alluded to the great loss biological science had sustained in the death of Sir Francis Galton on the previous day, and stated that, although not a Fellow of the Society, he was closely associated with it as one of the recipients of the Darwin-Wallace Medal on the 1st of July, 1908.

Miss B. O. Corfe exhibited some trays of Lepidoptera and other insects received from her brother, Mr. C. Corfe, living at Toronto. Amongst these local insects were some equally common

in Great Britain and Canada, as the red admiral (*Vanessa atalanta*) and a local variety of the large tortoiseshell (*V. polychloros*). Others, as the Camberwell beauty (*Vanessa antiopa*), common in Canada, are extremely rare in the United Kingdom; and still others, as many of the various swallowtails, are absent from our fauna.

Prof. Dendy and Mr. G. E. Nicholls exhibited a series of lantern-slides illustrating the structure and relations of the sub-commissural organ and Reissner's fibre in various vertebrate types.

Mr. F. N. Williams, Dr. Rendle, Prof. Minchin, and Dr. Lilian Veley discussed the points raised by the exhibition.—The Rev. R. A. Bullen exhibited specimens of *Bythinella padiraci*, Locard, and *Niphargus plateaui*, Chevreux, from an underground river in Southern Central France. The Rev. T. R. R. Stebbing added some observations.

The first paper was by Mr. C. H. Wright on the 'Flora of the Falkland Islands.' Dr. Rendle and Dr. Stapf contributed to the discussion which followed.

Mr. Cyril Crossland's paper describing the geological and geographical position of Khor Dongonab, in amplification and part correction of a paper previously published in the *Journal* of the Society, was read in title.

Mr. Hugh Scott then exhibited two boxes of insects—one of Fossorial Hymenoptera, the other of minute flies—to show the character of the material upon which the five following papers were based: 1. Report by Mr. Rowland E. Turner on the Fossorial Hymenoptera. 2 and 3. Reports by Prof. J. J. Kieffer on two families of Diptera, the Cecidomyiidae (Gall-flies) and the Chironomidae. 4. Report by Dr. K. Kertész on another family of Diptera, the Stratiomyiidae. 5. Report by Mr. E. Meyrick on the Microlepidoptera of the groups Tortricina and Tineina.

MICROSCOPICAL.—Jan. 18.—Annual Meeting.—Prof. J. Arthur Thomson, President, in the chair.—Mr. T. Chalkley Palmer made some remarks upon a slide of *Surirella elegans*.

The President took as the subject of his address 'The Determination of Sex.' He discussed, historically and critically, five theories or sets of suggestions.

1. It has been suggested that environmental conditions operating on the sexually-undetermined, developing offspring-organism, may, at least, share in determining the sex. The evidence in support of this has in great part crumbled before criticism, and before the counter-evidence of cytologists and Mendelians. But when we think of the gamut of life, we feel it to be rash to exclude even this possibility.

2. It has been suggested that the sex is quite unpredestined in the germ-cells before fertilization, and that it is then settled by the relative condition of the gametes (as affected by age, vigour, &c.), or by a balancing of the inherited tendencies which these gametes bear, neither ovum nor spermatozoon being necessarily decisive. The evidence in support of this is very far from satisfactory. Yet in view of some sets of experiments of R. Hertwig in particular, it seems rash to foreclose the question.

3. It has been suggested that the sex is predestined at a very early stage by the constitution of the germ-cells as such, there being female-producing and male-producing germ-cells, predetermined from the beginning, and arising independently of environmental influence. The evidence in support of this is very strong, both on experimental and on cytological grounds.

4. It has been suggested that maleness and femaleness are Mendelian characters, and one form of this very attractive theory is that femaleness is dominant over maleness, and that females are heterozygous as regards sex, and males homozygous as regards sex. But there are grave difficulties as well as very striking corroborations.

5. It has been suggested that environmental and functional influences, operating through the parent (or, in short, the parent's acquired peculiarities), may alter the proportion of effective female-producing and male-producing germ-cells, as, for instance, in Russo's experiments on rabbits. This possibility remains tenable.

Prof. Thomson argued in support of the theory that there is no sex-determinant at all in the usual sense, but that what determines the sex of the offspring is a metabolism-rhythm, a relation between anabolism and katabolism, or a relation between the nucleoplasm and the cytoplasm. Many sets of facts converge in the inference that each sex-cell or gamete has a complete equipment of both masculine and feminine characters—of which there are doubtless chromosomic determinants. It may be that the liberating stimulus which calls the masculine or the feminine set into expression or development is afforded by the metabolism-rhythm set up in the cytoplasmic field of operations. It may be that this meta-

bolism-relation—between nucleoplasm and cytoplasm doubtless, and likewise between anabolism and katabolism—leads first and necessarily to the establishment of ovaries or of spermaries, and secondly, either directly, or through the gonads with their internal secretions, to the expression of the contrasted masculine or feminine characters.

The following Fellows were elected as officers and Council for the ensuing year: *President*, H. G. Plimmer; *Vice-Presidents*, A. N. Disney, R. G. Hebb, E. Heron-Allen, and J. A. Thomson; *Treasurer*, Wynne E. Baxter; *Secretaries*, J. W. Eyre and F. Shillington Scales; *Members of the Council*, F. W. W. Baker, J. Barnard, F. J. Cheshire, C. L. Curties, C. F. Hill, J. Hopkinson, P. E. Radley, J. Rheinberg, C. F. Rousselet, D. J. Scourfield, E. J. Spitta, and Sir Almroth E. Wright; *Librarian*, P. E. Radley; *Curator of Instruments*, &c., C. F. Rousselet; *Curator of Slides*, F. Shillington Scales.

The following were elected Fellows: F. Armstrong, J. Ross, W. Ayrton, and C. J. Tabor.

INSTITUTION OF CIVIL ENGINEERS.—*Jan. 24.*—Mr. Alexander Siemens, President, in the chair. The papers read were 'The Bar Harbours of New South Wales,' by Mr. G. H. Halligan, 'Sand-Movements at Newcastle Entrance, N.S.W.,' by Mr. C. W. King,—and 'Fremantle Harbour Works, Western Australia,' by Mr. C. S. R. Palmer.

HISTORICAL.—*Jan. 19.*—Archdeacon Cunningham, President, in the chair.—A paper was read by Miss O. J. Dunlop on 'Early Apprenticeship in England.' Mr. F. H. Skrine and the President contributed to an interesting discussion which followed.—The election of the Rev. I. Hartill and of Mr. N. H. Capron as Fellows was announced.

BRITISH NUMISMATIC.—*Jan. 25.*—Mr. Carlyon-Britton, President, in the chair.—Messrs. C. A. Cain, A. W. Lafone, and Hal Waddington were elected Members.—Mr. Bernard Roth, Vice-President, on behalf of the Society, presented the John Sanford Saltus Medal to Mr. Carlyon-Britton, to whom it had been awarded by the ballot of the members at the Anniversary Meeting for his contributions to the Society's publications.

Miss Helen Farquhar read the third of her series of articles on 'Stuart Portraiture,' describing the coins and medals of William and Mary, including those of the King after the Queen's death. From references in the State Papers and other Manuscripts she attributed to George Bower, whose work as cuneator had hitherto met with little notice, the half-guinea and tin half-penny and farthing of 1689. Following the story of the Roettier family to the death or departure from England of its various members, she endeavoured to trace the earlier dies for the great recoinage to the several engravers, establishing the claims of James Roettier to the principal share of the work, comprising dies and puncheons for the country mints, to the exclusion of Henry Harris, the official chief-engraver. She also drew attention to the very gradual development of a more medalllic style of portraiture after the dismissal of James Roettier from the Tower mint in 1696-7, as exemplified in John Croker's gold pieces at the termination of William's reign; and she illustrated by lantern-slides the slight changes which appeared in the portraits of 1696-7 when Croker superseded Roettier.

Mr. Dalton presented to the Society the second part of 'The Provincial Token Coinage of the Eighteenth Century.' Numerous and interesting coins and medals in illustration of the subject of Miss Farquhar's paper were shown by Mr. S. Spink, Mr. A. H. Baldwin, and the lecturer. Mr. MacIlwaine exhibited five varieties of the early Irish silver penny, as supplemental to Mr. Roth's paper on that subject in the current *Journal* of the Society; and Major Freer, the badge of the Turkish Order of the Medjidie, third class.

Specimens of the new bronze halfpenny, submitted by Mr. Baldwin, evoked the remark from the President that, as on the present money, the mechanism of the striking still raised a faint trace of the device of the one side upon the other, which was a defect unknown until recent years.

MEETINGS NEXT WEEK.

- MON. Royal Academy of Arts, 4.—'The Statue,' Prof. W. R. Colton.
- LONDON INSTITUTION, 5.—'The Art of Palaeolithic Man,' Dr. A. C. Haddon.
- ROYAL INSTITUTION, 5.—General Meeting.
- SOCIETY OF ENGINEERS, 7.30.—Presidential Address.
- ARISTOTELIAN, 8.—'Value and Reality,' Miss H. D. Oakeley.
- SOCIETY OF ARTS, 8.—'Brewing and Modern Science,' Prof. Adrian J. Brown. (Cantor Lecture.)
- SURVEYORS' INSTITUTION, 8.—'The Evolution of Fire-Resisting Construction,' Mr. W. Woodward.

- TUES. Royal Institution, 3.—'Heredity,' Lecture IV., Prof. F. W. Mott.
- INSTITUTION OF CIVIL ENGINEERS, 8.—'The Detroit River Tunnel, between Detroit, Michigan, and Windsor, Canada,' Mr. W. J. Wilgus.
- ANTHROPOLOGICAL INSTITUTE, 8.15.—'Recent Theories about Palaeolithic Man,' Mr. J. Gray.
- ZOOLOGICAL, 8.30.—'On the Structure and Function of the Gas-Glands and Retia Mirabilia associated with the Gas-Bladder of some Teleostean Fishes, with Notes on the Teleost Pancreas,' Dr. W. N. F. Woodland; 'Skulls of Oxen from the Roman Military Station at Newstead, Melrose,' Prof. J. Cosser Ewart; and other papers.
- WED. CENTRAL ASIAN, 4.30.—'The Proposed Trans-Persian Railway,' Lieut.-Col. A. C. Yate.
- GEOLOGICAL, 8.—'Glacial Geology and the British Antarctic Expedition of 1907-9,' Prof. T. W. Edgeworth David.
- SOCIETY OF ARTS, 8.—'Some Nigerian Head-Hunters,' Capt. A. J. N. Tremearne.
- THURS. ROYAL INSTITUTION, 3.—'Problems of Animals in Captivity,' Lecture I., Dr. P. Chalmers Mitchell.
- ROYAL ACADEMY OF ARTS, 4.—'Ancient and Modern Sculpture,' Prof. W. R. Colton.
- ROYAL, 4.30.—'Certain Physical and Physiological Properties of Stovaine and its Homologues,' and 'The Effect of some Local Anesthetics on Nerve,' Dr. V. H. Veley and Mr. W. L. Symes; 'Experimental Researches on Vegetable Assimilation and Respiration,' Parts VIII. and IX., Dr. F. F. Blackman and Mr. A. M. Smith.
- SOCIETY OF ARTS, 4.30.—'Indian Superstitions,' Mr. R. A. Leslie Moore. (Indian Section.)
- LONDON INSTITUTION, 6.—'Classical Song,' Mr. Stanley Roper.
- INSTITUTION OF ELECTRICAL ENGINEERS, 8.—Discussion on 'Long-Distance Transmission of Electrical Energy,' and 'Extra High-Pressure Transmission Lines.'
- SOCIETY OF ANTIQUARIES, 8.30.
- ASTRONOMICAL, 5.—Annual Meeting.
- INSTITUTION OF CIVIL ENGINEERS, 8.—'Rivers and Estuaries,' Vernon-Harcourt Lecture II., Mr. W. H. Hunter. (Students' Meeting.)
- ROYAL INSTITUTION, 9.—'Robert Louis Stevenson,' Sir Sidney Colvin.
- SAT. ROYAL INSTITUTION, 3.—'Architecture: The Byzantine and Romanesque Period,' Lecture I., Mr. T. G. Jackson.

Science Gossip.

AMONG the numerous elementary textbooks of botany in use in England there are few, we believe, that include morphology, classification, and æcology. Teachers will therefore welcome 'Plant Life,' a little book containing 250 illustrations, which is to be issued by Messrs. Sonnenschein. The text is by Prof. Warming, and has been translated under his supervision by Miss Rehling and Miss Thomas.

PROF. SANDWITH will deliver on February 14th to 17th inclusive four Gresham Lectures on 'Plague' at the City of London School.

THE OXFORD UNIVERSITY PRESS announce a new edition of 'Forest Terminology,' by Messrs. J. Gerschel and W. R. Fisher, and 'Australia: Physiographic and Economic Aspects,' by Mr. T. G. Taylor.

WE regret to announce the death, in his 70th year, of M. Gustave Leveau, who had been long connected with the Paris Observatory, and was awarded the Darnoiseau Prize of the Académie des Sciences in 1892, principally for his work on the perturbations of the periodical comet of D'Arrest. His other widely known work is the formation of tables of the motion of the planet Vesta.

MR. LYNN has in the press new editions of his handy little books 'Remarkable Eclipses' and 'Remarkable Comets,' which will be published by Messrs. Bagster probably early next month. That they are brought up to date is shown by the mention in the first of the eclipses (both sun and moon) of last year; whilst in the second is given a reproduction of a drawing of Halley's comet as seen at Barbados when nearest to the earth in May.

WE hoped we had heard the last of the so-called Daylight Saving Bill, but apparently it is to be brought forward again. It does not seem to have occurred to the promoters that the advantages proposed to be attained by the adoption of the scheme could readily be obtained in a more simple and straightforward way, without the indescribable confusion and inconvenience which would be caused by interference with clock-time. Well may our contemporary *Nature* say that we should become a laughing-

stock to the civilized world if we accepted so roundabout (one might say deceitful) a means for regulating work at different seasons of the year according to daylight. Euc. I. v. got its sobriquet from the indirect way in which it approaches its object. Of one thing the supporters of this scheme may rest assured: the vast majority of householders will not meddle with their clocks in the way suggested, but, if offices and trains do alter their times by the seasons, will mentally allow for the difference, and we should have to go back to the logical method of considering an hour to be an hour and nothing else, simply changing the allotted times at which certain things were done.

THE GOLD MEDAL OF THE ROYAL ASTRONOMICAL SOCIETY has this year been awarded to Dr. Cowell, Superintendent of 'The Nautical Almanac,' principally for his work on the lunar acceleration and discussion of ancient eclipses as bearing upon this. The address on presentation will be given at Burlington House on Friday next by Sir David Gill, the retiring President.

AN ASTRONOMICAL SOCIETY OF INDIA was founded last July at Calcutta, and it has published a monthly journal containing some interesting papers. The first President is Mr. H. G. Tomkins, F.R.A.S.

THE REPORT OF THE WASHINGTON OBSERVATORY for the year ending on the 30th of June last has been received. For several reasons, the observational work has been somewhat restricted, and an effort has therefore been made to bring up back reductions, and effect needful repairs and changes in the instruments. It has been decided to take part in the observation of fundamental stars in connexion with the International Chart, but for the present this must be in a limited way. Delay has occurred in bringing the new 6-inch transit-circle into use. Halley's comet was observed from November, 1909, to June, 1910, but when it was nearest in May, there was much interruption from visitors.

MR. S. M. BAIRD GEMMILL, a frequent contributor on astronomical topics to newspapers and periodicals, died suddenly on the 19th ult. in the 51st year of his age.

PROF. BARNARD has found on three photographic plates taken at the Yerkes Observatory on the 7th of August, 1907, and the 22nd and 24th of August, 1909, a faint star in the place of Espin's Nova Lacertæ. It is also clearly marked on one taken at the Lick Observatory so long ago as the 11th of October, 1893, so that previously to its sudden outburst last November it must have existed for at least seventeen years as a fourteenth-magnitude star.

THE star B.D. + 60° 1743 (of about 6½ magnitude) has been detected to be a variable by Mr. T. H. Astbury, and will be reckoned as var. 1, 1911, Draconis.

WE have received a tractate by Prof. Pio Emanuelli (abstracted from the *Memorie della Pontificia Accademia Romana dei Nuovi Lincei*) on 'L'Eclisse totale di Sole del 28-29 Aprile, 1911,' in which the circumstances of the total solar eclipse of next April are worked out, and the islands in the Pacific Ocean indicated which the moon's shadow will traverse, the most eligible for the observation being apparently Samoa or the Navigators' Islands.

FINE ARTS

A History of Architecture. By Russell Sturgis. — Vol. II. *Romanesque and Oriental.* (B. T. Batsford.)

THE first volume of this 'History of Architecture' was reviewed in *The Athenæum* of August 17th, 1907. The second volume maintains the same high standard of general excellence. With the completion of the third volume on the lines originally laid down, students will be in possession of a valuable handbook of architectural history comparable in its scope to Fergusson's well-known history. Fergusson's history at the time it was written—it was first published in 1855—was a remarkable achievement; combined with the true scientific spirit of painstaking and methodical research, its author had a passionate enthusiasm for the nobler qualities of his subject. Since Fergusson's days many pages of history have been written. Evans, Lethaby, Schultz, Cattaneo, Venturi, Strzygowski, and other authorities have added much to our knowledge of defined districts and periods.

Mr. Sturgis's second volume treats of mediæval work under the headings, Romanesque and Oriental. The buildings dealt with are mostly in existence, and the difficulty of discriminating between original work and later additions has to be faced. So long as building was a traditional and customary art, the difference between one generation of craftsmanship and another was so slight that the substitution of new work for old is not always easily defined; where the transition is complete, the inquiry is straightforward enough. The restorations of the last hundred years are often deplorable, even when they have been directed by the most eminent authorities. To quote only the case of the Château of Pierrefonds, before 1865 the ruin was a genuine historical document; since Viollet-le-Duc's restoration we no longer see a fourteenth-century castle, but an interesting study of what an eminent architect thought such a castle must have been. As Mr. Sturgis shrewdly says, the restorer "as he builds can never restrain his own feelings of what should be from overcoming his slowly gained knowledge of what was."

Architectural style is so much a matter of temperament that an analysis of many styles by any one man is an almost impossible task. The chapters on the architecture of the East, informed as they are by laborious study and enlightened taste, skim the surface of deep waters. India, China, Japan, and Persia pass under review, and the author succeeds in awakening the interest and enthusiasm of the student to the possible fruitfulness of further inquiry. We like the rule which he lays down in the Preface:—

"When we discuss fine art, let us keep to that which can be verified. Let us be ready

to disbelieve, to ignore, to refuse the search for evasive theory. The arts of design are the result of the artistic impulse in man, of his disposition to record, to explain, what is beautiful in the world of nature, and to refine and beautify the work of man."

We can get no further than this with Oriental art, but we may hope for a day when a general history of the fine arts may be written by the experts of many nationalities. We like, too, the author's observation on p. 29 when writing of the Chinese Empire and of the discoveries that will one day result in a new chapter of architectural history. He says: "There is no distinction, among people of truly artistic feeling, between major and minor arts—arts of expression and arts of decoration." It is interesting that Mr. Sturgis in his study of Eastern art should emphasize the importance of the roof in architectural development. Our own architects, involved in the intricate problems of present-day requirements, sometimes forget to look at their work from a sufficient distance; the evidence of all Western architectural development points to the fundamental relation of roof to plan.

To most readers the chief interest of the present volume will be found in those chapters dealing with the styles resulting from the decline—we should prefer to call it the transition—of ancient art. With few exceptions, the buildings left from the stormy days following the break-up of the Roman Empire are of the basilican type. Many of them are of circular plan, a form in favour in the time of the great Empire. The later buildings on this plan, roofed with the same admirable system of vaulting, such as that of the tomb of Theodoric at Ravenna, testify to the hold which Roman tradition obtained over the Gothic invaders. Many of their round churches built before the year 1,000 became baptisteries to the later churches of cruciform plan.

The development from the basilican type is a fascinating study. The measured plans and sections collected from many sources, profusely supplemented with photographs of the buildings as they now stand, are not the least valuable part of Mr. Sturgis's contribution.

The influence of the Moslem conquests on the Byzantine type is interesting. The Moslem hold over the native workmen in Syria, Egypt, Northern Africa, Persia, India, Sicily, and Spain affected the decoration rather than the structure of the buildings; the barbaric simplicity of their conception, overlaid with delicate surface-decoration rich in colour and splendid in design, resulted in some of the most remarkable monuments of any age. Mr. Sturgis deals fully with the Moslem use of the pointed arch, a form known and rejected by other builders.

The later Romanesque architecture in Italy is fully dealt with, and proper appreciation of the great church of S. Ambrogio at Milan, the most perfect mediæval building in Italy, is expressed. The present writer has not seen the beautiful little church of Pomposa illustrated else-

where; it is worthy of accurate measured records.

The Romanesque development in France is more complex than in any other country. Late in the period the pointed arch was used, but without any tendency to its Gothic development. The problem of roofing is the history of the style. Norman and British Romanesque are grouped together; while the architects of the central and southern districts of France were trying to solve the problem of stone vaulting over the whole of the church, those in England and Normandy were content with timber roofs, either from preference or lack of ambition. As Mr. Sturgis points out, "the real development of Norman architecture took place in England....after that millennial year which was of such importance in European history." The first fruit of the renewed activity was Westminster Abbey. The narrow nave of our English cathedrals was not in Norman times due only to difficulties of vaulting, for with the exception of Durham no attempt to span the roof in this way is to be found; the difficulty was that of spanning any considerable width with a single tiebeam of timber, the only form of roof truss then known. The question whether or not the vaulting at Durham is contemporary with the wall is answered by Mr. Sturgis in the affirmative, and he justly says: "We have in Durham the nearest approach to a perfect Romanesque interior that the British Isles can furnish."

Before the Gothic period the honours in scientific vaulting are with the builders of the Rhine. Cautious and conservative, they yet felt at once the fascination of the vault, and adopted it as a guiding principle in planning their churches; their experiments, unlike so many of those in the South, have stood the test of time.

Three chapters are given to the few remaining examples of Romanesque building in Spain, Scandinavia, and South-Eastern Europe. Those in Scandinavia are interesting on account of their material; wood was used even in large churches, and the fine example of Borgund still stands to-day. The beautiful style of ornament known as Runic is traceable to this material.

Some fine churches in Armenia of typical Byzantine origin are shown and are well worthy of more attention than can be given to them in the pages of a general history of architecture.

As we close this scholarly volume, we sincerely regret that its author was not spared to complete his task. The death of Mr. Sturgis took place before the present instalment was published, and we can only hope that his executors have been able to make satisfactory arrangements for the completion of the work on the lines he laid down. Whatever matter Mr. Sturgis may have left, the remaining work will be no light task; it is one worthy of achievement.

The Index is promised with the third volume. It only remains to add that the text is singularly free from errors.

OUR LIBRARY TABLE.

Andrea Mantegna : l'Œuvre du Maître en 200 Reproductions. (Hachette & Cie.)—The latest addition to the "Nouvelle Collection des Classiques de l'Art" maintains the high standard of the series. Its distinctive feature consists in the fact that the number of the illustrations is sufficient to supply a complete gallery of each artist's work, and the form is such as to convey an adequate impression of detail. This result is helped by the fact that each of the larger compositions is given in a series of reproductions in which the various parts are on a scale that permits a minute study of salient details. Thus the reproduction of the fresco at Mantua of Ludovico Gonzaga and his family is followed by nine of portions of it, some of these being of single heads which are on a scale of one-third the size of life. These afford ample testimony of that unerring fidelity in delineation by which Mantegna did for the lords of Mantua the service which Ghirlandajo rendered to contemporary Florence. That statuesque quality in which Mantegna excelled all his contemporaries down to Michelangelo is not suffered to dominate to the same extent as in the work in the Eremitani Chapel at Padua, where the study of the antique and the teaching of Squarcione are more apparent, but is tempered and rendered mobile, with added flexibility and grace, by the Venetian influence which Mantegna underwent during his association with the Bellini. This marked the ripest stage of his art, which, however, owed relatively less to colour, and consequently its characteristic features are more readily apparent in half-tone illustrations. The order of these is not chronological, the classified arrangement being better calculated to show the wide range of Mantegna's intellectual interests, and reproductions of engravings form a noteworthy section.

The Introduction is a careful compendium of the main biographical facts, with brief descriptions of the principal works. Herr Kristeller's scholarly monograph has left very little scope for the future art-historian to treat of Mantegna, but the aim of the present work is more restricted, and within its limits the performance is sound and adequate. Now and again, however, a judgment of relative values arrests attention and provokes criticism. To class together Bellini, Perugino, and Ghirlandajo as equal in attainment is surely to under-estimate the importance of Giovanni Bellini. Still more open to question is the statement that Mantegna's excellence as a draughtsman raises him "above even Da Vinci, and near to Michelangelo." The suggestion that the hand in Mantegna's 'Madonna of the Victory' in the Louvre was copied by Leonardo in the 'Vierge aux Rochers' is contradicted by chronological evidence. Mantegna painted his picture to celebrate the battle of Fornovo, which took place on the 6th of July, 1495. The 'Vierge aux Rochers' was then already in existence, for it is referred to in a document in the Milanese archives which is of a date between 1491 and 1494. The picture was painted, in all probability, soon after Leonardo went to Milan. The similar gesture of the hand in benediction may well have occurred to both painters independently; but if there was any borrowing, Mantegna must have been the borrower.

Revolution in Art. By Frank Rutter. ('The Art News' Press.)—In reviewing Prof. Holmes's 'Notes on the Post-Impressionist Painters' in *The Athenæum* of January 7th, we remarked that the author

was so strong in technical criticism that he tended to neglect that to which technique is a means. Mr. Rutter's knowledge of the means is, we imagine, limited, but his enthusiasm for the great ends of art gives force and significance to his book. This is fortunate, for he is neither a first-rate writer nor a critic of exceptional insight; if we prefer his book to that of Prof. Holmes it is because he has aimed higher.

Taking for his texts Van Gogh's saying, "Is it not strength of thought far more than quiet brushwork that we seek?" and Gauguin's rather too brilliant aphorism, "In art there are only revolutionaries and plagiarists," Mr. Rutter gives a fair account of the passions and ideas of the early Post-Impressionists and the feelings they tried to express. But more important is his discussion of the younger men, Matisse, Friesz, Derain, Vlaminck, &c., in understanding and appreciation of whom he is superior to both Prof. Holmes and Mr. Walter Sickert. Perhaps he does not show with sufficient clearness that the notion that the end of plastic art is to create an illusion of reality is a sure and familiar sign of decadence; that in painting, as in poetry, the value of symbols depends upon their intrinsic beauty and their power of conveying emotion; and that when a painter wishes to give a general idea of a fierce beast or a tall tree, he is no more obliged than a poet to notify its genus and species. But at any rate, he understands that the younger French painters are, at present, occupied in trying "to put a line round a mental conception"—that they are not trying to represent youths dancing, oak trees in a storm, or gardens on the banks of rivers, but rather to translate into line and colour such abstractions as the rhythm of the dance, the stir of trees, and the lush wetness of swampy places.

Coins of the Roman Republic in the British Museum. By H. A. Grueber. 3 vols. (British Museum.)—The numismatic catalogues of the British Museum have always been held in honour among archaeologists concerned in any way with coins. The three stately volumes now before us well maintain that honour. They are indeed important for more than one reason.

In the first place, they contain a detailed catalogue of a remarkably fine collection of the issues of the Roman Republic down to about the year B.C. 3, when, as Mr. Grueber thinks, the practice of placing moneyer's names on coins was finally suspended at Rome, and when, therefore, the Republic may be said to have reached its numismatic death. The first volume includes—after a long, but not overlong Introduction—the coinage of the urban mint from its earliest days down to B.C. 37. The second volume carries the urban coinage on to the supposed date B.C. 3, and treats also of the coins issued down to the same date outside of Rome, both in Italy and in the provinces, so far as they follow the Roman monetary system. The third volume contains lists of hoards of Republican silver coins, indexes of various sorts, and 123 admirable autotype plates. The compilation of such a work means an immense labour, and we warmly congratulate its author, Mr. Grueber, the learned keeper of the Department of Coins and Medals, on its completion.

Secondly, this work gives us—at last—the classification of the Roman Republican coinage devised by the late Count de Salis. That extraordinary man—perhaps the only Count of the Holy Roman Empire who has ever scientifically studied numismatics—had both a passion for coin-collecting, and

a veritable genius for the interpretation and classification of ancient, and in particular of Roman, coinage. After amassing and arranging a fine collection of his own, he obtained leave in 1859 from the Trustees of the British Museum to classify the British Museum collection. For ten years he laboured in the Medal Room, without pause and without rest. In that decade he classified alike the Republican, the Imperial, and the Byzantine sections of the Roman coins in the Museum. But he left no published or even written account of his system. Yet so wonderful was his *flair* in regard to fabric and style that his classification has been maintained in the Museum virtually as he left it at his death in 1871.

Of this classification Mr. Grueber now supplies a full account, with copious notes of his own which defend or occasionally criticize the scheme of de Salis, and which give other information such as a student might desire. In particular, he has taken account of the more recent writers on his subject. The earlier part of his catalogue, indeed, was sent to press five years ago, before E. J. Haeberlin issued his epochmaking works on the "aes grave" and other early Roman coinage; and the views of Willers seem equally to have come too late for Mr. Grueber to consider. We have here another example of the evil of spreading the printing of an elaborate work over a long period of time. But other recent writers, like General Bahrfeldt, receive full notice, and their views are conveniently summarized and discussed.

We do not here propose to criticize any details in the classification of Count de Salis or in Mr. Grueber's annotations thereto. It is obvious that the numismatic world stands on the verge of a reconsideration of the whole problem of the Roman Republican coins. The 'Münzwesen' of Mommsen, first issued (*pace* Mr. Grueber) in 1850 and completed in 1860, has held the field for half a century—a good deal longer than most books in most branches of knowledge. Now the hour is near when new views will have to be discussed freely, and the subject perhaps reconstituted as a result. In that contest Mr. Grueber's three volumes will play their part, and we must leave them to do it. We should like, however, to suggest that if the Catalogue be continued, as we hope it may, to include the Roman Imperial coinage, the matter of the historical notes should be reconsidered. When one observes in the work now before us that the biography of a man like Hirtius is not correctly given, and that other lesser slips occur, one reflects that in the mass of detail errors are inevitable. On the other hand, we think that many of the historical notes are for practical purposes superfluous. The labour expended on the Catalogue would be lessened, and its correctness enhanced, if such matter were left out.

County Churches.—Norfolk. By J. Charles Cox. 2 vols.—*Surrey.* By J. E. Morris. (Allen & Sons.)—These volumes are the first of a series of handy or pocket guides to the churches in the counties of England. The Rev. Dr. Cox is general editor of the series, and the author of the two volumes on Norfolk; Mr. J. E. Morris is responsible for that on Surrey. Owing to the number of churches in Norfolk, 650 in all—Dr. Cox gives a list of 125 additional churches which have, through neglect or other causes, disappeared—this county has been divided into north and south.

Each author opens with a concise Introduction, treating generally, and where necessary in detail, the history, architectural characteristics, building materials, and

other interesting matters anterior to the seventeenth century. The churches, taken in alphabetical order, are grouped in the old rural deaneries, and, so far as the writer can judge from examples known to himself, every feature of interest in every church in the counties is recorded. In the work on Norfolk Dr. Cox has tabulated the towers, spires, roofs, screens, fonts, &c. Mr. Morris has been more fortunate than Dr. Cox in seeing his work safely through the printers' hands, and has avoided the table of errata which disfigures the Norfolk volumes. Each county has its Index. There is a sprinkling of illustrations of indifferent quality, and it is open to question whether they would not have been better omitted. For method and thoroughness of investigation these little volumes are praiseworthy; such conscientious work will no doubt in due course greatly facilitate the labours of the Royal Commission on Historical Monuments, if only in the preparation of the Inventory which is part of its work.

WORKS BY THE LATE J. M. SWAN.

It is perhaps because there are fewer finished pictures and a larger proportion of studies that this collection at Messrs. Colnaghi's Galleries impresses us more favourably than the one from the same artist at the Royal Academy. Yet, to be just, it is not that alone, but the presence among these studies and sketches of a number of works in which the artist is seen striving after original and creative work, that stamps Messrs. Colnaghi's collection as more finely representative.

Swan's exhibited studies fall as a rule into three categories. There are in the first place his studies—usually in pastel—of animals on the move or in momentary repose—impressions naturalistic in intention, though often with the touch of style inseparable from extreme terseness of expression. The best of these, such as the study of *Jaguars* in the present show (2) or the happy impression of a *Polar Bear Swimming* (23), could hardly be surpassed. Only a little less good is the *Study of a Serval* (67) or (perhaps in this instance because it is in oil instead of pastel) the *Wounded Puma* (14). The Academy also is rich in these drawings. At their best, while they have the charm, they have also the weakness which belongs to such unpremeditated assaults upon Truth. The nymph is indeed captured, but the captor stands amazed at his own good fortune. He has carried off he knows not what, nor can he return again to woo with quite the same zest and conviction as before.

Yet these animal studies are almost uniformly better than Swan's drawings of the human figure which have been shown (of late years in considerable quantity). As a draughtsman of the nude Swan possessed the undistinguished fluency which most capable art-students ultimately attain to, and which very few transcend. It is the natural result of constant study of the posed model that we should come to a prompt recognition of familiar forms and a somewhat blunted perception of their functions. Swan's nudes have usually this fatal familiarity without intimacy, and, though we should perhaps make some allowance for our own more exacting standards, we find his human figures academic in comparison with his leopards.

It is in a third class of drawing—more fully represented here than at the Academy—that we are reminded that Swan, after all, was by nature an idealist and a dreamer

as well as an executant. Of the hours he spent, pencil in hand, watching his cats, the drawings he brought home were or should have been a by-product only. Doubtless, as he found how highly his brilliant studies from nature were valued, he was tempted to forget that the object of working from nature is not the production of brilliant studies. Yet he did not wholly forget his true business as an artist—to assimilate and co-ordinate the essence of natural law till he could dream in terms of instinctive tiger-movement, and recreate in imagination the elemental combinations, the typical groups of primitive life. The sombre *Two Leopards Drinking* (78) is a highly concentrated example of this more fatiguing effort of constructive imagination. It might almost bear comparison for force with the 'Wounded Leopard' at the Academy, and is even more impressive in invention. The *Jaguar and Cubs* (90) is another imaginative little work. Not so directly responding to purely physical causes, the bodily expressiveness of a man is by so much less obvious than that of a cat, and it is difficult to imagine an artist making it self-explanatory without in some degree abstracting from the complication of appearances the plastic element of his group, and presenting it starkly as form simply rendered. No great master of the human figure would set so high a price as did Swan on the witchery of shot-colour and gleaming surfaces, yet in an occasional pastel like the one we noticed at the Japan-British Exhibition or No. 84 in the present show we see him vaguely endeavouring to endow these toys of realism with a more general imaginative significance. Even in the large unfinished oil painting, No. 47, the experimental splashes of pigment over a rather imitative life-study, if the gropings of a somewhat foggy idealist, must be counted as aspiration: nor need we be in a hurry to pronounce these experiments the sign of an uncreative mind when we remember the naive fashion in which Rodin sometimes casts together figures modelled for quite diverse purposes, on the offchance of an accidental conjunction which may prove inspiring. Far more beautiful, however, than any such fumbings in the iridescent void is the lovely simplicity of his *Study for La Cigale* (75)—a painter's vision of extraordinary purity, which convinces us more than anything ever shown by the artist of his noble natural endowments. This is as fine as the best work of an artist whom England has not yet appraised at his true value—the late William Stott—and in the same vein of lyricism. Stott was a poet, and helpless in any other aspect. Swan was poet and executant by turns, but it was mainly as an executant that he found discerning admirers.

OTHER EXHIBITIONS.

THE remaining shows of the week are on a lower plane of achievement, although the spoils of Mauve's sketchbooks shown at Walker's Gallery are the honest notes of a painter of temperament and some insight settled down to the methodical exploitation of a speciality. Nos. 9, 29, 40, and 70 may be recommended for the swift seizure of good motives for the painter's art. One can easily reconstruct the resultant pictures from these few essentials.

Probably every critic goes to an exhibition of works by women artists furiously determined to admire, so ungracious does it seem to be for ever belittling these exhibitions or meanly ignoring them. The

Society of Women Artists at the Suffolk Street Galleries again foils the best-laid plans. Miss Eleanor Brace (13), Miss Mima Nixon (136), and Miss Youngman with an old-fashioned, but tranquilly disposed flower piece (142) emerge from the water-colour painters, but cannot be accounted remarkable. The work evinces throughout the want of a standard of thoroughness in any direction, even the apparent conscientiousness of such objective drawings as the *Old Norwegian Bridge* (316) of Miss M. K. Hughes or *The Oratory* (327) of Miss Kerr displaying an indifference to the niceties of perspective typical of, though, alas! by no means peculiar to, the work of women artists. Miss Lilian Pocock's small design for a stained-glass window (330) is not unpromising, but the weaker, over-modelled draughtsmanship of her other exhibit (360) makes us doubtful of its further development. Only the work of Miss Margarethe Dellschafte (278, 359) and Miss Rowley Leggett (275) shows some firm foundation in study, though on somewhat hackneyed lines.

Signor A. Pisa, who is showing at the Fine-Art Society's Galleries, is with Mr. Walter Tyndale the perfect type of travelling water-colour painter of our day; that is to say, he sets down clearly and plausibly the bright colours of Southern landscape without any attempt to sort them into categories. None of his works shows any evidence of painter's research, so their interest for us is purely in their choice of subject. From this point of view No. 4 is rather striking; No. 56 is bold and to the point; while No. 72, *Ruins of the House of the Mariners, Pompeii*, though executively just like the rest, has a certain impressiveness from the simplicity with which it presents to us the deserted remains of what was once a habitation.

The exhibition in aid of the Boy Scouts' Organization Fund at the Baillie Gallery contains a fair sketch by Mr. David Murray (28), a poor portrait by Mr. Solomon (83), and a stylish lithograph by Mr. Kerr Lawson (73). More "topical" are Sir Hubert von Herkomer's portrait of Lieut.-General Sir R. Baden-Powell (39) and a large collection of that well-known officer's drawings. These show him, like many distinguished amateurs, aspiring, and in a high degree attaining, to just the qualities necessary for the popular success of the market. No journalist could be more promptly effective or more unsatisfactory to the serious critic. It is wonderful that he should be able to do such things, but amazing that he should want to do them. No. 65, however, shows some dramatic sense—just enough to lure us into the mistake of taking seriously what is probably only a busy man's pastime, pursued vehemently while he is at it, like any other game.

SALES.

ON Tuesday, January 24th, and the three following days, Messrs. Sotheby sold Japanese prints, the total of the sale being 1,677*l.* 11*s.* 6*d.* Among the few lots of importance was a print by Harunobu. A Lady standing in a Doorway, 25*l.* 10*s.* A set of the 55 stations of the Tokaido, with a few duplicates, all first editions, sold in separate lots for an aggregate of 122*l.* 5*s.*

MESSRS. CHRISTIE sold on Saturday last the following works. Drawings: F. Hals, Portrait of a Lady, in black dress with white collar, cuffs, and cap, 357*l.* Gardner, Mrs. Adelaide Penton, of Haydon House, Sussex, in white dress, with grey scarf, 189*l.* Pictures: R. P. Bonington, A Street Scene in Verona, 220*l.* Lawrence, Head of Miss Siddons, a sketch, 199*l.* Millais, Constance, Duchess of Westminster, in dark dress, 204*l.* Hoppner, Portrait of a Lady, in white dress and lace cap, 199*l.*

Fine Art Gossip.

THE death of Mr. John MacWhirter, R.A., on Saturday last removes a well-known and popular artist. As a painter, he had the gift of being affected by the sort of subject which had poetic associations for the general public—a gift which has always in this country been the root of a landscape painter's popularity. He painted these subjects—Scottish lochs, silver birches, floods of Alpine flowers—with such copiousness of detail that the beholder, already convinced that Nature in such aspects was beautiful, could not refuse admiration for his pictures, her very image to his eyes. On the other hand, it is doubtful if a man who cared for none of these things was ever won over by any revelation from MacWhirter's brush. His feeling for grace of line was rather negative, and so submerged in complicated detail as hardly to be appreciable. His love of colour resulted, in later days particularly, in the mere multiplication of unrelated hues. The large Alpine subject in the Chantrey collection represents him perhaps at his worst, as it has not even the tightness of imitative drawing which makes some of his early work a reminder, at any rate, of certain possibilities of landscape art neglected to-day.

AMONG the drawings by Old Masters lent to the Fitzwilliam Museum, Cambridge, by the King this term are two very fine portrait studies by Holbein of persons not yet identified. The Duke of Devonshire lends two important drawings by Raphael, and others by Filippino Lippi and Hans Burgmaier. A series of Persian drawings and manuscripts is on loan from various sources. Thirty-six of Rembrandt's etchings, selected from the large collection belonging to the Museum, are also exhibited temperarily.

M. THÉOPHILE CAMEL, the French sculptor, whose death at the age of 48 is announced this week, was a native of Toulouse, where he received his earliest instruction at the École des Beaux-Arts. Removing to Paris, he became a pupil of Falguière and also of Mercier. For some years Camel had been an exhibitor at the Salon of the Artistes Français, of which he was a member. His best-known works are the 'Premier Regret,' now at the Petit Palais, and his 'Montmartroise,' erected in the Square Carpeaux at Montmartre. His group 'Maternité' is the property of the State. The last Salon contained his 'Fleur d'ajonc,' which was a State commission.

THE death is also announced of M. Théodore Tchoumakoff, a native of St. Petersburg, but a Parisian by long residence. He was 87 years of age, and had been a constant exhibitor of landscapes and genre subjects at the Salons and other places in Paris for many years.

THE important collection of Dutch and Flemish masters formed by Herr A. von Carstanjen, for some time on loan at the Berlin Museum, has been lent to the Pinakothek at Munich.

AN exhibition of pastels by English artists, mainly of the eighteenth century, is being organized on behalf of two important Paris charities, the Victoria Home and the Orphelinat des Arts. The exhibition will be held from the beginning of April till the middle of June, and a number of English owners of pastels are lending pictures, of which especial care is being taken. Owners willing to assist are asked to write to the Secretary at 2, Cornwall Mansions, Kensington Court, W.

M. LÉON DUCARUGE, who died recently at Saint-Étienne, was born at Lavoute-Chillac (Haute-Loire) in 1842. Well known both as a *dessinateur fusiniste* and as a painter, he obtained many distinctions. He was a member of the Société des Artistes Français. Several of his works are in the municipal art-galleries of Paris, Grenoble, Clermont-Ferrand, Puy, and Saint-Étienne.

FROM a short notice by Prof. Colasanti in a recent number of the *Rassegna d'Arte* we learn that many interesting Italian pictures are to be met with in different collections in Hungary. Some of these paintings, such as the fine Boltraffio belonging to Count Palfi at Poszony, are known to students, but no one has hitherto drawn attention to the gallery at Estergom. Among the painters represented there are Lorenzo Veneziano, Sassetta, Neroccio, Matteo di Giovanni, Vittore Crivelli, Lorenzo di Credi, Pintoricchio, Giampietrino, and others. The painters of Forlì are represented by several works—Marco Palmezzano by three, and Giovanni Battista Rosetti by a signed 'Madonna and Child' dated 1507. This panel is identified by the writer of the notice with a picture once in the possession of the Savorelli family at Forlì, and mentioned by Guarini in his 'Notizie della Biblioteca comunale di Forlì.' Only two other works by this painter are known.

A LITTLE-KNOWN work by Pieter de Hooch, after being for some time in an American collection, has returned to Holland, having been acquired at the Yerkes Sale by a dealer at the Hague, who has lent it to the Mauritshuis. The picture is reproduced in the *Cicerone* (Heft 2).

WHAT will be the verdict of posterity? What would Byron, Landor, Goethe, and Gregorovius have said could they have foreseen that the Strozzi Palace, the most splendid architectural monument of the Tuscan Renaissance, would one day be turned into a furniture shop? For—the negotiations between the executors of the late Prince Strozzi and the present Italian Government having collapsed—such, according to the latest report, is likely to be its fate. Surely this is a matter on which the Florentines should have their say in a meeting held on the adjacent Piazza di Santa Trinità, and that right swiftly.

EXHIBITIONS.

SAT. (Feb. 4).—Etchings by W. Hollar, Mr. Gutekunst's Gallery.
—Admiral Sir Wilmot Fawkes's Collection of Engraved Portraits of British Admirals and Sea Battles, Mr. Harvey's Gallery.
—Mr. F. W. Jackson's Water-Colours of England, France, Tangier, &c., Dowdeswell Galleries.
—Señor Llaverias's Drawings, 'Catalonian Spain,' Victoria Galleries.
—Modern Society of Portrait Painters, Fifth Exhibition, Private View, Royal Institute Galleries.
WED. Society of Graver-Printers in Colour, Works in Monochrome, 25, Bedford Street, Strand.

MUSIC

THE WEEK.

SAVOY.—Miss Brema's Opera Season.

MISS MARIE BREMA opened her third season at the Savoy Theatre on Thursday evening, January 26th, with two novelties: 'Wedding Bells' and 'La Pompadour,' by the Hungarian composer Emanuel Moór. The libretto of the first of these operas—the scene of action is a Swiss village—tells of the peasant Gottfried, who loves Gertrude, but is about to marry her sister Agnes, owing to a vow made by

him when in the mountains she once saved him from death. The short drama ends with the deaths of Gottfried and Gertrude. It is unnecessary to relate the story in full.

Although there are happy moments, Mr. Moór's music lacks individuality, so that it cannot be said that the tragic events and the genuine passion of the two ill-fated lovers are intensified thereby.

In the other opera the same criticism perhaps holds good, yet the story is bright, and the music, if not strong, is attractive; one or two movements are, indeed, so quaint that they almost seemed revivals of old French dances.

Miss Brema, who appeared as Gertrude, also as La Pompadour, acted and sang extremely well, but naturally created a stronger impression in the second work. Mr. Francis Braun impersonated the Chevalier de Vauvert with good effect, while Miss Gladys Honey as Athénaïs, whom the Chevalier woos and wins, was charming in the small part assigned to her. Mr. Frank Bridge conducted with tact and spirit.

BECHSTEIN HALL.—M. Godowsky's Recital.

M. GODOWSKY gave a pianoforte recital last Saturday afternoon. His programme included a Sonata in E minor of his own composition. It consisted of five sections: the first an Allegro, which in form was classical, though scarcely in character. The music, however, was interesting. Next came a quiet, expressive Aria, and then an effectively written "Intermezzo scherzando." A graceful Valse was followed by a finale containing two slow, mournful movements—a Fuga on the name Bach, and a Funeral March, succeeding one another without break. Fantasia would have been a suitable term for this finale, or, still better, some programme explaining the prevalent sad mood, and the *raison d'être* of the Fugue. M. Godowsky gave a fine rendering of his difficult work, while his interpretation of pieces by Beethoven, Brahms, and Chopin was magnificent.

QUEEN'S HALL.—Bach's Christmas Oratorio.

BACH's great B minor Mass and 'Matthew' Passion are generally regarded as his most important sacred works. The 'Christmas Oratorio,' which was performed last Monday at the sixth concert of the London Symphony Orchestra, for grandeur may not compare with them, yet it is one of great interest. Although Bach himself described it as an oratorio, it is not one of the usual kind, but virtually six cantatas, written for performance in church as part of services on six different days during the Christmas season, beginning on Christmas Day. Hence there is no gradual working up to a musical, or, to use the term in the proper sense, dramatic climax. But throughout the work there are inspired numbers which could only have been penned by Bach. Frequently in the recitatives there

are dramatic, also realistic, touches, the effect of which is in inverse proportion to the means used. The 'Slumber Song' is of rare charm and delicacy, but the Arioso, "Jesus, Thou that for me livest," and the duet "Ah! my Saviour, I entreat Thee," both for soprano and bass, are wonderful, and instinct with devotional fervour. The Pastoral Symphony at the opening of the second part is as remarkable for its tone-colour as for its exquisite strains; it is sublimated folk-music.

An excellent performance was given of the work. The singing of the "Hallé" chorus from Manchester deserves high praise. They have fine voices, and while in some of the choruses there was opportunity for bright, vigorous singing of which they availed themselves, they were equally successful in the quiet chorales, which were rendered with intelligence and devout feeling. The soloists were the Misses Gleeson-White, Marie Stuart, and Edna Barker, and Messrs. John Coates and Campbell McInnes, of whom the first and last two entered most into the spirit of the music. The playing of the London Symphony Orchestra was extremely refined. Dr. Richter conducted as if it were to him a labour of love.

OUR LIBRARY TABLE.

The Oldest Music Room in Europe. By John H. Mee, D.Mus. (John Lane).—A brief introductory chapter deals with the "Act" on which, in the Middle Ages, Oxford set much store. Our author considers the Music Room in question as "probably the oldest building of its kind in Europe"; anyhow, "careful search" has failed to discover any older one having a staff of regular performers attached to it. In 1773 Wood wrote that the account of the Music Room in his 'Ancient and Present State of the City of Oxford' is the "Effect of our ingenious and very worthy Professor Dr. William Hayes"; also that in its performances, usually oratorios, were given every Monday, with certain exceptions named. Dr. Mee presents a list ("probably very nearly complete") of oratorios performed there between February, 1754, and April, 1789, almost all by Handel. The composition of the orchestra is interesting; it was given by Philippe Jung, himself a member of the band, in his 'Guide d'Oxford' published in 1789. It consisted of 6 violins, 2 violas (*basses de viole*), 1 cello, 1 double-bass, 2 oboes, 2 bassoons, and 2 horns (one of whom was also a flute-player); and there was, at any rate up to 1779, and probably later, a harpsichord. For special performances help from London was obtained.

The third chapter gives a list of the music belonging to the society, which includes the names of Stamitz and Abaco, composers to whom Dr. Riemann and Adolf Sandberger have been recently drawing attention. Handel, of course, is largely represented. Three musical prodigies appeared between 1779 and 1788: Master Crotch, Miss Poole, and Hummel, aged respectively 4, 11, and 9 years; Miss Poole afterwards became celebrated as a singer. John Baptist Malchair, who in 1759 became leader of the orchestra, is described by Jung in his 'Guide' as having "un gout particulier pour la musique du célébré Handel, Geminiani, Corelli, et d'autres

anciens auteurs." Handel, however, who died in that very year, could scarcely be accounted an "ancient author." Of Malchair interesting details are given. In 1791, for a benefit concert of Hayward, a member of the orchestra, "Mr. Haydn of Vienna" was announced, but did not come. Hayward published an explanation given by Haydn for not keeping a "solemn Promise," and the composer himself inserted an apology in *The Oxford Journal*. For the Commemoration two months later Haydn was in Oxford. The *Journal* noticed the proceedings, curtly remarking that "the Honorary Degree of Doctor in Music was also conferred on Joseph Haydn, Esquire."

As a specimen of public taste, or rather want of it, the programme of a concert given on May 13th, 1816, announced a "Sonata, Pianoforte—Master Reinagle, in which will be introduced a favourite Air, with Harp Variations, accompanied on the Violoncello by Mr. Reinagle"!

Dr. Mee's interesting book, for which he must have made much research, contains twenty-six full-page illustrations.

Joseph Haydn: the Story of his Life. From the German of Franz von Seeburg by the Rev. J. M. Toohey, C.S.C. Authorized Translation. (Notre Dame, Indiana, Ave Maria Press.)—Writers on the history of music, critics, and teachers consult important biographies and dictionary articles to learn the stories of the lives of great musicians. For the general public, and especially for young folk, the former are too long and too elaborate; the latter too condensed, and frequently merely a dry record. In the work before us is told in pleasant words the life of Joseph Haydn. Sometimes the author's inventive powers are somewhat forced, as in the story of Ditters presenting young Haydn with a spinet. Again, some of the earlier imaginary conversations might have been shortened, and a little more said about the visits to England. The translation on the whole is very good. Twice, by the way, the unusual French word "partition" is used instead of "score"; also "cords" for strings.

Musical Gossip.

MISS ELENA GERHARDT has long been recognized as one of the most earnest and able interpreters of German songs, and she never gave fuller proof of this than at her recital last Thursday week at Bechstein Hall. Her programme was devoted to choice *Lieder* by Schubert, Brahms, Hugo Wolf, and Richard Strauss. The audience instinctively felt that the singer was in an inspired mood, and showed satisfaction sometimes by enthusiastic applause, but still more forcibly by silence. *Tacent, satis laudant*, wisely wrote a Latin poet.

A NEW Symphony in *r* by Mr. Emil Mlynarski will be produced next Monday under his direction, at the twelfth and last of the Patterson series of Subscription Orchestral Concerts, of which he is conductor.

THE directors of the Queen's Hall Orchestra announce a special evening concert to be given on Tuesday next, when Herr Kreisler will play Sir Edward Elgar's Violin Concerto. The programme will include the Introduction to the second act of Humperdinck's opera 'Königskinder,' recently produced at New York.

THE first of the five "condensed" operas to be performed by the Thomas Beecham Opera Company at the Palladium was given

(afternoon and evening) last Monday. 'Tannhäuser' was selected. Miss Edith Evans was very good as Elizabeth, and so was Mr. Philip Brozel, although, at any rate in the afternoon, he was not in good voice. The chorus was most satisfactory. There was a very large and attentive audience. Mr. Thomas Beecham conducted with point and vigour. We have already approved of the scheme: it seems a practical way of giving the public a taste for opera. Only the names of the performers were marked in the programme. Would it not be well to give a synopsis, however brief, of the plots? The next opera will be 'Carmen.'

THE KING AND QUEEN have given their patronage to the forthcoming season of grand opera which opens at Covent Garden on April 22nd.

WAGNER'S Symphony in *c*, which he composed in 1832, and which, as he himself remarked, was modelled on Mozart and Beethoven, will be performed at the Symphony Concert, under Sir Henry J. Wood's direction, at Queen's Hall on the 18th inst. The work was first performed in London under Mr. Henschel's direction at a Symphony Concert in December, 1887, and repeated during the same month. A score of the work has just been published by Messrs. Breitkopf & Härtel.

THE memoirs or autobiography of Wagner are about to be published by Messrs. Schuster & Loeffler. They were dictated by him to his wife Frau Cosima, between 1868 and 1873. Twelve copies were printed, and of these one was presented to the King of Bavaria and one to Liszt. Another copy came into the possession of the Hon. Mrs. Burrell. It consisted of three volumes (1813-34, 1842-50, and 1850-61). After her death, the first volume was issued privately (only 100 copies) by her daughter, Mrs. S. Henniker Heaton, and her husband in 1905. Wagner in an introductory note explains that, owing to certain names and figures mentioned in it, the work could only be published some considerable time after his death, should his heirs care to do so. One of the twelve copies must surely have been given to Herr Carl Fr. Glasenapp for his 'Leben Richard Wagners'; but what use he made, or rather was permitted to make, of it is not known.

THE MASQUE SOCIETY gives a double bill at the Court Theatre on the 21st inst., consisting of 'The Masque of Comus,' by Milton and Henry Lawes, and 'The Masque in Dioclesian,' by Betterton and Purcell.

ALBERT NIEMANN, who impersonated Tannhäuser at the three performances of Wagner's opera at the Paris Opéra on the 13th, 18th, and 25th of March, 1861, and who took the part of Siegmund in 'Die Walküre' at the first cycles of the 'Ring' in 1876, celebrated the 80th anniversary of his birth on the 15th inst. From 1866 to 1889 he was connected with the Berlin Court Opera.

NEXT year the Philharmonic Society will celebrate its centenary, and for such an important event the directors have made special arrangements. They have invited Sir Edward Elgar, Sir Alexander Mackenzie, Sir Hubert Parry, Sir Charles Villiers Stanford, Dr. Frederic Cowen, Mr. Landon Ronald, Mr. Granville Bantock, Dr. Walford Davies, and Edward German to compose new works, and all these composers have accepted the invitation. During the first year of the Society in 1813 no British composer was represented, so that the celebration scheme shows how interest in native art has grown. In 1813 symphonies by Haydn, Mozart, Beethoven, Pleyel,

Woelfl, Clementi, and Romberg were performed. Works by the last four composers are no longer heard, but the names of Mozart and Beethoven are still constantly to be seen on concert programmes; that of Haydn, however, has become rare.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	London Symphony Orchestra, 3.30, Palladium.
—	Sunday Concert Society, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
TUES.	Messrs. A. Manby and G. Wigley's Ballad Concert, 8.15, Bechstein Hall.
—	Walenn Quartet, 8.15, Æolian Hall.
—	Herr Kreisler's Violin Recital, 8.30, Queen's Hall.
—	Rosé Quartet, 8.30, Broadwood's Room.
WED.	Classical Concert Society, 3, Bechstein Hall.
—	Madame Clara Butt and Mr. Kennerley Rumford's Ballad Concert, 8, Royal Albert Hall.
—	Miss Elena Gerhardt's Vocal Recital, 8.15, Queen's Hall.
—	Wessely String Quartet, 8.30, Bechstein Hall.
THURS.	Brussels String Quartet, 3, Bechstein Hall.
—	Philharmonic Concert, 8, Queen's Hall.
—	Broadwood Concert, 8.30, Æolian Hall.
FRI.	Miss Adela Verne's Pianoforte Recital, 3, Bechstein Hall.
SAT.	Chappell Ballad Concert, 2.30, Queen's Hall.
—	Mr. Paul Reimer's Vocal Recital, 3, Æolian Hall.
—	Mr. George Henschel's Vocal Recital, 3.15, Bechstein Hall.

DRAMA

The Plays of Thomas Love Peacock
Published for the First Time. Edited
by A. B. Young. (David Nutt.)

IN reviewing a book of this sort the first question to be asked is, "Was it worth publishing?" Without much hesitation we may agree, in this case, that it was. Every possessor of Messrs. Dent's attractive edition of Peacock, or any edition for that matter, will gladly set this small volume beside the others, and thus become the owner of the complete prose works of an English classic. To print the early works of a classic can hardly be wrong, and Peacock is little less. Otherwise these plays might well have been allowed to acquire that portentous dignity that grows like moss on ancient and unprinted MSS. in the British Museum. For though in the farces one may discover examples of truly "Peacockian" wit and style, these rare gems have mostly been worked into the novels; while the residue, which includes a drama in blank verse, has but little intrinsic value. The earliest works of Peacock—a brilliant amateur to the last—are as amateurish as the earliest works of his friend Shelley, and as thin and conventional as the worst of Goldoni. Nevertheless they are readable; so we need not stay to quarrel with the enthusiastic editor who claims that they are "replete with fun, written in a flexible style, and bearing the imprint of a scholarly discrimination."

English prose and humour are certainly the richer for one or two speeches in this little book, but the service it performs is greater than rescuing a few fragments of humorous prose, or even than filling a gap on our shelves. It reminds us that, as usual, we are neglecting one of our best writers. The 'Life' of Peacock has yet to be written, and has, as we mentioned recently, already been taken in hand; at present an ineffectual memoir by Sir Henry Cole, some personal recollections by the author's granddaughter Mrs. Clarke, a critical essay from the versatile but vapid pen of

Lord Houghton, the gossip of Robert Buchanan, and editorial notices by Prof. Saintsbury and the late Richard Garnett, together afford nothing more than a perfunctory appreciation. Two writers, indeed, have attempted a more elaborate estimate: James Spedding, an able prig, reviewed Peacock's novels in *The Edinburgh* of January, 1839; and more than half a century later a not less able publicist, Mr. Herbert Paul, contributed to *The Nineteenth Century* a paper on the same subject. The judgment of both is vitiated by a common defect. Both are good writers, but both are also good party men; consequently, neither can appreciate the attitude of one to whom collective wisdom was folly, who judged every question in politics, philosophy, literature, and art on its merits, and whose scorn for those who judged otherwise was cruel and cruelly expressed. With the possible exception of Prof. Saintsbury, not one of Peacock's interpreters has quite understood his position or perfectly shared his point of view. Did not Dr. Arthur Button Young, the editor of these plays, himself affirm that

"his stories deal with tangible realities, and not with obscure or absurd situations, as is the case with those of many novelists . . . For this reason alone they deserve to be widely known, as also their author, for having helped to raise the tone of novel-writing at a critical juncture in its development, by introducing into his tales instruction and information"?

It is only fair to add that this bit of criticism occurs in his "Inaugural Dissertation presented to the Philosophical Faculty of the University of Freiburg in Breisgau for the Acquisition of the Degree of Doctor of Philosophy."

In calling Peacock one of our best writers we have raised a claim that must be made good. His exquisite style with its fine Tacitean flavour, the perfection of his lyrics, his wit, and that intellectual brilliancy which sparkles from all the facets of his satire, parody, and epigram, suffice to endear him to the small, fastidious world whose approval is best worth having, and also, perhaps, to justify our opinion. But, unless we mistake, his novels possess a rarer and more potent quality: their appeal goes further than the frontiers of good taste. Peacock's mind was original; he thought about many things, and he always did his own thinking. He is the other side to every question; his way of looking at life is a perpetual challenge; and a man without a vestige of humour or taste may read him with profit for his point of view.

Peacock belongs to no school or age. He has been called a man of the eighteenth century living in the nineteenth; nothing could be further from the truth. He loved the dignity and calm of the Augustans, just as he loved the fire and romance of the Renaissance, and the mysterious gaiety of the Middle Ages; but he could have criticized any of them with as good a will as he criticized the age of machinery and "the march of mind," and, had he

been born in any one of them, would doubtless have done so. He was a student of bardic poetry who yet admired Pulci and Ariosto; his passion for classical literature was uncommonly wise and sincere; he read Sophocles for pleasure. So remote was he from the eighteenth-century Grecians that he could perceive and enjoy the romantic element in Greek life and art; yet it is a mistake to call him a Greek. An Athenian of the time of Pericles was, he thought, the noblest specimen of humanity that history had to show, and of that nobility he assimilated what he could. He acquired a distaste for cant, prudery, facile emotion, and philanthropy; he learnt to enjoy the good things of life without fear or shame; to love strength and beauty, and to respect the truth. For all that, he was a modern too; sharp eyes can see it in his verse. A touch of gloating and uninquisitive wonder, a suspicion of sentiment for sentiment's sake, the ghost of an appeal from the head to the heart, from the certainty of the present to the mystery of the past and the future, betray the descendant of Shakespeare and Sterne. The very culture that he inherited from a Græco-Roman civilization, his bookishness, his archæology, his conscious Paganism, would have looked queer in an Athenian of the fifth century B.C. The author of 'Love and Age' was no Greek; but he was Greek enough to stand out above his fellows, from whom he is most honourably distinguished by his Athenian open-mindedness.

That Peacock cultivated prejudices is not disputed; for instance, he could not abide tobacco-smoke, Lord Brougham, or the Great Exhibition of 1851. But his prejudices were as peculiar to himself as the principles of Sir Thomas Browne. They were not the prejudices of his age and state, neither were they of the kind that is fatal to free thinking and plain speaking. Unlike the popular prejudices of his day, the dogmas of the Hedonists and Utilitarians, his whims and fancies were superficial, and involved no intellectual confusion. He compelled no one to build on unproved hypotheses, nor would he suffer himself to be compelled. Though sceptical about progress and mistrustful of democracy, to the end of his life he disliked the Conservative party; and perhaps his finest flights of sarcasm occur in 'The Misfortunes of Elphin,' where he ridicules Canning's florid rhetoric in defence of the Constitution.

Peacock's attitude towards women affords an example of the liberality of his views and of his isolation. It shocked Victorian sentimentalists, and would probably infuriate the more austere feminists of to-day. Peacock's heroines, though, like all his characters, roughly and sometimes extravagantly sketched, are always charming and generally alive. Stupidity, ignorance, and incompetence, craven submissiveness or insipid resignation, he did not commend in women: on the contrary, intellect, wit, gaiety, spirit, and even a first in the Classical Tripos seemed or

would have seemed desirable and lady-like attributes to the creator of Anthelia Melincourt and Morgana Gryll. What was called "womanliness" in the forties displeased him; but he liked women to be feminine, and knew that distinguished women have ever been distinguished as women.

The truth is, Peacock had standards tested by which the current ideas of almost any age would be found wanting. Without being a profound thinker, he was one of those people who "bother about ends" to the extent of being unwilling to approve of means unless they are satisfied that the end in view is good, or at least that there is some end in view. With a self-complacent age, in which every one was shouting "Forward!" and no one was expected to inquire "Whither?" he was necessarily out of sympathy. To the shouters he seemed irrational and irrelevant. They called him "immoral" when they were solemn, and "whimsical" when they were merry; and "whimsical" is the epithet with which we are tempted to label him, if labelled he must be. Genius makes strange bedfellows; and Peacock's intellectual candour finds itself associated with the emotional capriciousness of Sterne. Truly, he is always unexpected, and as often as not superficially inconsequent. To state the three parts of a syllogism is not in his way; and by implication he challenged half the major premises in vogue. His scorn of rough-and-ready standards, commonplaces, and what used to be called "the opinion of all sensible men" made him disrespectful to common sense. It was common sense once to believe that the sun went round the earth, and it is still the mark of a sensible man to ignore, on occasions, the law of contradictions. To that common sense which is compounded of mental sluggishness and a taste for being in the majority Peacock's wit was a needle. He was intellectual enough to enjoy pricking bladders, and so finished an artist that we never tire of watching him at his play.

He was, in fact, an artist with intellectual curiosity; and just as he lacked the depth of a philosopher, so he wanted the vision of a poet. That he possessed genius will not be denied; but his art is fanciful rather than imaginative, and in creative power he is deficient. His life was neither a mission nor a miracle. But he was blessed with that keen delight in his own sensations which makes a world full of beautiful and amusing things, charming people, wine, and warm sunshine seem, on the whole, a very tolerable place, and all metaphysical speculation and political passion a little unnecessary. He made an art of living, and his novels are a part of his life. He wrote them because he had a subtle sense of the ludicrous, a turn for satire, and style. He wrote because he enjoyed writing; and, with a disregard for the public inconceivable in a man of sense, he wrote the sort of books that he himself would have liked to read. They are the sort, we think, that will always be worth reading.

Dramatic Gossip.

IN view of the fact that Mr. Whelen proposes to inaugurate a season for the advancement of the theatre, the New Dramatic Company, after consultation with him, not wishing to prejudice his chances of success in any way, has decided to withhold its plans for the present season.

AN Irish correspondent writes:—

"On Thursday, January 26th, a new play in two acts by Lord Dunsany, entitled 'King Argimenes and the Unknown Warrior,' was produced at the Abbey Theatre. King Argimenes, who has been overthrown and enslaved by his rival, King Darniak, finds a sword buried in the earth, and, inspired by the spirit of the unknown warrior who once possessed the weapon, rouses the slaves and regains his kingdom. The play is well conceived and effectively written. Mr. O'Donovan as King Argimenes and Mr. Kerrigan as Darb, a slave, played the principal parts in a thoroughly capable manner."

TO CORRESPONDENTS.—J. H. E.—A. H.—H. W.—J. C.—J. H. Y.—H. M. B.—Received.

W. M.—Many thanks.

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LITERATURE

Amurath to Amurath. By Gertrude Lowthian Bell. (Heinemann.)

THE title of this book would seem to imply nothing more than a testimony to the essential unchangeableness of the Turkish Empire; but whilst the volume is that, it is also much more. We have no hesitation in saying that it is the most important work of exploration in the neglected field of mediæval antiquities in Mesopotamia that has yet appeared. It is also a vivid account of the conditions of life of the people, written as only one qualified by experience of the Arabs and familiar with their language could write it. Miss Bell had already shown in that brilliant book 'The Desert and the Sown' how enthusiastically she could enter into the life and ideas of the Bedawis. In 'Amurath to Amurath' she is still among or near her favourites, and she gives equally living portraits and dialogues and scenes of Muslim life in camp or in the village. But her eyes are always turned to the past—to the glories, not of the early Arabs of the Jahiliyeh, but of the great Caliphate which once made the lands watered by Tigris and Euphrates a garden and a granary, where ruined towers and fortresses now only serve to intensify the desolation.

Miss Bell has set herself to rediscover the vestiges of the 'Abbasids, where other explorers have been absorbed in the far earlier remains of Babylonians and Assyrians. These she does not neglect

altogether, nor the evidences of Greek and Seleucid sway. She is deeply interested in the routes of the Greek armies and the traces of Hellenic influence. But her chief business is with the cities and fortresses built by the Arabs and their immediate predecessors the Sasanians. How successful she has been would require an elaborate essay to explain, and the explanation would be appreciated by only a few specialists. It is sufficient, within our necessary limits of space, to indicate one or two subjects in which her exploration has led to signal results.

One of these is the relation of Mesopotamian architecture to the Saracenic style we know in Egypt and Syria. The connexion has long been established between the inlaid silver and brass work of the Mamluks of Egypt and the metalworkers of Mesopotamia, whose designs date from early Persian and Sasanian times. It has also frequently been pointed out that the curious "corkscrew" tower or minaret of the mosque of Ibn-Tulun at Cairo has its counterpart in the slightly earlier tower still standing at the temporary 'Abbasid capital, Samarra, on the Tigris, where Ibn-Tulun had himself been trained in arms and courtiership. But the architecture of the Caliphs of Baghdad was little studied, especially in the provincial cities.

Claudius Rich and various succeeding travellers had recorded ruins of cities up the rivers, but no adequate examination of most of them had been made until Miss Bell, accompanied only by native Christian servants and the usual rather nominal Turkish escort, made her adventurous journey from Aleppo, down the left or unfrequented bank of the Euphrates from Jerablus to Anah, then on the right bank to Hit, thence by a circuit in the desert to Museyyib and Baghdad, returning up the Tigris to Diyarbekr (Amid), and so back through Anatolia. In this journey she visited many sites and ruins and her surveys, plans, and photographs of such remains as those at Rakkah and Rafikah, at Ukheydir, and at Samarra—to name only three prominent examples out of scores of important observations—are contributions of the highest value to the history and sources of Saracenic architecture.

The discovery of the fort and palace of Ukheydir—for discovery it was in spite of the slightly earlier description of it by a French explorer unknown to Miss Bell until her return, and a reference to it in Niebuhr's travels as seen by an unnamed Englishman—was the culminating joy of the expedition. Ukheydir, "the little green spot," though now no shaded oasis, is a most remarkable ruin of a bastioned fortress enclosing a palace, with architectural features (cusped arches, grouped niches or squinches, &c.) of the greatest interest, to which Miss Bell's elaborate plans and beautiful photographs do justice. It stands in the region dominated by the Lakhmid kingdom of the Arabs of Hira, and, although Miss Bell hesitates to pronounce upon its precise

date, the absence (so far as the present writer knows) of any reference to it by the Arabic geographers or historians seems to place it definitely among the constructions either of the Lakhmid kings or the Sasanians, before the Saracen conquest. This is undoubtedly Miss Bell's greatest discovery; but her examination of Samarra comes only next, and there are many other sites on which her researches have thrown fresh light and suggest fruitful subjects for further exploration and, it should be added, excavation. Her book must undoubtedly have a valued place in the library of every Oriental archæologist.

But we are not all archæologists, and lest we should unfortunately give an impression that 'Amurath to Amurath' is a book which appeals only to specialists, we hasten to add that it is brimful of human interest. Miss Bell has the gift of drawing out the Eastern and getting him to talk to her as a friend, and she has the talent to set down his talk with phonographic fidelity. Her *scènes de la vie nomade* are admirable genre pictures, and she can describe Turkish governors, policemen, heads of Dervish orders, even bishops, as if they were alive in her pages. She chanced to travel through the Asiatic provinces of Turkey just when the new Constitution of the Young Turks was heralded through the land like a message of salvation unto the people. Unfortunately, but most naturally, the people neither believed nor understood. They had been too long accustomed to tyranny and corruption to have the smallest faith in the new panacea. They knew their compatriots, and could not imagine that the mere fact of being M.P.—or whatever it was called and whatever it meant—would alter their natures and make them high-minded representatives at Constantinople of the oppressed folk at home, instead of merely clever rascals absorbed in their personal ambitions and interests. As for that new-fangled word *Hurriyat*, "Liberty," Miss Bell was everywhere assailed with petitions for a definition. Liberty from the laws of the Koran was unthinkable or blasphemous; and liberty from the oppression of the local governors, the Kaimmakam or the Mutasarrif, whilst a pleasing dream, was soon found by experiment to be purely visionary.

Asiatic Turkey, it is plain, is not ready for the Constitutional Idea, though, if the new governors appointed by the Committee of Union and Progress are really of a higher character, as Miss Bell believes, some improvement may come. Meanwhile the state of the administration of "justice" here described; the neglect of the police and troops; the wretched ragged little garrisons, left unpaid and unrelieved in desolate, isolated spots; the insecurity of the roads; the feuds of the Arab tribes, and the deadly antagonism of races and creeds, point to a wide field of reform if the Young Turks mean to carry out their programme. The population, whether Christian or Muslim, appears to look forward to a millennium of European

intervention. Miss Bell, seeing no sign of political initiative in the provinces, is convinced that the impulse and direction must come from European Turkey :—

“Cruel and bloody as Ottoman rule has shown itself upon these remote frontiers, it is better than the untrammelled mastery of Arab beg or Kurdish âghâ; and if the half-exterminated Christian sects, the persecuted Yezîdis, the wretched fellâhîn of every creed, who sow in terror crops which they may never reap, are to win protection and prosperity, it is to the Turk they must look. He, and he only, can control the warring races of his empire, and when he has learnt to use his power impartially and with rectitude, peace will follow.”

At that rate, we fear, peace is a “far cry” off, and we are disposed to look with greater confidence to the influences of the future Baghdad Railway and the irrigation works projected by Sir William Willcocks, who, by the way, found himself “held up” on the river by insurgent tribes during his beneficent survey. We have been able to notice but a few points in a book which is packed full of new material and learned research, but we must not omit to record our admiration of the courage and coolness of the lady traveller in emergencies, or her open-minded fairness and sympathy with all classes and races.

The Complete Poems of Emily Brontë.
Edited by Clement Shorter, with Introductory Essay by W. Robertson Nicoll.
(Hodder & Stoughton.)

SIXTY-TWO years have elapsed since the death of Emily Brontë, and to-day she is held by many, Sir Robertson Nicoll among them, to have been the greatest woman genius of the nineteenth century; but a complete edition of her verse is offered now for the first time. Of the 330 pages in this volume, 82 suffice for the poems which have been published in England hitherto; the contents of 100 had never seen the light at all. Sir Robertson Nicoll, in the course of a somewhat colourless introduction (was it by an inadvertence that he omitted, from his list of known facts in Emily's life, the deaths of her two eldest sisters?), warns his readers that “it is not claimed for a moment that the intrinsic merits of the verses are of a special kind.” The phrase is vague; but without hesitation we can pronounce it more deprecatory than it need have been. Throughout Emily Brontë's poetical work—and in her prose too, for that matter—crudity of handling and other limitations of inexperience are obvious features. The least insidious of banalities finds her a defenceless prey, and lapses into bathos are naturally more frequent and more unredeemed in these last gatherings of her genius than in the chosen samples put forward by herself during her lifetime or by her sister after her death. Yet there can be no doubt that, in the eyes of the discerning, Emily Brontë's reputation as a

poetess will be enforced by what these fresh pages reveal.

Part of the interest of the volume in its biographical aspect is that it shows her sense of latent creative power to have been the bitterest affliction of what, in Blake-like language, she called her “prison.” One may observe, too, how little, in its short term of years, her poetic faculty developed. In her nineteenth year she can command haunting phrases, exquisite fragments of melody, such as

O transient voyager of heaven!
O silent sign of winter skies!

in her address ‘To a Wreath of Snow.’ In her thirtieth her inspiration is still spasmodic and untamable. Her melodic powers have long been recognized; yet material has been lacking till now for just appreciation of their compass and variety. How beautiful is the following, as well in its use, as in its refusal, of artifice!

If grief for grief can touch thee,
If answering woe for woe,
If any ruth can melt thee,
Come to me now.

Subtler still in their variation, and bold, like Blake again, in their instant accommodation of the music to the thought, are these three stanzas—clearly a poem in themselves, though printed by Mr. Shorter continuously with three others, the rhythm of which is inferior and the theme different:

Tell me, tell me, smiling child,
What the past is like to thee?
An Autumn evening, soft and mild,
With a wind that sighs mournfully.

Tell me what is the present hour?
A green and flowery spray,
Where a young bird sits gathering its power
To mount and fly away.

And what is the future, happy one?
A sea beneath a cloudless sun;
A mighty, glorious, dazzling sea,
Stretching into infinity.

Even among the poems never before printed one may stumble over gems like this :—

Harp of wild and dream-like strain,
When I touch thy strings,
Why dost thou repeat again
Long-forgotten things?

Perfect beginnings are, no doubt, more frequent than perfect poems. Let us close with a piece which is in itself perfect, and in which the autobiographical as well as the poetic value of this collection is represented :—

I know not how it falls on me,
This summer evening hushed and lone;
Yet the faint wind comes soothingly
With something of an olden tone.

Forgive me if I've shunned so long
Your gentle greeting, earth and air!
But sorrow withers e'en the strong,
And who can fight against despair?

We have noted some very doubtful readings—such as “deceiving” for “declining” (?), p. 110; “flowless” for “flowerless” (?), p. 134; “idol” for “idle,” p. 184—and a few misprints—“way” for “away,” p. 73; 1832 for 1842 (?), p. 288.

A Roman Diary and other Documents relating to the Papal Inquiry into English Ordinations. By T. A. Lacey. (Longmans & Co.)

BOOKS are made in strange ways, and Mr. Lacey's way in this book is curious indeed. The volume consists partly of documents and learned polemical articles. These were all worth reprinting, and it is convenient to have them all together. The documents are Leo XIII.'s *Apostolicæ curæ* and the answer issued in the names of Archbishops Temple and Maclagan (which they certainly did not write themselves), with the unimportant reply of the Pope. The articles are for the most part Mr. Lacey's acute and vigorous presentations of the Anglican position in regard to sacred orders, and his criticisms, which are very good reading, of the various Roman utterances on the subject, such as the curious ‘Risposta all' Opuscolo “De Re Anglicana,”’ (which is not quite certainly authentic, but which neither Canon Moyes nor Abbot Gasquet, whose names are attached to it, has, it seems, ever repudiated, though one would think that they would be anxious to disclaim such a remarkable collection of mistaken or ignorant statements as it contains), and the Papal Bull itself. All this part of the book is learned, and must remain an important contribution to the history of a question of considerable ecclesiastical importance. But it has all been published before.

The novel part of the volume is the Diary which Mr. Lacey kept at Rome, when he was engaged with Mgr. Duchesne, Father Puller, Mgr. Gasparri, and the Abbé Portal on what was little better than a wild-goose chase. Of the Diary he himself speaks with a freedom which might have convinced him that it is hardly likely to interest other people so much as it does the writer. It shows him, as he says, to have been not at all well, much overworked, and not a little pettish and suspicious. But its interest for ordinary folk is small. At the most it shows two things. The first is that the English clergy were very honest, not at all doubtful of the strength of their own case, and easily taken in by the agreeable diplomacy of Italian ecclesiastics: the learning of Mr. Lacey had, as he shows us, some surprising gaps, but his simplicity appears to have been complete. Secondly, we see clearly that all the really important people at Rome in 1896 desired was to receive the submission of these two intelligent English clergymen (and of those who thought with them) to the Papal See. Cardinal Mazzella expressed the matter most simply: “He could not think why so much fuss was made about Orders. The Pope was the great question.” It always came round to that in the end. There never was any question among the Roman authorities which way the decision on English Orders would be given: it had all been settled long ago by the Gordon case—ignorantly, no doubt, but

still settled. So the English clergy were treated politely, like nice children, and begged to stay on after the decision: they would now, it was hoped, see reason. "The Pope was the great question."

Out of the simple and commonplace details of the Diary, and the Introduction to it written fourteen years later, emerge some interesting things: the bitter description of some of the Monsignori, persons of no great repute; the illustrations of the singular unscrupulousness in the use of authorities shown by some Roman controversialists; the references to the sympathy of another simple person, Archbishop Maclagan; some *obiter dicta* of Mgr. Duchesne's on early Church history; the view of an unnamed prelate that there was a great deal of the Old Testament "not worth reading," and that the Breviary should be reformed, and could be done by him alone in one year, by two persons in three years, by eleven in a century; the acute intervention, on a point of legal history, by Mr. Justice Phillimore; and such like.

But, in truth, of the chief English actors, only two survive these rather peddling disclosures with undiminished reputation. The one is Gladstone, whose 'Memorandum' addressed to the Archbishop of York is the only thing in this part of the book which shows a really statesmanlike grasp of the essential points brought forward in 1896. The other is the late Lord Alwyne Compton, Bishop of Ely, whose attitude shows a sagacity and restraint, not unsympathetic, but wise, which the other persons in the concern may now feel reason to envy. His letters are models of prudent goodness; and when Mr. Lacey says that he "would not" give him formal leave of absence on this business, the letters prove that the correct expression, which Mr. Lacey must be sorry not to have used, is "could not."

The Glamour of Oxford: Descriptive Passages in Verse and Prose by Various Writers. Chosen and edited by William Knight. (Henry Frowde.)

A GREAT deal has been written and collected concerning Oxford of late years, and the subject is, perhaps, in danger of being overdone in the book-market. Recently both a photographer and a water-colour artist have supplied pictures for the Oxford work of Matthew Arnold; and last year we noticed 'The Clerk of Oxford in Fiction,' 'Oxford, its Buildings and Gardens,' 'Oxford from Within,' and the first volume of a book 'In Praise of Oxford' by Messrs. T. Secombe and H. Spencer Scott. Earlier there was a book on 'The Minstrelsy of Isis' by Mr. J. B. Firth. A late-comer after all these volumes, and, like the most recent of them, a mixture of verse and prose, the book before us might be neglected, a course which would be unfair to its merits.

Mr. Knight, as all who use his edition of Wordsworth know, is an editor, as well as a Professor Emeritus. He has kept his anthology of prose and verse in praise of Oxford long upon the stocks, with the result that his readers have a collection of passages, select rather than voluminous, distinguished by ripe judgment and scholarly care in the editing. We could lay our finger on a misprint or two, and in some cases think a heading might have been improved. Thus, on p. 79, the heading 'Wordsworth and the Coleridges' seems to bear no relation to the text of an American appreciation of Magdalen and St. Mary's, and is somewhat bewildering till one finds the clue. But there criticism ceases. The editor is sufficiently scholarly to quote from Thomas Vaughan, twin brother of the Silurist Henry, who made the fine phrase on Bodley,

Here thou art safe,
Where every book is thy large epitaph;

and sufficiently modern to quote passages from those living authors, from the Chancellor downwards, who have written well of their University. The result is a varied array of passages in prose and verse, some of them of exceeding merit, which succeeds in giving a vivid impression of the manifold glamour of Oxford. "This Oxford I have no doubt is the first city in the world"—so wrote that admirable letter-writer John Keats. It is in this key that all the writers quoted have pitched their praise. So that, if "Oxford College" is ever run upon business lines and turned into a limited company, the promoter will find here ready to his hand material for the most glowing prospectus ever written. The place itself indeed, in the mind of every pious Oxonian, and all who have written of it, "excels the quirks of blazoning pens"—but not because the pens have lacked eloquence, or sometimes even inspiration. It may be that the secret of Oxford's charm is one beyond utterance; but with the material which Prof. Knight has gathered and selected for him, he must be an unimaginative creature who cannot discover some reasons for the faith.

A word of praise is due to the cover and get-up of the book, and author and publisher alike are to be congratulated upon Mr. Blackwell's happy inspiration in the matter of a title.

NEW NOVELS.

Rosanne. By Algernon Gissing. (F. V. White & Co.)

THERE is an undeniable charm about the stories this author writes—the charm which pertains to a sensitive mind void of vulgarity of any kind, and appreciative of moral and emotional delicacy. The present tale is better calculated to hold the interest of a refined woman of leisure than a busy man. There is no single character in it who enlists our affectionate regard. Perhaps that is one reason why

all are somewhat shadowy people. The reader is placidly interested in their affairs, and rather charmed, in a gentle way, by the atmosphere of the countryside in which they move. They, and the story, are far removed from the troublous racket of modern life in cities. Such a book could not have been written with heat or haste. We are grateful for the solicitude which has clearly been expended upon its writing; but we fancy Mr. Gissing might win more of the favour he deserves if he came to closer grips with actual life, as distinguished from spiritual analysis.

The Third Wife. By Herbert Flowerdew. (Stanley Paul & Co.)

THOUGH announced as one of Mr. Flowerdew's delicate studies of sexual relationship, his new book is really nothing more than drawing-room melodrama. As such it is sufficiently arresting, and keeps the reader on tenterhooks of expectancy almost from the first chapter. We are inclined to cavil at the reckless character of the villain here depicted. He would surely not have taken such risks after his early experiences. But granted that he would, the reader will find it an absorbing pursuit to follow and track or anticipate his moves in the horrible game he has inaugurated. The author is well advised in keeping him quiet in demeanour, as quiet as any Adelphi villain who smiled and smoked cigarettes in olden days. There are good sketches of people, notably of an American lady and an admirable English intriguing mother. The heroine is pleasing, and the hero all he should be.

Off the Main Road. By Victor L. Whitechurch. (John Long.)

THE story which binds Mr. Whitechurch's new novel together is constructed of the simplest and oldest materials. It is a pure love-story of a most innocent kind, involving a jilted bachelor of an almost portentous sentimentality. Luckily the interest of the book does not depend upon this main thread of narrative. It is in reality a series of connected pictures of village life and character. These are both humorous and pathetic, and the former are very diverting. This background is the most vital thing in the tale. Mr. Whitechurch knows his rustics as well as he knows his clerics—a knowledge he has demonstrated in various stories. He is the sponsor of modern scenes from clerical life, of which, however, there is only one example here. The rustics are richer and more acceptable material. The Goodman family is a group we would not have missed for much.

The Brand of Silence. By Fred M. White. (Ward, Lock & Co.)

THE conventions of the type of novel which Mr. White writes have been long accepted by its admirers. It is, one supposes,

useless to complain, or protest, or even to make suggestions. It would be time lost, for instance, to beg that the characters appearing in the pages of these detective stories, otherwise tales of mystery, should conduct themselves, at any rate on the surface, more like ordinary human beings. No; their type is cast, just as the prototypes of stage melodrama. A man may call himself Gore Mayne, and be a mystery, and no one will suppose him to be Gore Castlemayne, a name with which all the persons of the drama are familiar. In the same way the villain on the stage is never seen five feet away from the innocently foolish hero and heroine. Mr. White's narrative is always brisk and breathless, and, if one can overlook the melodramatic properties, is invariably readable, because ingenious. His latest book is no exception to the rule.

The Justice of the King. By Hamilton Drummond. (Stanley Paul & Co.)

THE plot of this romantic historical novel is unsatisfactory. The period is that of Louis XI. of France, and the theme is the jealousy of the King displayed towards his son of thirteen. This boy, Charles, lives in Amboise in the charge of a young lady, Mlle. Ursula de Vese; and Louis is represented as fearing the schemes of this very innocent young girl and helpless boy. No; there is another supposed to be involved in the scheming, one Saxe, an innkeeper. In such machinery we cannot believe, and consequently no real feeling for the danger of the hero and his undertakings moves us. Needless to say he is destined for the aforesaid Ursula. There are pictures of contemporary France not without force and realization. Louis himself is depicted with care, and Commynes scrupulously. Also there is some pretty fighting.

The Mating of Anthea. By Arabella Kenealy. (John Long.)

It seems to us that Miss Arabella Kenealy has missed the dramatic chances of her opening chapter. It begins with the discovery of the hero that he has been bitten by a mad dog. Now it is possible to foresee many and various uses to which this accident could be put. However, except to serve as the introduction to an eccentric and rather fanatical doctor the episode comes to nothing. This doctor is apparently a stalwart opponent of modern bacteriology and its results; and he has also peculiar views as to the education and destiny of woman. With the latter he begins to play havoc in his ward's life, a course of fate which is only interrupted by the instinctive opposition of her sex. There is in the story a singularly unpleasant episode concerned with singularly unpleasant characters, which we do not consider to have been in any way necessary.

Marie Claire. By Marguerite Audoux. Translated by John N. Raphael. (Chapman & Hall.)

MR. RAPHAEL has every qualification for translating from the French except a due feeling for style; and he has given us a breezy adaptation of the story of Marie Claire. Unfortunately, what distinguishes 'Marie Claire' is not its story—common-place enough—but the fact that a seamstress takes up such an attitude towards her surroundings as the author does, and still more that her style and diction should have a grave simplicity, a distinction and clarity confined to a few great masters of the language. Mr. Raphael's version shows omissions, some no doubt due to the present epidemic of prurient modesty, some to a momentary hesitation in finding an exact equivalent for such a phrase as "que j'étais dépareillée," and some simply inexplicable; but in the matter of diction he fails. He regroups the author's sentences too much, and his style is not unfairly represented by his translation of the following sentence, "Et enfin deux yeux caressants qui m'apportaient la confiance"—"And last of all I saw two soft eyes which seemed to cuddle me and make me feel comfortable."

SCOTTISH ANTHOLOGIES.

IT is a curious coincidence that two collections of Scottish poetry, almost identical as to their scope and general contents, should have appeared about the same time. Sir George Douglas's *Book of Scottish Poetry* (Fisher Unwin) is avowedly a companion to 'The Oxford Book of English Verse' and 'The Dublin Book of Irish Verse.'

At the outset we are confronted by the question whether "Scottish poetry" can be rightly interpreted as meaning poetry written by Scots, in the vernacular or in English, but dealing with themes that have no special application to Scotland. In the present work it is his vaunted "Italian grace" that is chiefly illustrated in the selections from Drummond of Hawthornden. Again, there are excerpts from Thomson's 'Seasons.' Can these be classed under "Scottish poetry"? John Davidson is here with the 'Ballad of a Nun,' which is as "Scottish" as his Fleet Street Eclogues! The point is curious, and not entirely finical. Mr. J. H. Millar, in his 'Literary History of Scotland,' ignores Carlyle, Thomas Campbell, James Thomson, and even Boswell, on the ground that they all went to England at a comparatively early age, and that none of their work is in the vernacular. It seems to us that Sir George Douglas would have done better in following Mr. Millar's example. At any rate, on that plan he would have been able to include many things he has omitted; and, on the other hand, there would have been less conflict between the title of his book and a considerable part of its contents. Certainly, after meeting with many specimens of purely English verse, we cannot appreciate his total exclusion of Ossian, even if Macpherson was an impostor.

Apart from this, the ground is well covered, and reaches from Thomas the Rhymer to living writers. Among the earlier versifiers represented are James I.

(with 'The Kingis Quair'), Dunbar, Henryson, Huchown, Gavin Douglas, David Lyndsay, Alexander Hume, and Alexander Montgomerie. Linguistic difficulties have thus far operated to prevent these writers becoming known in England, except to specialists. Sir George Douglas is right in saying that such difficulties are often exaggerated; but in a work of this kind it is necessary that they should be smoothed away, and this has been efficiently done by glossarial notes at the foot of the page. The selections from these writers have, in every case, been printed from the most authoritative texts. In the specimens of Scottish ballads, the text of Scott's 'Border Minstrelsy' has been generally followed. In some cases Sir George reprints a poem or song from the original version, because this, being less "common and easy of access," will probably be of greater interest. That, of course, will depend on the class of reader. Many will prefer 'Auld Langsyne,' for instance, as it is usually sung to-day.

It is in the matter of his later selections (for the convenient order of chronology is followed) that Sir George Douglas will find the largest divergence of opinion. Here he has to trust more to his own taste and judgment, with less help from the general verdict of competent critics. Unfortunately, one cannot refrain from questioning his views in several cases. In his Preface he excerpts from verse of living writers which is still on trial the work of "Hugh Haliburton." Now a good deal of that writer's verse has certainly (in Scotland at least) taken its place as classic. But 15 pages to "Hugh Haliburton" and half a page to Stevenson, with "Under the wide and starry sky," is ridiculous. William Sharp is also treated too generously with 17 pages; and 12 pages are certainly too much for the Earl of Southesk's verse. Principal Shairp is largely outspaced by James Thomson of Hawick.

Nor do we think that Sir George has always chosen the best specimens of individual writers. He ought surely to have given Alexander Smith's 'Barbara' among his selections from that now forgotten poet. Among Robert Buchanan's pieces we expect to see that haunting poem on his friend David Gray, the author of 'The Luggie,' and under the name of Lady John Scott 'Annie Laurie,' which is essentially hers, though founded on older lines. Why is James Ballantine's 'Naebod's Bairn' given, without his more celebrated "Ilka blade o' grass keeps its ain drap o' dew"? More astonishing still, why is John Skinner represented solely by 'The Ewie wi' the Crookit Horn'? Did not Burns say that his 'Tullochgorum' was "the best Scotch song Scotland ever saw"?

The book has an Index of First Lines, and an 'Index of Authors' which is defective because it does not give the pages where they are represented.

It is only too easy to find blemishes in even the best of anthologies, and in *The Edinburgh Book of Scottish Verse*, 1300-1900, selected and edited by W. Macneile Dixon (Meklen & Holden), there is not a little that a censorious critic might object to—notably the inclusion of several poems which are neither of high artistic merit nor, as we have hinted above, distinctively Scotch in character. But it is both juster and pleasanter to declare at once that Prof. Dixon has accomplished his task with skill and judgment, and has brought together a delightful body of verse. He has not scrupled to cast his net wide: Scottish verse is defined for

his purpose as "verse which is the work of Scotsmen, whether in English or Scots," and the wealth of material rendered available by such a definition is likely to come as a surprise to readers who are unfamiliar with the by-ways of Scottish literature.

The power and originality of the earlier poets are sufficiently illustrated, a generous, though by no means excessive, space being allotted to that prince of makers, Dunbar; the popular songs and ballads, in which Scotland is astonishingly rich, are well and fully represented; and the selections from the dialect verse of the later centuries is generally happy. Prof. Dixon, in his brief and pleasant Introduction, hits off the characteristics of this typically Scotch verse very fairly:—

"The vernacular poetry of Scotland of the eighteenth and nineteenth centuries," he says, "is not, perhaps, often noble, it is not often greatly distinguished, it is often simple, sweet, tender, touching, humorous—these, and words like these, best describe its prevailing qualities. Its chief defect, a defect to which it is not easy to reconcile oneself, is its sentimentality."

But if this well-packed volume contains a good deal that may fail to satisfy the acutely fastidious reader, it ought none the less to achieve a wide popularity with the ordinary lover of verse. We note, further, that it is adequately equipped with a glossary.

THE RELIGIOUS LIFE OF ISLAM.

The Religious Attitude and Life in Islam. By Duncan Black Macdonald. (Illinois, University of Chicago Press.)

Mystics and Saints of Islam. By Claud Field. (Francis Griffiths.)

THE UNIVERSITY PRESS OF CAMBRIDGE has recently undertaken the publication in England and the British Colonies of books issued by the Chicago University Press. This probably accounts for our receiving Prof. D. B. Macdonald's Haskell Lectures on 'The Religious Attitude and Life in Islam' a year after its publication in America. We welcome it warmly, however late. It is well known to students of Mohammedanism, as every book by so ripe an Arabic scholar must be; for Prof. Macdonald is among the two or three leading exponents of the religion of Islam among English-writing scholars—and admirable English he writes. But the agency of the Cambridge Press will make the book known to others whom it has hitherto failed to reach.

The present volume is the counterpart of the work on 'Muslim Theology,' &c., which appeared in 1903. In that Prof. Macdonald dealt with Islam as a formal religion, a dogmatic system, and a code of jurisprudence. In his new work he considers it as a personal emotional religion. In fact, he has evidently been inspired by the famous book on the 'Varieties of Religious Experience' by Prof. William James, to write a similar exposition of the religious attitude of Muslims. It is singular what wide-reaching effects that lively treatment of solemn subjects has had, upon Divinity Professors in England as well as upon this Professor at Hartford Theological College. In method, however, Prof. Macdonald shows even closer analogy to Myers's 'Human Personality,' and, whilst guarding himself prudently from any confession of faith in many of the alleged results of psychical research, beyond telepathy and possibly telekinesis, he has very properly drawn attention to the points of resem-

blance between mediæval Mohammedan experiences and theories and modern records and explanations of trance states. He is eminently sane and scientific in his treatment, but it is easy to see that he adopts much of James's view of the mystical "vision": which is only to say that he agrees with most modern thinkers. The remarkable thing about his book is that he virtually regards the mystical attitude, whether of the true Sufis or the earlier less pronounced mystics, as the only real form of personal religion in Islam. Perhaps we have misunderstood him, but he does not seem to us to recognize the fact that even traditional formal Islam may be, and indeed is, a personal religious attitude, an inner life, to orthodox Muslims. However, if, like Prof. James, he merely means to select his examples from the more pronounced forms, he is undoubtedly right in holding that mysticism is the most conspicuous and the most vital force in the personal religion of Muslims. It was present in a dim shade in Mohammed himself, though it conflicted flatly with the rest of his tenets. "In the struggle to bring God and his creation together," says Prof. Macdonald,

"the creation had to become an aspect of the creator, and finally to vanish into him. Only in this way could the crass dualism be overcome, and the monism which is the basis or the result of all mysticism be reached. There are stray expressions which suggest that Mohammed—a devout soul if ever there was one, and a mystic in spite of his creed—was adrift himself on that sea and was nearing the shore. But his brain, oriental to the core, contradictoriness never troubled, and Allah could be throned apart in unapproachable grandeur yet be near to every human heart."

One of the most brilliant chapters in this illuminating book deals with the Oriental attitude towards the "supernatural." It is well pointed out that the essential difference between East and West in this matter is not the "credulity" of the Eastern, but his inability to construct a connected and inviolable system of phenomena. He sees no necessity whatever that things which have been must go on being in the same way. He has no "laws of nature." The "supernatural" is familiar to him, and he does not try to fit it into any law. Everything is possible, according to his view, and contradictions do not matter.

This is not to say that Eastern philosophers did not reason out a theory of the "supernatural." On the contrary, it will be amazing to readers unfamiliar with Arabic literature to find how closely the great thinkers of Islam approached the modern attitude towards these experiences, and how nearly they anticipated what we fondly believe to be the achievements of the latest psychology. Prof. Macdonald has drawn largely, indeed preponderatingly, from that mine of wisdom, the 'Prolegomena' of Ibn-Khaldun, most modern of all Muslim philosophers, and from the works of Ghazzali, to whom and to whose school Islam owes most of its vitality as a religion of the inner life. The strange and curious phenomenon, that the materialistic conceptions of Mohammed should have been brought to such a doctrine of inward faith and exaltation as is set forth by Ghazzali, is discussed by Prof. Macdonald with profound insight and sympathy. "It is," he says,

"with Roman rather than with Protestant Christendom that Islam must be compared as to its emotional life. There the likeness is singularly close, reaching down even to the Ghazzalian combination of philosophical agnosticism and supernatural faith. And for this theological likeness there is good ground. Almost certainly Thomas Aquinas was deeply influenced, though indirectly, by al-Ghazzali's views; and he in turn has moulded the Roman theology."

It is permissible to contest some of Prof. Macdonald's deductions, but none may question his learning or his remarkable insight into Mohammedan modes of thought and spiritual emotion. His book will be read with intense interest by all who are following the trend of modern Christian thought, upon which it throws many sidelights. Like everything else that he has written, it is founded on long and minute research, and illuminated by original thought and happy expression.

Mr. Field, who has done useful work in popularizing Oriental classics for Mr. Murray's "Wisdom of the East" series, has collected a number of essays or translations relating to Mohammedan saints and mystics which he contributed from time to time to religious and other periodicals. They are mostly based upon Kremer, Pavet de Courteille, and Mehren's well-known works, but English readers will be glad to have them translated or paraphrased. Mr. Field is also acquainted with Prof. Macdonald's researches, and, like other writers on religion, he has fallen under the influence of William James. The translations are readable, and may serve very well as an illustrative appendix to Prof. Macdonald's book noticed above, though Mr. Field makes no pretension to original research or personal acquaintance with the Arabic sources. The book has not the special stamp of the scholar: there are no references to the originals of the translations, few notes of any importance, and no attempt to systematize the mystical views and experiences recounted in the numerous short essays. Nor is there an Index. But the ordinary reader in search of Mohammedan illustrations of the mystical and pantheistic modes of looking at life will find interesting materials in the biographies and sayings of the mystics here recorded. There are some slips, such as the statement that Dara was assassinated in prison, and the spelling "Mullah," &c.; but these do not seriously injure the usefulness of a rather attractive little book.

OUR LIBRARY TABLE.

THE portraits of Thackeray in the new volumes of the "Centenary Biographical Edition" (Smith & Elder) consist of a third sketch by Maclise (who must have been fond of his model), and of the miniature which was published in 1908 in the 'Blackstick Papers.' There is also a view of Haro Court, Temple, where Thackeray once studied conveyancing under Mr. Taprell; an autograph letter of 1838 sending in his little account to *The Times*; and a photograph of the chair and table used in writing 'Pendennis,' 'Esmond,' &c.—a description which scarcely tallies with the Appleton story in the first introduction concerning the production of these books. The 'Yellowplush Papers' and 'The Great Hoggarty Diamond' are the staple of the new instalments; and the introductions, as usual, contain fresh material. 'Vanity Fair' and 'Pendennis' were "illuminated with the Author's own candles"; here the aid of more modern illustrators has been invoked. To the extremist, who holds that the novelist of manners can only be adequately embellished by a contemporary, some of these will no doubt be unsatisfactory. The designs to 'Men's Wives' are beautiful drawings, well composed and conceived; but somehow do not suggest Thackeray types. Mr. Harry Furniss's sketches for 'Major Gahagan' are open to less objection. The

great Goliath is of the Munchausens of all time; and, in following Thackeray's own presentment of that tremendous hero in the frontispiece to the 'Comic Tales,' the artist has added a rollicking bravura of his own.

Spenser's Complete Works.—Vol. I. *Minor Poems*. Edited by Ernest de Sélincourt; Vols. II. and III. *Faerie Queene*, edited by J. C. Smith. (Oxford, Clarendon Press.)—No poet has received less attention as regards his text than Spenser, and few deserved it more. Perhaps this neglect is explicable: the system underlying his so-called archaisms has yet to be elucidated, and the errors due to misprints and the vagaries of Tudor and Stuart printing houses were received on the same footing as the intentional provincialisms or archaisms. We have now for the first time the materials for a study of Spenser's language, an authentic text from the best editions of all his poems: if not as the poet wrote it, at least as near to it as we are likely to get. Above all, the reproduction of the early texts is as near perfection as it can be: we have not detected a single reading of any important edition which is not recorded in its proper place.

The majority of readers will turn first to 'The Faerie Queene.' Mr. Smith has utilized for the first three books the text of the second edition of 1596, in preference to that of 1590. In this preference we agree, but not so far as to follow him in substituting "can" for the "gan" of the first edition in I. V. xvii. 5,

And softly gan embalme on euery side.

In his very interesting Preface Mr. Smith calls attention to an occasional peculiarity of Spenser. In the heat of composition the poet writes a line such as

But with the wooddie nymphes when she did play,

"play" being intended to rhyme with "support," "resort," and "port." Obviously "sport" was the word in his mind. Mr. Smith quotes nine cases of this kind of substitution.

We must confess that, though we are glad to have a note of the variations in the successive editions of Spenser's poems, and an account of the changes in pronunciation they seem to imply, we have not the least belief in the theory of conscious editing in the output of any Elizabethan printer or bookseller, and in the matter of spelling it is certainly valueless. It has lately been shown, for example, that with the same document before them Jugge and Cawood, two of the best printers of their time, followed different rules as to spelling quite uniformly—one using *y* where the other used *i*, and *e* where the other used *ee*. Spelling was, in fact, entirely left to the compositor, and was modified by the accidents of printing. Even the interpolation of verses is no sure sign of an editor. The printer supplied whole stanzas in Tudor editions of Chaucer and his followers, while the occasional complaints of outraged authors show that he always felt himself free to modify any prose writing that fell into his hands. We may take it as certain that unless an author was too highly placed for it to be safe to offend him, and unless the matter of his book was of political importance, he was the last person considered by an Elizabethan publisher. All students of poetry owe their warmest thanks to the editors of these volumes for the extraordinary care they have bestowed on their task, and editors and publishers alike are to be congratulated on filling a notable gap in our literature, and on a most important service to the memory of a great Elizabethan poet.

The Cape Peninsula: Pen and Colour Sketches. Described by René Juta, painted by W. Westhofen. (A. & C. Black.)—This book contains 25 beautiful water-colour drawings admirably reproduced, with 118 pages of chatty text in elucidation thereof. The latter is evidently the work of an enthusiast, and contains some interesting historical notes, but it is spoilt by various attempts to recreate the past in more or less dramatic form. By way of carrying out this idea, the author has added to the text a list of "Characters," beginning with "Mynheer Van Riebeeck and all the Dutch commanders." The style is not always impeccable: "Lying close to the shore are many wrecks, an old order which has changed but slowly." "The Batavian directors, with great omnipotence, decreed that the homeward-bound fleet should find no room to carry rice to the vegetable settlement of Bonne Espérance." The Dutch poem on p. 4 does not quite agree with the text given in Dr. Theal's 'History of South Africa,' and without reference to the latter it is impossible to know what is meant by "an ophecten" in the fourth line, which should read

Daer 't donderend metael seer weinigh can ophechten.

"Gespreijt," in the second line, surely means "scattered," not "spread." "Saka bona" (p. 93) is probably intended for the Zulu *sakubona*, but would be unintelligible to a native. Not to linger ungraciously over small flaws, it must be acknowledged that there are some pleasing descriptions, evincing a genuine love of Nature in all her aspects, and adequate to the task of reinforcing the impression produced by the illustrations. Of these we may mention as specially striking 'The Old Castle by Moonlight' (p. 5), 'Blue Hydrangeas at Groote Schuur' (p. 41), 'Camps Bay' (p. 95), and 'Simonstown Mountains' (p. 99).

We cannot help thinking it a mistake to have admitted into a book of this kind the horrors recounted on p. 25. Of course the historical retrospect necessitated some reference to slavery; but the ghastly details are out of place in pages concerned with beautiful scenery and picturesque people.

Through Persia in Disguise, with Reminiscences of the Indian Mutiny. By Col. Charles E. Stewart. Edited from his Diaries by Basil Stewart. (Routledge & Sons.)—No one added more to the official knowledge of Persia than the late Col. C. E. Stewart, and this record of his life and services could not have appeared at a better moment than the present, when the affairs of that country are attracting so much attention. Though his reports on his several journeys in Persia (only one of which was in disguise) remain confidential, he left diaries and other papers which supplied sufficient material to enable Mr. Basil Stewart to compile this interesting memoir. There are reminiscences of the Indian Mutiny and of service on the Punjab frontier, but the Persian experiences form the kernel of the book.

Col. Stewart's interest in Persia began with a return journey from India home in 1866, when, instead of taking the overland route, he travelled by the Persian Gulf to Shiraz, Ispahan, and Teheran. He completed his journey by travelling through Russia, and here it may be mentioned that he was always very well inclined towards that country, which made his appointment as Consul-General at Odessa at the close of his official career appropriate.

A second journey across Syria and by the Euphrates and Tigris valleys, when returning to India in 1869, seems to have strengthened the young officer's inclination for exploring the lands of the Middle East. The account of the trip down the Tigris on a raft composed of a hundred inflated goatskins lashed together is distinctly interesting, if only for the statement that "the scenery far surpassed anything we had seen on the Rhine or Danube."

These two journeys, coupled with the fact that Col. Stewart devoted much of his time to the study of Persian in the years that followed them, explain how it was that he undertook to make a tour in disguise through North-West Persia for the information of the British Government. At that time Russia was engaged in a war with the Turcoman tribes, and there was reason enough to obtain some accurate account of the state of things in the Persian border province of Khorassan. At this juncture Col. Stewart expressed his confidence that he could make the more important part of the journey in disguise, and his offer was accepted.

The first part of the journey he performed as an English officer. At Tabriz he met the late Shah Mozaffir, and at Ispahan his elder brother the Zil-es-Sultan, still living, and he tells a story of the latter, who, while still a boy at Teheran, took his younger brother and ducked him in a tank of water for some impertinence, saying: "You may be the heir apparent, but I will teach you to respect your elder brother." Of the Zil Col. Stewart formed a high opinion, and testified to the excellent way in which he maintained peace and order throughout the whole of his governorship, which embraced the south of Persia from the Shat el Arab to Mekran. Incidentally he mentioned a fact which is probably not generally known, viz., the number of languages spoken in Persia. He wrote:—

"As Persia is inhabited by three distinct races, the Shah, if he wishes an edict to be universally understood, must issue it in three languages, Turkish, Persian, and Arabic, and this seems to have been always the case from the most ancient times. The celebrated edict of Darius at Behistun, a part of which was read by Sir Henry Rawlinson, is in three languages, one the Turanian or Turkish tongue, the second the Semitic or Arab tongue, and the third the Arian or Persian tongue; and the present Shah, if he is to be understood by all his subjects, must still issue an edict in modern derivatives of these three tongues. Things really alter very little in Persia in the course of ages."

Two days after leaving Ispahan, Col. Stewart changed his European dress for that of an Armenian or Persian, and assumed a new personality as Kwajah Ibrahim. He wore this disguise for 4½ months, "never but once being suspected of being a European, and that by an Afghan merchant from the Punjab." It was not only on Persians that he imposed, for his disguise was not penetrated by the adventurous correspondent Edmond O'Donovan, who paid him many compliments on the ease with which he spoke English.

On his return from this journey Col. Stewart was sent by the Government to reside at Khaf, and on this occasion he made an extensive examination of the curious *kevir*, or sand desert. Here he came into contact with the fugitive troops of Ayoub Khan, who had just been defeated by Abdurrahman, and the Persian governor was so alarmed lest they should attack the English officer that he sent him to a safe hiding-place in the desert. However, he did meet some of these Afghan soldiers, who had probably fought at Maiwand, and they begged the Englishman to dress their wounds and give them

some medicine. In 1884 Col. Stewart was appointed Assistant Commissioner under Sir Peter Lumsden on the Afghan Boundary Commission, and after Penjdeh he was one of the officers sent to put Herat in a state of defence.

His stay in this interesting place was very pleasant. Encamped in a beautiful garden, full of large rose-bushes and fruit trees of all sorts, he found time to visit the principal mosques and tombs of the district. He describes the faience that covered the walls in one of the mosques as most beautiful, and the enamel on some of the tiles cannot be reproduced, as the art has been lost. On Sir Peter Lumsden's recall to England, Stewart was ordered to follow him, and, curiously enough, in view of the strained relations and war rumours of the time, he decided to travel through Russia. The Russian authorities treated him most kindly, and placed posthorses and all other facilities at his disposal.

In 1886 Col. Stewart was appointed Consul at Resht on the Caspian, and for a time he was acting Consul-General at Meshed, and before he left Persia for good in 1890 he was Consul-General at Tabriz. Altogether he spent twelve years in Persia, and thus acquired a knowledge of the country and the people which no English officer at least has surpassed. For that reason it is highly proper that his work should be placed on record, and, if the internal condition of Persia was better in his time than it is now, there is much in his description of Persian life and character to interest the reader in a people who have many good points, and certainly deserve a better government than they have for a long time past enjoyed.

Chantrey Land. By Harold Armitage. (Sampson Low & Co.)—The North Derbyshire parish of Norton forms a delightful subject for a skilled topographer. Notwithstanding its comparative nearness to Sheffield, the parish is, for the most part, full of rural charms, and in parts well wooded, whilst the village itself is picturesque, and retains some of the old houses and cottages for which it was at one time famed. The church is an attractive and interesting fabric, with details of various periods, especially good arcades of Transitional Norman date, an exceptionally fine example of an Early English font, and an alabaster table-tomb with effigies, erected by Geoffrey Blythe, Bishop of Lichfield, 1503-33, to the memory of his parents, who were natives of Norton. Within the parish, too, are an unusual number of old houses and estates at one time connected, or still connected, with local families of repute, or of literary or industrial renown. Time-honoured associations gather round such places as the ancient timbered house of Norton Lees; Meersbrook Park, long pertaining to the Shores; Norton Old Hall; Old Norton House; the Oakes-in-Norton, with its beautiful iron gates; and above all the farmhouse at Hazelbarrow, interesting in itself, but fairly glowing in the reminiscences of the once "good old mansion" of Hazelbarrow Hall and its successive inmates.

Nearer to modern days is the unimposing farmhouse of Jordanthorpe (less than half a mile from the church), where Sir Francis Chantrey was born in 1781. His father was but a small farmer and joiner, and the house was of much more modest dimensions until Chantrey, after he had made his fortune, enlarged it for his aged mother's comfort. His eventual eminence and romantic career have dwarfed all else in the parish of his birth.

All those who know Derbyshire well and can judge its merits fairly will be ready to admit that Norton exceeds other parishes in its manifold reminiscences, both ancient and modern, and is also possessed of no mean attractions in its varied landscape and general features. Much has been written about Norton and about Chantrey during the last century, in a more or less desultory fashion, but until this book was issued there was no one volume in any way worthy of the subject. Mr. Harold Armitage, saturated with the spirit of the place, and keenly appreciative of its worth and story, has produced a wholly delightful work, which cannot fail to give pleasure to Derbyshire and Yorkshire folk who know anything of this borderland parish. Moreover, it is so well written throughout, and so profusely illustrated by another Norton lover, Mr. Charles Ashmore, that many others, unacquainted with the district, will readily recognize its worth and merit.

The book shows no deep scholarship, and makes no pretence to be an exhaustive history of the parish. Certain manuscript or record sources of manorial descents or genealogies have apparently not been consulted. Nevertheless, each chapter shows abundantly the life of the particular part of the parish, whether it be church, churchyard, village, house, hamlet, farmhouse, or the families connected with them. Moreover certain sections, such as 'Beliefs and Customs,' are both quaint and entertaining. There are some excellent village stories, whilst the chapter entitled 'The Offley Mystery' rightly claims to be "a family romance, a ghost story meet for telling in the light of the Christmas fire."

The sketch of Chantrey's life and work, though brief, is well written, and in some points novel. There is a pretty tale hitherto, we think, untold in print, of the boy Chantrey, when going daily, with his donkey Jock, to Sheffield with milk and eggs and butter, always pausing to pour milk into a hollow which he had scooped out in the top stone of a wall for a cat's refreshment. The cat used to sit beside the hollow every morning, waiting for her young friend to bring her breakfast. Unhappily, the wall with its hollowed stone was recently taken down during the building of a schoolroom.

We find some discussion as to the respective merits of Chantrey's best works. The most popular will ever be 'The Sleeping Children' in Lichfield Cathedral, which drew tears from many of the crowds who saw it in London before its removal to Lichfield. Mr. Armitage thinks that Chantrey's most telling work is the statue of the Duke of Wellington on horseback in the very centre of the busiest scenes of the City of London. The present reviewer is inclined to think that, for attractive grace, the little-known seated effigy of Louisa, wife of the second Earl of Liverpool, who died in 1821, is the sculptor's most masterly production. It is in the old parish church of Kingston-on-Thames.

Guide to Palestine and Syria. (Macmillan.)—Of late years Palestine has become accessible to the hurried tourist, and a demand has naturally grown for guide-books less voluminous and costly than the exhaustive Baedeker. This demand is well met by the work before us, which adheres strictly to the beaten track. The information supplied is accurate, the form handy, and the maps and plans sufficient for the tourist's guidance. We notice some misprints of Arabic terms and proper names (e.g., "naûs" for "nâcûs," "Kaminity" for "Kaminitz"); and the

identification of Cubbet en Nasr on Jebel Kasyûn with the shrine erected where Mohammed took his one look at the earthly paradise will astonish many natives of Damascus.

In the Preface it is said that every effort has been made to bring the accompanying maps, &c., up to date. Yet Sir R. Drummond Hay is named as Consul-General at Beyrout in 'Yachting Notes'; and in the map of Damascus a house is assigned to the Rev. J. Segall. Both statements were correct four years ago. We also think that the list of books recommended to be read by travellers ought to include Mr. Hanauer's entertaining 'Folk-lore of the Holy Land.'

THE thirty-fourth volume of the "Library Edition" of Meredith's works (Constable) contains his *Miscellaneous Prose*, including an unfinished short story and the unfinished comedy, 'The Sentimentalists,' of which one or two scenes are in verse. Fifty or more pages are occupied by letters written in June and July, 1866, from the seat of war in Italy, where Meredith was correspondent for *The Morning Post*. It is interesting to compare the fluency and directness of style which these display with the more punctuated, the sharper, yet far more intricate and conscious manner of his latest prose as exemplified in the review of Mrs. Meynell's essays or the introduction to Mrs. Dora Shorter's collected verse. One could wish that some of his long-forgotten contributions to *The Ipswich Journal* might be recovered, but a few reviews of books written in early days for *The Fortnightly* complete the collection, except for one or two fragments dropped in recent years.

One section of the volume, which occupies three pages and is entitled 'Criticism,' gives Meredith's list of favourite passages in verse or prose, with a scene from 'Henry VIII.,' a paragraph from 'Villette,' and so forth.

The Old Curiosity Shop (2 vols.) and the *Christmas Books* have been added to Messrs. Chapman & Hall's handsome "Centenary Edition" of the works of Dickens. Though the illustrations are, as usual, beautifully reproduced, the grotesqueness of many of the traditional figures in the first-named book—not to mention the preposterous final tableau representing Little Nell borne heavenwards by angels—leads us to hope that some modern artist may be found who will do for Messrs. Swiveller, Brass, Quilp, and the rest what has already been admirably accomplished for Mr. Pickwick and his friends. To each of the three volumes is affixed one of the Dickens memorial stamps recently issued.

The latest volumes in the same edition contain *Barnaby Rudge* and *Hard Times*, together with *Hunted Down*, the *Holiday Romance*, and *George Silverman's Explanation*. We have taken occasion more than once to commend the admirable clearness of the time-honoured illustrations as given in this memorial roissue—a quality which, however, in the case of 'Barnaby Rudge,' is sensibly impaired by the circumstance, it would seem, of the paper upon which they are displayed being identical with that used for the text. The innovation, already introduced less noticeably in 'The Old Curiosity Shop,' is to be regretted here, as certain of the full-page illustrations—like Cattermole's elaborate frontispiece depicting 'The Maypole Inn'—present more than usual complexity of line and detail.

Year-Books of Edward II.—Vol. V. *The Eyre of Kent, 6 and 7 Edward II. A.D. 1313–1314.* Vol. I. Edited by the late F. W. Maitland, the late Leveson W. V. Harcourt, and W. Craddock Bolland. (Quaritch.)—In this volume the Year-Book series of the Selden Society deserts for a time the courts in London, and publishes the first instalment of the reports and records of a general eyre in Kent held in the years 1313 and 1314. The scheme was first devised by Maitland, carried further after his death by the late Mr. Vernon Harcourt, and is now brought to completion by Mr. W. C. Bolland. It would be unreasonable to complain of delay after these fatal mischances, and we are glad to congratulate the Society on having discovered in Mr. Bolland a scholar worthy to complete adequately a task set on foot by two such distinguished men. Mr. Bolland has given us a sound text, a clear translation, and an Introduction written with a liveliness and spirit that will become a successor of Maitland. Our only complaint is that in the Introduction he has rather too strictly limited himself to the legal side of his task, though the criminal trials reported in this volume prove up to the hilt Maitland's contention concerning the unique value of the Year-Books as materials for social history.

Unluckily, there are some indications that the new editor is not very strong as yet in the historical side of his task. Had he consulted the ordinary textbooks, he need not have spoken of so well-known a personage as Bartholomew de Badlesmere as if he were a fresh discovery. Of Badlesmere he writes: "His lands were forfeited, an order for his arrest was issued, but I cannot find that it was ever executed" (p. 26). This is strange language to be used by a Selden Society editor with regard to one of the leading actors in the crisis of 1322. It is widely known that Badlesmere was executed at Canterbury after the triumph of Edward II. Before Mr. Bolland publishes his second volume, he had better include Stubbs's 'Constitutional History' among the works which he consults. He will then realize the uselessness of wasting the space assigned to him by telling at length the well-known story of the illiterate Bishop Beaumont of Durham, which can be read in a note to Stubbs's great work.

With regard to the text, we wish a little more trouble had been taken with the identification of place-names, and that "Burgus" or "borgha," when used to denote villages, had not been translated as "borough." Such slips apart, Mr. Bolland's work is eminently competent.

Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII. preserved in the Public Record Office, the British Museum, and Elsewhere in England. Arranged and catalogued by James Gairdner and R. H. Brodie. Vol. XXI. Part II. (Stationery Office.)—With this substantial "half-volume" the most elaborate and complete of the Record Office Calendars at last attains its goal in the death of Henry VIII. We are nowhere told that it is the last of the long series, and it may well be that additional papers have been discovered since the earlier parts were printed which will require supplementary volumes by way of appendix. However that may be, our first and strongest feeling in dealing with this instalment is to give our heartiest congratulations to the veteran scholar who has carried his great undertaking to its natural end.

It is just fifty-four years since Sir John Romilly commissioned the late J. S. Brewer

to prepare a Calendar of all the State Papers of the reign of Henry VIII., whether they were in the British Museum, the Record Office, or anywhere else. Six years later, in 1862, Brewer's first volume was published, and from that day to this the measure of the growth of our knowledge of the reign of Henry VIII. has been the progress of this Calendar. Brewer died in 1879, when five volumes, which were really ten, had been prepared for publication. The work was then taken up by Dr. James Gairdner, who has thus been engaged upon it more than thirty years, and has during that period published substantially twenty-three additional volumes. Shorn of the perhaps excessive liberty of writing unlimited prefaces which Brewer had enjoyed, and restricted to a bare 50 pages of preface to each instalment, Dr. Gairdner was compelled to be severely practical, and to throw his main energies into the elaboration of the text. In the later volumes Mr. R. H. Brodie has been associated with Dr. Gairdner in this work.

It is needless to speak once more of the high standard which the Calendar has attained, or to say more than that the volume before us is fully on a level with its predecessors. English rule in the Boulonnais, the troubles in Scotland arising from the siege of St. Andrews, the dramatic arrest of Norfolk and Surrey, the gradual drifting of Henry VIII. towards a new tide of reformation, the anxieties about the succession, and the immediate antecedents of the death of the old king, all receive new illumination from these pages. Special attention may be called to the most helpful list of Tudor maps which students of other periods than that of Henry VIII. will find of great service. The Index, which includes both parts of vol. xxi., is, as usual, most elaborate and careful. The only criticism of detail we can make is to suggest that a little more trouble would have led to the identification of more of the names of villages in the neighbourhood of Boulogne. For instance, the "Retty" of pp. 241 and 752 is clearly Réty, near Marquise; while the "parish of Wyre, with the chapel of Hedon annexed," of pp. 239 and 843, is in all probability the neighbouring village of Wierre-Effroy, a little to the south, and the chapel of Hesdres dependent upon it.

One word of regret may be permitted in bidding farewell to this great undertaking. With the cessation of this Calendar, the only official attempt made to deal with all the record sources of any particular period comes to an end. It is natural enough that the authorities of the Record Office should be anxious first of all to get out lists and calendars of the documents committed to their charge, and not to trouble about those in others' keeping. So long as their main efforts are concentrated on series like the Patent and Close Rolls, which are entirely in their custody, the course they have marked out is the best as well as the easiest. The time will, however, soon come when attention will have to be directed to classes of records which have unluckily become widely dispersed. Take, for instance, the Wardrobe Accounts. Even those in the custody of the Record Office are scattered in various departments of the Exchequer and Chancery archives; but some of the most important which survive are to be found in the British Museum, and others only less in value in various other libraries. When the time arrives for the listing or calendaring of these documents, the only right way of going to work will be the method of Brewer and Dr. Gairdner, viz., to give one catalogue of the whole group, wherever they may happen to be preserved.

MISS POLLARD.

WE regret to record the death of Miss Eliza F. Pollard, a well-known writer of books, mainly for young people, during the last twenty years. It was at a much earlier date that Miss Pollard wrote her first book 'Avicé: a Story of Imperial Rome,' which was published by Masters in 1864, and had actually been written some years previously, before she was twenty. Soon after 1864 she went to live with a friend at Tours, where they took a few English girls as pupils. She remained at Tours during its occupation by the Prussians in the war of 1870, and was decorated by the French Government for her services to the wounded.

Shortly after the war she and her friend removed to Paris. About this time she wrote three novels of modern life which achieved only a moderate success. Always keenly interested in history, in 1889, under the guidance of her old friend George Henty, she began writing historical romances for boys and girls, and in this field gradually won for herself a distinct reputation.

Although she gave up her house in Paris in 1890, Miss Pollard continued to live in France for several months in each year, at the cottage which she had built for herself near Cayeux-sur-Mer, and it was here that she died after a few hours' illness on January 31st.

SURVIVING MAYPOLES IN ENGLAND.

The Hudnalls, St. Briavels, Gloucestershire.

IN your review of January 14th of the 'Highways and Byways in Cambridge and Ely,' I see it is said that "at Orwell there stood down to the 'seventies' the last maypole in England."

For the honour of the West Country may I say that this is incorrect? There is a maypole standing now at Bream, in the Forest of Dean, which was last danced round at the late King's Coronation festivities.

Here, at St. Briavels, the maypole stood on the "Bailey Tump," outside St. Briavels Castle, until 1902, when it was blown down, having been burnt half through by foolishly placed Peace bonfires. There was another just over the river Wye at Whitebrook in Monmouthshire, on the site of an ancient camp; it was a landmark for some distance. We of St. Briavels were offered a fresh pole by the Deputy Surveyor of the Forest of Dean, if we would fetch it for ourselves. But I regret to say that the parish could not be bothered.

I have not inquired in villages further afield, but that makes three in fifteen miles, to within the last ten years. L. M. EYRE.

NORTH FRISIAN DIALECTS.

A STRONG appeal is now being made by some prominent Frisians and others for subscriptions towards a fund to assist in preserving the North Frisian dialects spoken in the islands of Sylt, Föhr, Amrum, and Helgoland. The existence of these dialects, which bear the most obvious traces of their close connexion with English, is now seriously threatened by the great annual influx of summer visitors and by immigration from the mainland. To counteract this it is necessary to provide the younger generation with school-books and song-books.

in their own tongue, and an excellent beginning in this direction has already been made in the island of Sylt. For further work of this kind it is estimated that a sum of at least 250*l.* will be required. As the Frisians are the nearest relatives of the Anglo-Saxon race, this appeal on behalf of their interesting language might well receive some support from this side of the North Sea. Subscriptions for the "Friesenspende" may be sent to the Norddeutsche Bank, Hamburg, and it is of importance that the necessary sum should be raised as soon as possible.

W. A. CRAIGIE.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE new Supplement to the 'Dictionary of National Biography,' which will be published early in 1912, is intended to commemorate all persons of adequate distinction who died after the death of Queen Victoria on January 22nd, 1901, and before January 1st, 1911. The following is the fourth part of the list of names which the Editor, Mr. Sidney Lee, has selected for notice out of the obituary records of the past ten years. The less important names will be dealt with briefly, and a few may on further inquiry be rejected as falling below the requisite level of interest.

The Editor will be happy to consider proposals of new names which seem to satisfy the necessary conditions of repute. When a new name is suggested, the dates of birth and death should be given together with a very short statement of the main facts which appear to justify the claim to admission. Wherever possible, there should also be supplied a precise reference to an obituary notice or other source of authentic information.

All communications should be addressed to the Editor of the 'Dictionary of National Biography,' care of Messrs. Smith, Elder & Co., 15, Waterloo Place, S.W.

Haden, Sir Francis Seymour (1818-1910), etcher and surgeon.
Haig-Brown, William (1823-1907), master of the Charterhouse.
Haigh, Arthur Elam (1855-1905), classical scholar.
Haines, Sir Frederick Paul, G.C.B., G.C.S.I. (1819-1909), field-marshal.
Haliburton, Arthur Lawrence, 1st Baron Haliburton (1832-1907), army administrator.
Hall, Christopher Newman, D.D. (1816-1902), Congregationalist preacher.
Hall, Fitzedward (1826-1901), philologist.
Hall, Sir John, K.C.M.G. (1824-1907), Prime Minister of New Zealand.
Halliday, Sir Frederick James (1806-1901), Lieutenant-Governor of Bengal.
Hamilton, David James, F.R.S. (1849-1909), pathologist.
Hamilton, Sir Edward Walter, G.C.B. (1847-1908), Treasury official.
Hampden, 2nd Viscount. See Brand, Henry Robert.
Hanbury, Elizabeth (1793-1901), prison reformer.
Hanbury, Sir James Arthur, K.C.B. (1832-1908), army surgeon.
Hanbury, Robert William (1845-1903), President of the Board of Agriculture.
Hankin, St. John Emile Clavering (1870-1909), playwright.
Hanlan, Edward (1856-1908), Canadian oarsman.
Harcourt, Leveson Francis Vernon (1838-1907), civil engineer.
Harcourt, Sir William George Granville Venables Vernon (1827-1904), statesman.
Hardwicke, 6th Earl of. See Yorke, Albert Edward Philip Henry.
Hardy, Gathorne Gathorne. See Gathorne-Hardy, Gathorne.
Hare, Augustus John Cuthbert (1834-1903), author.
Harland, Henry (1861-1905), novelist.

Harley, Robert, F.R.S. (1828-1910), Congregational minister and mathematician.
Harris, Thomas Lake (1823-1906), mystic.
Harrison, Reginald (1836-1908), surgeon.
Hartington, Marquis of. See Cavendish, Spencer Compton.
Hartshorne, Albert (1839-1910), archæologist.
Hastie, William, D.D. (d. 1903), Professor of Divinity at Glasgow.
Hatton. See Finch-Hatton.
Hatton, Joseph (1841-1907), novelist and journalist.
Havelock, Sir Arthur Elibank, G.C.M.G. (1844-1908), Governor of Madras.
Haweis, Hugh Reginald (1838-1901), author and preacher.
Hawker, Mary Elizabeth, "Lanoe Falconer" (d. 1908), novelist.
Hawkins, Sir Henry, Baron Brampton (1817-1907), judge.
Hayes, Edwin (1820-1904), marine painter.
Hayes, Thomas Crawford (d. 1909), physician.
Hayman, Henry, D.D. (1823-1904), Hon. Canon of Carlisle, head master of Rugby.
Hayward, Robert Baldwin, F.R.S. (1829-1903), mathematician.
Headlam, Walter George (1866-1908), classical scholar.
Hearn, Mary Anne, "Marianne Farningham" (1835-1909), hymn-writer.
Heath, Christopher (1835-1905), surgeon.
Heath, Sir Leopold George, K.C.B. (1817-1907), admiral.
Hector, Mrs. Annie French, "Mrs. Alexander" (1825-1902), novelist.
Hector, Sir James, K.C.M.G., F.R.S. (1834-1907), Canadian geologist and ethnologist.
Hellmuth, Isaac (1819-1901), Bishop of Huron.
Hemming, Sir Augustus William Lawson, G.C.M.G. (1841-1907), Governor of Jamaica.
Hemming, George Wirgman (1821-1905), mathematician and legal writer.
Hemphill, Charles Hare, 1st Baron Hemphill (1828-1908), serjeant-at-law in Ireland.
Henderson, George Francis Robert (1854-1903), lieutenant-colonel; military writer.
Henderson, Joseph (1832-1908), portrait and marine painter.
Henderson, Kenneth Gregg, C.B. (1836-1902), major-general.
Henderson, Robert (d. 1904), miniature painter.
Henderson, William George, D.D. (1819-1905), Dean of Carlisle.
Henley, William Ernest (1849-1903), poet, dramatist, and critic.
Hennessey, John Baboneau Nicklerlien, F.R.S. (1829-1910), Deputy Surveyor-General of India.
Hennessy, Henry, F.R.S. (1826-1901), physicist.
Henry, Mitchell (1826-1910), Irish politician.
Henty, George Alfred (1832-1902), writer for boys.
Herbert, Auberon Edward William Molyneux (1838-1906), political philosopher and author.
Herbert, Sir Michael Henry (1857-1903), diplomatist.
Herbert, Sir Robert George Wyndham, G.C.B. (1831-1905), Colonial official.
Herford, Brooke, D.D. (1830-1903), Unitarian divine.
Herring, George (1832-1906), philanthropist.
Herschel, Alexander Stewart, F.R.S. (1836-1907), astronomer.
Hertslet, Sir Edward, K.C.B. (1824-1902), Librarian of the Foreign Office.
Hervey, Charles Robert West, C.B. (1818-1903), general.
Hibbert, Sir John Tomlinson, K.C.B. (1824-1908), politician.
Hiles, Henry (1826-1904), musical composer.
Hill, Alexander Staveley, K.C. (1825-1905), barrister and politician.
Hill, Frank Harrison (1830-1910), journalist.
Hill, George Birkbeck (1835-1903), editor of 'Boswell's Johnson.'
Hill, Rosamond Davenport (1825-1902), educational reformer.
Hills, Sir John, K.C.B. (1834-1902), major-general, R.E.
Hingeston-Randolph, Francis Charles (1833-1910), Prebendary of Exeter and archæologist.
Hingley, Sir Benjamin, 1st Bt. (1830-1905), iron-master.
Hingston, Sir William Hales (1829-1907), Canadian surgeon.
Hipkins, Alfred John (1826-1903), musical antiquary.
Hoare, Joseph Charles, D.D. (1851-1906), Bishop of Victoria, Hong Kong; Chinese scholar.
Hobbes, John Oliver (pseud.). See Craigie, Mrs. Pearl Mary Teresa.
Hobhouse, Sir Arthur, 1st Baron Hobhouse (1819-1904), judge.
Hobhouse, Edmund, D.D. (1817-1904), Bishop of Nelson, New Zealand; antiquary.

Hodgetts, James Frederick (1828-1906), Commander R.N. and archæologist.
Hodgins, Thomas (1828-1910), Canadian lawyer.
Hodson, Henrietta. See Labouchere, Mrs. Henrietta.
Hoey, Frances Sarah, known as Mrs. Cashel Hoey (1830-1908), novelist.
Hofmeyr, Jan Hendrik (1845-1909), South African politician.
Hogg, Quintin (1845-1903), philanthropist.
Holden, Luther (1816-1905), surgeon.
Holder, Sir Frederick William, K.C.M.G. (1850-1909), first Speaker of the Australian Federal Parliament.
Hole, Samuel Reynolds, D.D. (1819-1904), Dean of Rochester.
Holland, Francis James (1828-1907), Canon of Canterbury; promoter of Church education.
Hollingshead, John (1827-1904), author, journalist, and theatrical manager.
Hollowell, James Hirst (1851-1909), Congregational minister.
Holman-Hunt, William, O.M. (1827-1910), painter.
Holmès (properly Holmes), Augusta Mary Anne (1847-1903), musical composer.
Holmes, Timothy (1825-1907), surgeon.
Holroyd, Henry North, 3rd Earl of Sheffield (1832-1909), sportsman.
Holyoake, George Jacob (1817-1906), secularist and pioneer of co-operation.
Hood, Arthur William Acland, 1st Baron Hood of Avalon, G.C.B. (1824-1901), admiral.
Hook, James Clarke, R.A. (1819-1907), sea painter.
Hope, Sir John Adrian Louis, 1st Marquis of Linlithgow, 7th Earl of Hopetoun (1860-1908), first Governor-General of Australia.
Hope, Laurence (pseud.). See Nicolson, Mrs. Violet Adela.
Hopetoun, 7th Earl of. See Hope, Sir John Adrian Louis.
Hopkins, Edward John (1818-1901), organist.
Hopkins, Jane Ellice (d. 1904), philanthropist.
Hopwood, Charles Henry, K.C. (1829-1904), Recorder of Liverpool.
Hornby, James John (1826-1909), Provost of Eton College.
Horniman, Frederick John (1835-1906), philanthropist.
Horsley, John Callcott, R.A. (1817-1903), painter.
Hoskins, Sir Anthony Hiley (1828-1901), admiral.
Howell, David (1831-1903), Dean of St. David's.
Howell, George (1833-1910), Chartist and labour leader.
Howes, Thomas George Bond, F.R.S. (1853-1905), zoologist.
Howitt, Alfred William, C.M.G. (1831-1908), Australian explorer and anthropologist.
Hubbard, Louisa Mary (1836-1906), promoter of women's work and education.
Huddart, James (1848-1901), Australian ship-owner.
Hudleston (formerly Simpson), Wilfrid Hudleston, F.R.S. (1828-1909), geologist.
Hudson, Charles Thomas, F.R.S. (1828-1903), naturalist.
Huggins, Sir William, K.C.B., F.R.S., O.M. (1824-1910), astronomer.
Hughes, Edward (d. 1908), portrait painter.
Hughes, Hugh Price (1847-1902), Wesleyan Methodist preacher.
Hulme, Frederick Edward (1841-1909), botanist.
Humber, Thomas (1841-1910), cycle pioneer.
Hume, Martin Andrew Sharpe (1848-1910), writer on Spanish history.
Hunt, William Holman. See Holman-Hunt, William.
Hunter, Colin, A.R.A. (1841-1904), painter.
Hunter, Sir William Guyer (1831-1902), physician.
Huntington, George (1824-1905), Rector of Tenby and religious writer.
Hurlstone, William Yeates (1876-1906), pianist and composer.
Huth, Alfred Henry (1850-1910), bibliophile and author.
Hutton, Alfred (1840-1910), swordsman.
Hutton, Frederick Wollaston, F.R.S. (1836-1905), geologist.
Hutton, George Clark, D.D. (1825-1908), advocate of Disestablishment.
Ibbetson. See Selwin-Ibbetson.
Ibbetson, Sir Denzil Charles Jelf (1847-1908), K.C.S.I., Lieutenant-Governor of the Punjab.
Ignatius, Father. See Lyne, Joseph Leicester.
Ince, William (1825-1910), Regius Professor of Divinity at Oxford.
Inderwick, Frederic Andrew, K.C. (1836-1904), barrister and author.
Ingram, John Kells (1823-1907), scholar and economist.
Ingram, Thomas Dunbar (1827-1901), Professor of Mohammedan Law and Irish historian.
Ingram, William Clavell (1834-1901), Dean of Peterborough.

- Innes. See Rose-Innes.
 Innes, James John McLeod, V.C. (1830-1907), lieutenant-general, R.E.
 Inverclyde, 1st Baron. See Burns, John.
 Irby, Leonard Howard Lloyd (1836-1905), lieutenant-colonel; ornithologist.
 Irving, Sir Henry (1838-1905), actor.
 Jacks, William (1841-1907), ironmaster and author.
 Jackson, John (1833-1901), cricketer.
 Jackson, Mason (1819-1903), wood engraver.
 Jackson, Samuel P. (1830-1904), painter in water colours.
 James, James (d. 1902), Welsh musical composer.
 Japp, Alexander Hay (1839-1905), author.
 Jardine, Sir Robert, 1st Bt. (1825-1905), Eastern merchant and owner of race-horses.
 Jeaffreson, John Cordy (1830-1901), author.
 Jebb, Sir Richard Claverhouse (1841-1905), Greek scholar.
 Jelf, George Edward (1834-1908), master of the Charterhouse.
 Jenkins, Ebenezer Evans (d. 1905), Wesleyan minister and missionary.
 Jenkins, Edward (1838-1910), novelist and politician.
 Jenner-Fust, Herbert (1806-1904), cricketer.
 Jephson, Arthur Jeremy Mounteney (d. 1908), African explorer.
 Jeune, Sir Francis Henry, 1st Baron St. Helier (1843-1905), judge.
 Johnson, Sir Charles Cooper, G.C.B. (1827-1905), general.
 Johnson, Lionel (1867-1902), critic and poet.
 Johnston, William, of Ballykilbeg (1829-1902), Orangeman.
 Joly, Charles Jasper, F.R.S. (1864-1906), Royal Astronomer of Ireland.
 Jones, Sir Alfred Lewis, K.C.M.G. (1846-1909), shipowner and Imperialist.
 Jones, Henry Cadman (1818-1902), law reporter.
 Jones, John Viriamu, F.R.S. (1856-1901), physicist.
 Jones, William West, D.D. (1838-1908), Archbishop of Capetown.
 Kane, Robert Romney (1842-1902), writer on Irish land law.
 Keatinge, Richard Harte, V.C. (1825-1904), general.
 Keay, John Seymour (1839-1909), Indian banker and politician.
 Keen, Sir Frederick John, K.C.B. (1834-1902), colonel, Indian service.
 Keetley, Charles Robert Bell (1848-1909), surgeon.
 Kekewich, Sir Arthur (1832-1907), judge.
 Kelly, William (1820-1906), Biblical critic.
 Kelvin, 1st Baron. See Thomson, Sir William.
 Kemball, Sir Arnold Burrowes, K.C.B. (1820-1908), general.
 Kemble, Henry (1848-1907), actor.
 Kennett-Barrington, Sir Vincent Hunter Barrington (1844-1903), hospital and ambulance reformer.
 Kensit, John (1853-1902), Protestant agitator.
 Kent, [William] Charles [Mark] (1823-1902), author.
 Kenyon-Slaney, William Slaney (1847-1908), colonel and politician.
 Keppel, Sir Henry, G.C.B. (1809-1904), admiral.
 Kerr, John, F.R.S. (1824-1907), physicist.
 Kerr, Robert (1823-1904), architect.
 Kerr, Robert Malcolm (1821-1902), judge.
 Killen, William D., D.D. (1807-1902), Irish Presbyterian minister and author.
 Kimberley, 1st Earl of. See Wodehouse, John.
 Kincairney, Lord. See Gloag, William Ellis.
 King, Edward, D.D. (1829-1910), Bishop of Lincoln.
 King, Sir George, F.R.S. (1840-1909), lieutenant-colonel, Indian botanist.
 King, Haynes (1831-1904), water-colour artist.
 Kingston, Charles Cameron (1850-1908), Prime Minister of South Australia.
 Kinns, Samuel (1826-1903), writer on Mosaic cosmogony.
 Kinross of Glasclune, 1st Baron. See Balfour, John Blair.
 Kitton, Frederick George (1856-1904), writer on Dickens.
 Knight, Joseph (1838-1909), landscape painter and engraver.
 Knight, Joseph (1829-1907), dramatic critic.
 Knollys, Sir Clement Courtenay, K.C.M.G. (1849-1905), Governor of the Leeward Islands.
 Knowles, Sir James (1831-1908), founder and editor of 'The Nineteenth Century.'
 Knox, Mrs. Isa, born Craig (1831-1903), poetical writer.
 Kynaston (formerly Snow), Herbert (1835-1910), Canon of Durham; Greek scholar.
 Labouchere, Mrs. Henrietta, born Hodson (d. 1910), actress.
 Lafont, Eugene, S.J. (1837-1908), science teacher in India.
 Laidlaw, Anna Robena (1819-1901), pianist.
 Laidlaw, John, D.D. (1832-1906), theologian.
 Lambert, Brooke (1835-1901), Vicar of Greenwich.
 Lang, John Marshall, D.D. (1834-1909), Principal of Aberdeen University.
 Langevin, Sir Hector Louis, K.C.M.G. (1826-1906), Canadian politician.
 Langford, John Alfred (1823-1903), Birmingham antiquary.
 Latey, John (1842-1902), journalist.
 Latham, Henry (1821-1902), Master of Trinity Hall.
 Laurie, James Stuart (1831-1904), inspector of schools.
 Laurie, Simon Somerville (1829-1909), Professor of Education.
 Law, David (1837-1901), etcher and water-colour artist.
 Law, Sir Edward Fitzgerald, K.C.M.G. (1846-1908), expert in public finance.
 Law, Thomas Graves (1836-1904), writer on Scottish history and bibliographer.
 Lawes, William George, D.D. (d. 1907), South Sea missionary.
 Lawley, Francis Charles (1825-1901), sportsman and journalist.
 Lawson, George (1832-1903), surgeon-oculist.
 Lawson, George Anderson (d. 1904), sculptor.
 Lawson, Sir Wilfrid, 2nd Bt. (1829-1906), politician and temperance advocate.
 Leader, John Temple (1810-1903), connoisseur and author.
 Leake, George (1856-1902), Prime Minister of Western Australia.
 Lecky, Squire Thornton Stratford (d. 1902), writer on navigation.
 Lecky, William Edward Hartpole (1838-1903), historian.
 Lee, Frederick George (1832-1902), theological writer.
 Lee, Rawdon Briggs (1845-1908), writer on dogs.
 Lee-Hamilton, Eugene Jacob (1845-1907), poet and novelist.
 Lefroy, William, D.D. (1836-1909), Dean of Norwich.
 Lehmann, Rudolf (1819-1905), artist.
 Leicester, 2nd Earl of. See Coke, Thomas William.
 Leighton, Stanley (1837-1901), Shropshire M.P. and antiquary.
 Leiningen, Ernest Leopold Victor Charles Auguste Enrich, Prince of, G.C.B. (1830-1904), admiral.
 Leishman, Thomas, D.D. (1825-1904), Moderator of the Church of Scotland.
 Le Jeune, Henry, A.R.A. (1819-1904), painter.
 Lemmens-Sherrington. See Sherrington, Lemmens.
 Leng, Sir John (1823-1906), newspaper proprietor.
 Leng, Sir William Christopher (1827-1902), journalist.
 Leno, Dan (pseud.). See Galvin, George.
 Le Plongeon, Augustus Henry Julius (1826-1908), South American archaeologist.
 Leveson-Gower, Edward Frederick (1819-1907), politician.
 Lewis, George Pitt-. See Pitt-Lewis.
 Lewis, Bunnell (1824-1908), classical archaeologist.
 Lewis, Evan (1818-1901), Dean of Bangor.
 Lewis, Richard, D.D. (1821-1905), Bishop of Llandaff.
 Lidderdale, William (1832-1902), Governor of the Bank of England.
 Lindsay, James Gavin (1838-1903), colonel R.E.
 Lingen, Ralph Robert Wheeler, 1st Baron Lingen (1819-1905), Treasury official.
 Linlithgow, 1st Marquis of. See Hope, Sir John.
 Lister, Arthur, F.R.S. (1830-1908), zoologist.
 Lister, Samuel Cunliffe, 1st Baron Masham (1815-1906), inventor.
 Littler, Sir Ralph Daniel Makinson (1835-1908), chairman of sessions and legal writer.
 Livesey, Sir George (Thomas) (1834-1908), promoter of labour copartnership.
 Loates, Tom (1867-1910), jockey.
 Lockey, Charles (1820-1901), tenor singer.
 Loftus, Lord Augustus William Frederick Spencer (1817-1904), diplomatist.
 Lohmann, George (1864-1901), cricketer.
 Longhurst, William Henry (1819-1904), organist and composer.
 Lopes, Sir Massey, 3rd Bt. (1818-1908), politician.
 Lord, Thomas (1808-1908), Congregational minister.
 Lovelace, 2nd Earl of. See Milbanke, Ralph Gordon Noel.
 Lovett, Richard (1851-1904), secretary of the Religious Tract Society and author.
 Low, Alexander, Lord Low (1845-1910), Lord of Session.
 Low, Sir Hugh, G.C.M.G. (1824-1905), administrator of Labuan.
 Lowe. See Drury-Lowe.
 Lowry, Henry Dawson (1869-1906), author.
 Lowther, James (1840-1904), politician and sportsman.
 Löwy, Albert (1817-1908), Hebrew scholar.
 Loyd-Lindsay, Robert James, 1st Baron Wantage, V.C., K.C.B. (1832-1901), soldier and colonel of Volunteers.
 Luard, Sir William Garnham, K.C.B. (1820-1910), admiral.
 Luby, Thomas Clarke (1825-1901), Fenian.
 Luckock, Herbert Mortimer (1833-1909), Dean of Lichfield.
 Luke, Mrs. Jemima (1813-1906), hymn-writer.
 Lupton, Joseph Hirst, D.D. (1836-1905), surmaster of St. Paul's School, and author.
 Lusk, Sir Andrew, 1st Bt. (1810-1909), Lord Mayor of London.
 Lütz, Wilhelm Meyer (1822-1903), musical composer.
 Lyall, Edna (pseud.). See Bayly, Ada Ellen.
 Lynch, Hannah (d. 1904), novelist and essayist.
 Lyne, Joseph Leycester, "Father Ignatius" (1837-1908), preacher.
 Lyons, Sir Algernon McLennan, G.C.B. (1833-1908), admiral of the fleet.
 Lyttelton, Arthur Temple (1852-1903), Bishop-Suffragan of Southampton.
 Macan, Sir Arthur Vernon, (d. 1908), physician and gynaecologist.
 McArthur, Charles (1844-1910), politician and writer on marine insurance.
 Macartney, Sir Halliday, K.C.M.G. (1833-1906), official in Chinese service.
 Macaulay, James, M.D. (1817-1902), author.
 Macbain, Alexander (1855-1907), Celtic scholar.
 Macbean, George Scougal (1824-1903), general.
 Macbeth, Robert Walker, R.A. (1848-1910), artist.
 McCalmont, Harry Leslie Blundell (1861-1902), colonel and sportsman.
 McClean, Frank, F.R.S. (1837-1904), engineer and astronomer.
 McClintock, Sir Francis Leopold, F.R.S. (1819-1907), admiral, discoverer of fate of Sir John Franklin.
 M'Coan, James Carlile (1829-1904), author and journalist.
 MacColl, Malcolm, D.D. (1838-1907), Canon of Ripon.
 Maccoll, Norman (1843-1904), editor of *The Athenæum*.
 MacCormac, Sir William, 1st Bt., K.C.B. (1836-1901), surgeon.
 Macdermot, Hugh Hyacinth O'Rorke, The Macdermot (1834-1904), Attorney-General for Ireland.
 Macdermott, G. H. (d. 1901), music-hall singer.
 MacDermott, Martin (1823-1905), Irish agitator.
 MacDonald, George (1824-1905), author.
 Macdonald, Sir Hector Archibald, K.C.B. (1852-1903), general.
 M'Donald, John Blake, R.S.A. (1829-1901), Scottish artist.
 Macdonald, Sir John Denis, F.R.S. (1826-1908), Inspector-General of Hospitals and Fleets.
 Macdonell, Sir Hugh Guion, G.C.M.G. (1832-1904), diplomatist.
 Mace, James, "Jem Mace" (1830-1910), pugilist.
 MacEvilly, John (1817-1902), Roman Catholic Archbishop of Tuam.
 Macfadyen, Allan (1860-1907), bacteriologist.
 Macfarren, Walter Cecil (1826-1905), musical composer.
 MacGregor, James, D.D. (1832-1910), Moderator of the General Assembly of the Church of Scotland.
 Machray, Robert (1832-1904), 1st primate of all Canada.
 M'Innes, Thomas Robert (1841-1904), Lieutenant-Governor of British Columbia.
 Macintyre, Donald, V.C. (1831-1903), major-general.
 Mackay, Alexander (1833-1902), Scottish educational writer.
 Mackay, Wallis (1850-1907), black-and-white artist and author.
 Mackellar, Duncan (1848-1908), Scottish artist.
 Mackennal, Alexander, D.D. (1835-1904), Chairman of Congregational Union.
 Mackenzie, Sir Alexander (1842-1902), Lieutenant-Governor of Bengal.
 Mackenzie, Sir George Sutherland, K.C.M.G. (1844-1910), colonial administrator.
 Mackenzie, Sir Stephen (1844-1909), physician.
 McKinlay, Mrs. John. See Sterling, Antoinette.
 Mackintosh, John (1833-1907), Scottish historian.
 Macklin, Francis Henry (1848-1903), actor.
 M'Lachlan, Robert, F.R.S. (1837-1904), entomologist.
 MacLagan, Christian (1811-1901), Scottish archaeologist.
 MacLagan, William Dalrymple, D.D. (1826-1910), Archbishop of York.
 McLaren, Alexander, D.D. (1826-1910), Congregational minister.
 MacLaren, Ian (pseud.). See Watson, John.
 M'Laren, John, Lord M'Laren (1831-1910), Lord of Session.
 Maclean, James Mackenzie (1835-1906), journalist and politician.

Macleod, George Frederick (1833-1902), Canon of Canterbury; religious writer.
 Maclear, John Fiot Lee Pearse (1838-1907), admiral.
 Macleod, Fiona (pseud.). See Sharp, William.
 Macleod, Henry Dunning (1821-1902), economist.
 MacLure, Edward Craig, D.D. (1833-1906), Dean of Manchester.
 McMahon, Charles Alexander, F.R.S. (1830-1904), lieutenant-general; geologist.
 Macmillan, Hugh, D.D. (1833-1903), religious writer.
 M'Nair, John Frederick Adolphus, C.M.G. (1828-1910), major R.A., administrator of Straits Settlements, and author.
 McNeill, Sir John Carstairs, V.C., K.C.M.G. (1831-1904), major-general.
 Macrorie, William Kenneth, D.D. (1831-1905), Bishop of Maritzburg.
 McTaggart, William, R.S.A. (1835-1910), artist.
 Madden, Frederic William (1839-1904), numismatist.
 Madden, Thomas More (1844-1902), medical writer.
 Maitland, Agnes Catherine (1849-1906), Principal of Somerville Hall, Oxford.
 Maitland, Frederic William (1850-1906), Professor of English Law at Cambridge.
 Maitland, Sir James Makgill Heriot, K.C.B. (1837-1902), major-general.
 Malet, Sir Edward Baldwin, G.C.B., G.C.M.G., 4th Bart. (1837-1908), diplomatist.
 Manley, William George Nicholas, V.C. (1831-1901), surgeon-general.
 Manners, Lord John James Robert, 7th Duke of Rutland (1818-1906), politician.
 Manns, Sir August (1825-1907), musical conductor.
 Mansel-Pleydell, John Clavell (1817-1902), Dorset antiquary.
 Mansergh, James, F.R.S. (1834-1905), civil engineer.
 Mansfield, Robert Blachford (1824-1908), author.
 Maple, Sir John Blundell (1845-1903), sportsman.
 Mapleson, James Henry (1828-1901), operatic manager.
 Mapother, Edward Dillon (1835-1908), physiologist.
 Mappin, Sir Frederick Thorpe, 1st Bt. (1821-1910), steel manufacturer and benefactor to Sheffield.
 Marjoribanks, Edward, 2nd Baron Tweedmouth (1849-1909), politician.
 Marks, David Woolf, D.D. (1811-1909), Professor of Hebrew.
 Marriott, Sir William Thackeray (1834-1903), judge advocate-general.
 Marsden, Alexander E. (1832-1902), surgeon.
 Marshall, George William, LL.D. (1839-1905), genealogist.
 Marshall, Julian (1836-1903), art collector and author.
 Marter, Richard James Coombe (1833-1902), major-general.
 Martin, Sir Richard Edward Rowley, K.C.B., K.C.M.G. (1847-1907), colonel.
 Martin, Sir Theodore, K.C.B., K.C.V.O. (1816-1909), biographer and poet.
 Martin, Sir Thomas Acquin (1850-1906), Agent-General for Afghanistan.
 Marwick, Sir James David (1826-1908), legal and historical writer.
 Masham, 1st Baron. See Lister, Samuel Cunliffe.
 Massey [Thomas] Gerald (1828-1907), poet and author.
 Masson, David (1822-1907), biographer of Milton.
 Massy, William Godfrey Dunham, "Redan Massy," C.B. (1838-1906), general.
 Masters, Maxwell Tylden, F.R.S. (1833-1907), botanist.
 Matheson, George, D.D. (1842-1906), Scottish minister and hymn-writer; "the blind preacher."
 Mathew, Sir James Charles (1830-1908), Lord Justice of Appeal.
 Mathews, Charles Edward (1833-1905), Alpine climber and author.
 Mathews, Sir Lloyd William, K.C.M.G. (1850-1901), general, Prime Minister of Zanzibar.
 Mawdsley, James (1848-1902), labour leader.
 May, Philip William, "Phil May" (1864-1903), caricaturist.
 Mayor, John Eyton Bickersteth (1825-1910), classical scholar.
 Meade, Richard James, 4th Earl of Clanwilliam (1832-1907), admiral.
 Meakin, James Edward Budgett (1866-1906), historian of the Moors.
 Medd, Peter Goldsmith (1829-1908), liturgiologist.
 Medlicott, Henry Benedict, F.R.S. (1829-1905), geologist.
 Meiklejohn, John Miller Dow (1831-1902), professor of education.
 Meldon, Austin (1843-1904), surgeon and gynaecologist.
 Meldrum, Charles, F.R.S. (1821-1901), astronomer and meteorologist.

SALES.

THE following prices were realized at the sale of books from the library of the late Judge Hughes and other properties included by Messrs. Hodgson in their sale last week: Barham's *Ingoldsby Legends*, autograph presentation copy, 1840-47, 70l.; Spenser's *Fairy Queen*, first edition of the two parts, 1590-6, with Colin Clout's *Come Home Again*, 1595, in 2 vols. (defective), 30l.; Apperley's *John Mytton*, first edition, 1835, 15l. The two days' sale reached a total of 1,025l.

Mr. J. C. Stevens sold on Tuesday last the natural history library formed by the late Col. Hanbury Barclay: E. T. Booth, *Rough Notes on Birds*, 3 vols., 1881-7, 17l. 17s. *Catalogue of Birds in the British Museum*, 27 vols., 1874-98; *Catalogue of the Collection of Birds' Eggs in the British Museum*, 4 vols., 1901-5, 44l. W. W. Fowler, *The Coleoptera of the British Islands*, 5 vols., 15l. *The Ibis*, 1859-1910, 56 vols., 65l. H. L. Meyer, *Illustrations of British Birds*, 4 vols., 18l. 5s. *Zoological Society Proceedings*, 1861-1910, 63 vols., 19l. 10s.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bartlett (Rev. Daniel H. C.), *The Mormons or Latter-Day Saints, Whence They Came*, 6d.

With appendixes on Mormon doctrines, claims, contentions, and finance, forming suggestions as to the refutation of Mormon tracts, with an introduction by the Bishop of Liverpool. Bostan of Sadi, 2/ net.

Translated from the Persian, with an introduction by A. Hart Edwards, for *The Wisdom of the East Series*.

Chapman (Dom John), *John the Presbyter and the Fourth Gospel*, 6/ net.

Cossar (Rev. Horace J.), *The Four Gospels Unified*, 5/

Kneller (Karl Alois), *Christianity and the Leaders of Modern Science, a Contribution to the History of Culture in the Nineteenth Century*, 6/ net.

Translated from the second German edition by T. M. Kettle, with an introduction by the Rev. T. A. Finlay.

Momerie (Alfred Williams), *Modern Scepticism and Modern Faith*, 3/6 net.

Edited by Mrs. Momerie.

Wordsworth (John), *The National Church of Sweden*, 8/6 net.

The Hale Lectures, 1910.

Law.

Hartley (D. H. J.), *An Analysis of the Law of Insurance*, 2/6 net.

Fine Art and Archaeology.

Ansell (Florence Jean) and Fraprie (Frank Roy), *The Art of the Munich Galleries, being a History of the Progress of the Art of Painting, illuminated and demonstrated by Critical Descriptions of the Great Paintings in the Old Pinakothek, the New Pinakothek, and the Schack Gallery in Munich*, 6/ net.

Bardney Abbey Excavations, Report of Work done and the Present Condition, together with a Full List of the Subscribers and Accounts. *Catalogue of Pictures in the Tennant Gallery, Queen Anne's Gate, S.W.*

Illustrated with 8 reproductions in colour.

Lanteri (E.), *Modelling*, Vol. III., 15/ net.

A guide for teachers and students, with full-page plates and many illustrations and diagrams. Leicester Borough Museum and Art Gallery Committee, Eighteenth Report to the Town Council.

Moorehead (W. K.), *The Stone Age in North America*, 2 vols., 31/6 net.

Romada (Ernest P.), *The Prado Museum, an Appreciation of its Most Important Paintings*. With 9 illustrations.

Poetry and Drama.

Evans (M. A. B.), *The Moonlight Sonata, and other Verses*, cr. 8vo, 5/ net.

Finch (Frank), *Sonnets and Poems*, 1/ net.

Harper (Carrie Anna), *The Sources of the British Chronicle History in Spenser's Faerie Queene*.

One of the Bryn Mawr College Monographs. Macdiarmid (Alexander), *The Arts, and other Poems*, 2/6 net.

Montague (C. E.), *Dramatic Values*, 5/

Reprints of a collection of papers.

Open Window, No. V. February, 1/ net.

Special Dramatic Number.

Selections from Ancient Irish Poetry, 3/6 net.

Translated by Kuno Meyer.

Schnitzler (Arthur), *Anatol: a Sequence of Dialogues*, 1/6 net.

Paraphrased for the English stage by Granville Barker.

Music.

Evans (E.), *The Modal Accompaniment of Plain Chant*, 3/6 net.

Gib (Charles), *Vocal Science and Art: being Hints on the Production of Musical Tone*, 3/6

Johnstone (J. Alfred), *Modern Tendencies and Old Standards in Musical Art*, 6/

Taylor (Francis), *Musical Shorthand for Composers, Students of Harmony, Counterpoint, &c.*, 6d. net.

With specimens from Bach, Handel, Chopin, &c.

Bibliography.

Bibliotheca Celtica, a Register of Publications relating to Wales and the Celtic Peoples and Languages for the Year 1909.

Issued by the National Library of Wales.

Weare (William), *Public Library Reform*, 5/ net.

Philosophy.

Fite (Warner), *Individualism: Four Lectures on the Significance of Consciousness for Social Relations*, 6/6 net.

Taylor (A. E.), *Epicurus*, 1/ net.

One of the *Philosophies, Ancient and Modern*.

Political Economy.

Giesecke (Albert Anthony), *American Commercial Legislation before 1789*, \$1.50.

History and Biography.

Bracq (Jean Charlemagne), *France under the Republic*, 7/6 net.

Button (Henry), *Flotsam and Jetsam: Floating Fragments of Life in England and Tasmania, and Autobiographical Sketch, with an Outline of the Introduction of Responsible Government*, 7/6 net.

Contains nearly 40 illustrations.

Clark (A. H.), *The Clipper Ship Era, 1843-1869*, 7/6 net.

Corsican (The), *a Diary of Napoleon's Life in his own Words*, 7/6 net.

Emerson's Journals: Vols. III. and IV. 1833-8, 6/ net each.

Edited by Edward Waldo Emerson and Waldo Emerson Forbes. Centenary Edition. For notice of Vols. I. and II. see *Athen.*, Feb. 19, 1910, p. 210.

Fraser (Mrs. Hugh), *A Diplomatist's Wife in Many Lands*, 2 vols., 24/ net.

With 18 illustrations, including 2 photographic frontispieces.

Golovine (Countess), *Memoirs of a Lady at the Court of Catherine II.*, 10/6 net.

Translated from the French by G. M. Fox-Davies.

Gregg (W. H.), *Controversial Issues in Scottish History*, 25/ net.

Poulton (Edward Bagnall), *John Viriamu Jones, and other Memories*, 8/6 net.

With 5 illustrations.

Mohamed (Duse), *In the Land of the Pharaohs: a Short History of Egypt from the Fall of Ismail to the Assassination of Boutros Pasha*, 10/6 net.

With 16 illustrations.

Tilby (A. Wyatt), *The American Colonies, 1583-1763*, 4/6 net.

New edition, forming Vol. I. of *The English People Overseas*.

Geography and Travel.

Etherton (Lieut. P. T.), *Across the Roof of the World*, 16/ net.

A record of sport and travel through Kashmir, Gilgit, Hunza, the Pamirs, Chinese Turkistan, Mongolia, and Siberia, with map and many illustrations.

Meakin (Annette M. B.), *What America is Doing: Letters from the New World*, 10/6 net.

Taylor (Griffith), *Australia in its Physiographic and Economic Aspects*, 3/6

One of the Oxford Geographies.

Sports and Pastimes.

Encyclopædia of Sport and Games, Part XV., 1/ net.

Education.

Keating (T. P.), *Science of Education*, 2/6 net.

Reissue, with an introduction by the Rev. T. A. Finlay.

Manchester University, Department of Education, 1890-1911.
University Correspondence College, Matriculation Directory, January, with Articles on Text-Books, 1/ net.

Folk-lore.

Haddon (Kathleen), Cat's Cradles from Many Lands, 2/6 net.
With 59 illustrations.

Philology.

Year's Work in Classical Studies, 1910, 2/6 net.
Edited for the Council of the Classical Association by W. H. D. Rouse.

School-Books.

Atkinson (George Francis), Botany for High Schools, 4/6 net.
With numerous illustrations.
Nodier (Charles), Trésor des Fèves et Fleur des Pois, 1/
Adapted by Alice M. Ritson. In Siepmann's Primary French Series.
Savory (D. L.), Drei Wochen in Deutschland, ein deutsches Lesebuch, 2/6

Science.

Barlow's Tables of Squares, Cubes, Square Roots, Cube Roots, Reciprocals of all Integer Numbers up to 10,000, 4/ net.
Barrett-Hamilton (Gerald E. H.), A History of British Mammals, Part IV., 2/6 net.
With illustrations by Edward A. Wilson.
Fauna Hawaiiensis; or, the Zoology of the Sandwich (Hawaiian) Isles, Vol. II., Part 6, 16/ net; Vol. III., Part 6, 10/ net.
Edited by David Sharp.
Hill (J. Arthur), New Evidences in Psychical Research, a Record of Investigations, with Selected Examples of Recent S.P.R. Results, 3/6 net.
With an introduction by Sir Oliver Lodge.
Kurella (Hans), Cesare Lombroso, a Modern Man of Science, 4/6 net.
Lapage (C. Paget), Feeble-mindedness in Children of School-Age, 5/ net.
With an appendix on treatment and training by Mary Dendy.
Monksell (Lord), French Railways, 3/6 net.
An account of the various railway systems in France, their organization, running capacity, and engine types, based on personal acquaintance with men and machinery.
Nisbet's Medical Directory, 1911, 7/6 net.
Pearson (Karl), The Academic Aspect of the Science of National Eugenics, 1/ net.
No. VII. of the Eugenics Laboratory Lecture Series.
Roberts (Harry), The Beginner's Book of Gardening, 2/6 net.
With 16 illustrations. One of the Handbooks of Practical Gardening.
Webb (Herbert Laws), The Development of the Telephone in Europe.
With an introduction by Harold Cox.
Willey (Arthur), Convergence in Evolution, 7/6 net.
With 12 illustrations.

Juvenile Books.

Bell's Tiny Stories: Dick and his Dog Pat; Kind Ben, a Story for Very Little Folks; The Story of Flap, told by himself; and The Twin's Picnic, 1d. each net.
All illustrated.
Jackson (Basil), Georgie's Adventures in Upside Down Land, 1/6 net.
Mackie (John), The Heart of the Prairie, 1/6
Story (Alfred Thomas), The Boys of St. Elmo's, 1/6

Fiction.

Applin (Arthur), The Pearl Necklace, 6/
A story of jealousy, ambition, and passion.
Baker (James), John Westacott, 2/ net.
New edition.
Bleackley (Horace), A Gentleman of the Road, 6/
An eighteenth-century story by a writer who has made a special study of the period.
Curtis (Capt. Henry), A Queen's Error, 6/
A sensational story.
Edge (J. Harold), Keen's Domestics, 6/
A novel of modern life, love, flirtation, and business.
Enchanted Parrot.
A selection from the 'Suka Saptati,' or 'The Seventy Tales of a Parrot,' translated from the Sanskrit by B. Hale Wortham.
Granville (Charles), Some Neighbours: Stories, Sketches, and Studies, 6/
Includes a play in one act, 'Jenny's Rescue,' and two stories of "Britons Abroad."
Hope (Anthony), The Dolly Dialogues, 7d. net.
New edition.

Hueffer (O. Madox), Where Truth Lies: a Study in the Improbable, 6/

A destitute clerk suddenly becomes an earl. He finds himself starving the same night on the Thames Embankment with a 1,000l. cheque in his pocket, and no means of cashing it.
Kernahan (Mrs. Coulson), The House of Blight, 6/
The house is fatal to its inhabitants for a mysterious reason which is explained at the end, and which recalls the story of 'The Haunted Hotel.'

Little (Maud), A Woman on the Threshold, 6/

The heroine has two distinct and even opposed "selves"—one the aspiring, imaginative spirit of the rebel, the other timid and more conventional. The two men who love her embody these antagonistic forces.

MacMahon (Ella), The Straits of Poverty, 6/

A study of temperament.

McCoy (Nathaniel P.), The Gold Makers, 6/

Introduces spiritualism, a wonderful professor, and the U.S. Multi-Patents Company.

Neuman (B. Paul), The Lone Heights, 6/

The hero is a famous novelist and a popular playwright with ample means, and has a daughter to whom he is devotedly attached. As the story develops the good things of life are taken from him. They come back, however, at the end.

Partridge (Anthony), Passers-By, 6/

A story of destitution and strange adventures.

Phelps (Elizabeth Stuart), A Deserted House, and other Stories, 6/

There are nine tales, and in America the first one, 'The Empty House,' is the title to a book.

Rawson (Maud Stepney), Splendid Zipporah, 6/

The story of the rise of a girl musician to great success.

Roberts (Morley), Thorpe's Way, 6/

Described as "a joyous book."

Sabatini (Rafael), The Lion's Skin, 6/

The scene is laid in London of the early eighteenth century, when the country was still suffering from the shock it had sustained from the bursting of the South Sea Bubble.

Walker (A. Stodart), Breakers of the Law, 6/

The law referred to is that which binds men and women together as husbands and wives.

Watson (H. B. Marriott), At a Venture, 6/

Tales of sundry interests and divers emotions.

Whishaw (Fred), A Russian Judas, 6/

Another of the author's many Russian stories.

Wild (Ida), Zoë the Dancer, 6/

The story is laid in Brussels, where the heroine, little more than a child, shows remarkable aptitude for dancing.

General Literature.

Belloc (Hilaire) and Chesterton (Cecil), The Party System, 3/6 net.

Buchanan (J. Courtney), The Function of the Voluntary Hospitals in relation to the Proposed Public Assistance Authority, 1/ net.

A paper read before the Incorporated Association of Hospital Officers on Friday, May 27, 1910.

Comrade (The), Vol. I. No. 1, 20/ annually.

A weekly journal to be published at Calcutta, and edited by Mohamed Ali.

Dod's Parliamentary Companion, New Parliament, 1911, 3/6 net.

Finland and Russia: International Conference in London, Feb. 26-March 1, 1910, 1/

Translated from the French.

Kerr (John), Memories Grave and Gay, 1/ net.

New edition.

Salter (W. H.), Essays on Two Moderns: Euripides, Samuel Butler, 3/6 net.

Stratton-Porter (Gene), Music of the Wild, with Reproductions of the Performers, their Instruments and Festival Halls, 12/

A nature book written in a familiar style, with many illustrations.

Thayer (John Adams), Getting On: the Confessions of a Publisher, 6/

Watson (R. W. Seton), Corruption and Reform in Hungary: a Study of Electoral Practice, 4/6 net.

Pamphlets.

Jones (Robert), Our Taxes as They Are and as They Ought to Be, 2d.

No. 152 of the Fabian Tracts.

Schloesser (Henry H.), The Twentieth Century Reform Bill, 1d.

No. 153 of Fabian Tracts.

FOREIGN.

Fine Art.

Heitz (P.), Unbekannte Ausgaben geistlicher und weltlicher Lieder, Volksbücher und eines alten ABC-Büchleins gedruckt von Thiebold Berger (Strassburg 1551-84), 10m.

With 74 facsimiles.

Zur Kunstgeschichte des Auslandes: Vol. 81, Die Werke Angelo Bronzinos, by Hanns Schulze, with 21 plates, 6m.; Vol. 82, Eugène Carrière, Schriften und ausgewählte Briefe, edited by J. Delvolvé, translated by F. E. Schneegans, 8m.

Philosophy.

Thomsen (A.), David Hume, hans Liv og hans Filosofi, Vol. I.

The author, who is a lecturer at the University of Copenhagen, has published two smaller works on Hume.

Bibliography.

Katalog Literatury Naukowej Polskiej (Catalogue of Polish Scientific Literature), Part X., 1910, 3 korony.

History and Biography.

Chuquet (A.), Bibliothèque de la Révolution et de l'Empire: Vol. I. Lettres de 1815, Series I., 3 fr. 50.

Godet (P.) et Boy de la Tour (M.), Lettres inédites de Jean-Jacques Rousseau à M^{mes} Boy de la Tour et Delessert, 20fr.

Included in the volume are the 'Lettres sur la Botanique,' published from the original text.

Graf (A.), L'Anglomania e l'Influsso inglese in Italia nel Secolo XVIII., 12 lire.

Zurlinden (Général), Napoléon et ses Maréchaux: Vol. II. Les Maréchaux, 3fr. 50.

Philology.

Anglistische Forschungen: Vol. 31, Die Deminutivbildungen im Neuenglischen, by Eva Rotzoll, 8m. 60; Vol. 32, Die persönlichen Beziehungen zwischen Byron und den Shelleys, by Manfred Eimer, 4m. 20.

Bulletin International de l'Académie des Sciences de Cracovie: Classe de Philologie, Mars, Avril, Mai-Juin, 1910.

Science.

Bulletin International de l'Académie des Sciences de Cracovie: Classe des Sciences Mathématiques et Naturelles, Juillet.

Lazar (V.), Die Südrumänen der Türkei und der angrenzenden Länder: Beitrag zur Ethnographie der Balkanhalbinsel.

Comes from Bucharest.

Fiction.

Collection Nelson: Vol. 15, About's Les Mariages de Paris, with an Introduction by Émile Faguet; Vol. 16, Tourguéneff's Fumée, with an Introduction by C. Sarolea, 1fr. 25 net each.

* * * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

MR. UNWIN will publish soon Mr. George Renwick's book 'Finland To-day.' Mr. Renwick, who has spent a long time in Finland, describes the most noteworthy places in the country, and attempts to give a portrait of the Finnish people. Finnish music, painting, sculpture, architecture, and literature are dealt with, and the political situation is discussed. An Introduction is contributed by Mr. H. W. Nevins.

OLIVE SCHREINER's new book, 'Woman and Labour,' will be issued on the 20th inst. by the same publisher. It is a survey of the position of women in the modern world and the problems created by the changed conditions of labour.

THE MEMOIRS OF SIR WILLIAM BUTLER are to be published shortly by Messrs. Constable, a fact Mr. Stephen Gwynn seems to have forgotten in his notice of that distinguished writer and soldier in the current *Nineteenth Century*.

MESSRS. BELL will publish in March 'William Pitt and National Revival,' by Dr. J. Holland Rose, who has made diligent use of hitherto unexplored archives in the Public Record Office, and has had the advantage of numerous unprinted letters in the possession of private owners whose ancestors were connected with Pitt.

THE volume will be followed in the course of the year by another, entitled 'William Pitt and the Great War,' the two constituting a complete survey of Pitt's life and administration. Both volumes will be illustrated by portraits.

MESSRS. GEORGE ALLEN & SONS are publishing 'Memorials of Old Surrey,' edited by the Rev. Dr. Cox, whose 'Rambles in Surrey' we noticed last year. A good list of contributors to the volume is announced, the editor dealing with 'The Forests of Surrey' and 'The Abbeys of Chertsey and Waverley,' Mr. Aymer Vallance with 'Roods, Screens, and Lofts,' and Mr. P. M. Johnston with 'Wall Paintings.'

THE CAMBRIDGE PRESS will publish a royal quarto edition of the Authorized Version just before the Tercentenary of that book, printed in a fine antique type with central references, family register, an exact copy of the Epistle Dedicatorie, facsimiles of the two fine frontispieces in the 1611 Bible, and a number of plates. It will be issued in a variety of suitable bindings, and is intended for a family Bible. A number of smaller editions with the two frontispieces, and probably the Epistle Dedicatorie, will also be issued.

MR. MARMADUKE PICKTHALL gives generous measure in his collection of short stories, 'Pot au Feu,' which Mr. Murray will publish shortly. There are twenty-two tales altogether, and they are divided into three groups—English, Swiss, and Oriental.

MESSRS. BLACK promise 'The Herb Garden,' by Mrs. F. A. Bardswell, illustrated by Miss Isabelle Forrest and Miss Florence Amherst; and 'Highways and Hedges,' painted by Berenger Berger, and described by Mr. Herbert A. Morrah.

THEY are also publishing an elaborate and expensive book on 'The Annals of Hampstead,' by Mr. T. J. Barratt.

MR. HENRY FROWDE will publish next week for Yale University an 'Index Verborum Vergilianus' by Prof. Monroe N. Wetmore.

'THE BEGINNINGS OF THE AMERICAN REVOLUTION' is the title of a work in three volumes, written by Miss Ellen Chase, shortly to be published by Sir Isaac Pitman & Sons. Miss Chase's researches have been carried on among the archives of the British Museum and of American States and cities, and have extended also to many contemporary diaries, English and American. The work is illustrated with 75 plates, some of the portraits appear for the first time.

By an oversight only detected after publication, some paragraphs from 'The Ball and the Cross' have been included, without acknowledgment to the holders of the copyright, in the 'Chesterton Calendar' we noticed last week. The publishers, Messrs. Kegan Paul, are indebted to Messrs. Wells Gardner for permission to quote these passages.

THE literature of the Papal Commission on Anglican Orders is to be enlarged by the immediate publication of Abbot Gasquet's 'Leaves from my Diary, 1894-1896.' The Abbot sat on the Commission, and the daily entries in his journal throw light on some of its doings otherwise, by rumour, rendered obscure. Messrs. Burns & Oates are the publishers.

MR. SIDNEY HODGSON has left for New York in order to help in compiling the catalogue of the Hoe Library.

SIR F. POLLOCK writes:—

"In your issue of the 4th inst. you call James Spedding an able prig. I do not know how you define a prig, but I do know that James Spedding was in truth and in fact a good humorist. About Peacock I am happy to agree with you, having learnt to appreciate him, in large measure, directly or indirectly, from the same James Spedding."

A SMALL volume of personal verse by Mr. Charles Sayle, entitled 'Private Music,' will be published in April by Messrs. Heffer & Sons of Cambridge. A number of the pieces have not hitherto been published. The title was used by Martin Peerson in the seventeenth century.

IN last Saturday's *Star* Mr. James Douglas had a column on the censorship of 'Cottage Pie' by the Libraries. The author of that amusing work, Mr. Neil Lyons, is in good company; but it is high time, as Mr. Douglas suggests, that a Union of Library Subscribers was formed, strong enough to have some say in the matter of the books they are allowed to read or that the Referendum was introduced.

WE have already pointed out that even a small body of the sort, if it were resolute, could do a great deal. The average reader deserves to be bullied, for he does not get beyond grumbling in private, which, a friend of ours says, is about as useful as a Royal Commission.

THE HON. HARRY LAWSON, M.P., will preside at the Annual Meeting of the Newsvendors' Institution on Tuesday, the 21st inst.

MR. LEE WARNER has removed the offices of the Medici Society, also his own publishing offices, from Albemarle Street to 7, Grafton Street, Bond Street, which is next door to the Grafton Galleries.

MR. JOHN MILNE has transferred his business premises from 29, Henrietta Street, Covent Garden, to 6, John Street, Adelphi, Strand.

MR. ST. LOE STRACHEY will preside at the twenty-first dinner in aid of the Readers' Pensions, which will be held at the Holborn Restaurant on Saturday,

March 18th. One proof-reader who is applying for a pension next month is in his 82nd year, and has subscribed annually to the Printers' Pension Corporation for half a century.

MISS NETTIE ADLER will deliver a lecture to the Fabian Education Group on Thursday evening next on 'Trade Schools for Boys and Girls.' The lecture will be at Clifford's Inn Hall, Fleet Street, and is open to all who are interested in the subject.

THE Report of the Scottish Record Society, just issued, states that the following works are in preparation, to be issued, it is expected, during the course of the year: (1) Continuation of the Parish Register of Melrose; (2) Protocol Book of Sir William Corbet; (3) Parish Register of Dunfermline; (4) Canongate Parish Register of Marriages; (5) Durness Parish Register; (6) Torphichen Register of Field Baptisms. The membership of the Society now reaches 130, including 32 libraries and public institutions.

EARLY in March the first volume of Giuseppe Baretta's works will be issued by Laterza e Figli of Bari in their great edition of the "Scrittori d'Italia," which will contain over six hundred volumes. The whole of Baretta's writings in Italian, English, French, and Spanish are to be included, and it is expected they will fill about ten volumes. Luigi Piccioni, who has made a life study of Baretta, is the editor. The first volume is to consist of prefaces and controversial works, and will include a bibliography and an index of names.

THE distinguished philologist Wilhelm Wilmanns, whose death in his 69th year from an accident is announced from Bonn, had been Professor at the University of that town for 34 years. Among his works are the well-known German grammar, 'Beiträge zur Geschichte der älteren deutschen Literatur,' and valuable editions of, and commentaries on the Nibelungenlied and Walther von der Vogelweide, which have taken their place as standard authorities. He was one of the most active members of the Deutsche Sprachverein.

THE MAHARAJA OF AJAIGARH, a leading chief of Central India, has just written a work which aims at educating the youth of India in sound principles, and thus combating sedition. The work will be called 'Tarbiat Atfal.' The Maharaja is the author of more than one volume on medical and social questions.

AMONG recent Parliamentary Papers that may interest our readers we note: Regulations for Magazines, &c., Amendments, February, 1911 (post free 1½d.); Statistics of the Preliminary Examination for the Elementary Teachers' Certificate, 1909-10 (post free 7½d.); Poor Laws Commission, Vol. XXX. Scotland, Statistics (post free 1s. 9d.); and Royal Commission on the Welsh Church, Vol. VII. Appendices to the Evidence, Nonconformists (post free 1s. 10d.).

SCIENCE

OUR LIBRARY TABLE.

The Origin of Civilisation and the Primitive Condition of Man: Mental and Social Condition of Savages. By Lord Avebury. (Longmans & Co.)—If Lord Avebury had not announced as "in preparation" a work 'On Marriage, Totemism, and Religion: an Answer to Critics,' we might have taken this opportunity of examining his well-known and, so to speak, classical views about the origin of civilization in the light of the many new facts and new theories that have accrued since 1870, the year in which the present book made its first appearance. As it is, it would be somewhat unfair to deduce his present position either from what is set forth in this reissue of the 1902 (sixth) edition, or from what is barely outlined in the brand-new Preface. We may take it as fairly certain, however, that Lord Avebury intends on the whole to stick to his guns—weapons which assuredly have proved themselves more time-defying than the finest specimen of ordnance ever turned out at Woolwich.

For instance, his name is especially associated with the theory of communal marriage, as following on a condition of society when the institution of marriage did not exist at all. Does he show the slightest tendency to retract, in view of the counter-arguments of Mr. Lang and his allies Messrs. Atkinson and Thomas? It is, perhaps, hardly likely that he would, since leading first-hand authorities on Australia adopt a very similar hypothesis in order to explain various existing customs; not to mention the fact that Morgan's parallel assumption, framed in order to account for the classificatory system of relationships, finds ardent supporters to-day in such men as Herr Kohler and Dr. Rivers. It is to be hoped, however, that when Lord Avebury comes to justify himself at length he will not waste time over Letourneau, who does not count, and never has counted, amongst the major prophets, but will instead tackle a far more doughty antagonist hailing from the same country, namely, Prof. Durkheim, whose thorough knowledge of the available evidence is matched by his power of subtle analysis.

Again, will Lord Avebury desert his former opinions concerning the origin of totemism? Here, we confess, so many new facts have since accumulated that some graceful concessions to modernism might not unreasonably be expected on his part. Lord Avebury has manfully attacked the four bulky volumes of Dr. Frazer's 'Totemism and Exogamy,' and pronounces that "the result, while interesting, is somewhat bewildering." And so say all of us. In other words, we have read, marked, and learnt, but, most emphatically be it said, we have not yet inwardly digested. When this process has had time to enact itself, then let Lord Avebury speak his mind.

Finally, the eminent author evidently clings to his belief that the lowest races have no religion. As regards the fact that

"sailors, traders, and philosophers, Roman Catholic priests and Protestant missionaries, in ancient and in modern times, in every part of the globe have concurred in stating that there are races of men altogether devoid of religion,"

we confess that our withers are unwrung. With all respect, we would back one man of science against the entire crowd. It is more

to the point to allow that "the question as to the general existence of religion among men is, indeed, to a great extent a matter of definition." Scientific definitions, however, are not an affair of taste. They are relative to scientific purposes. Lord Avebury, then, may at least be called upon to show that the ends of scientific classification are best served by distinguishing religion from something else unnamed, which is not religion, yet directly paves the way thereto—as when, to cite himself as witness, "respect for the totem culminates at length into awe and leads up to religion." It seems to us that it would be better for all concerned if the man of science did not narrow down his conception of human religion to suit the priest or the missionary, however well-intentioned, but, on the contrary, sought to persuade the latter to accommodate his categories to our ever-widening horizon.

The Oak: its Natural History, Antiquity, and Folk-lore, by Charles Mosley (Elliot Stock), is a readable little volume containing much interesting matter relating to the principal forest tree in these islands. The author appears to have studied the oak because he first admired it as something in vegetation which exhibits unrivalled strength of limb and power of resistance to adverse conditions. That he has read much is shown by frequent and liberal quotations from the numerous authors consulted. If it cannot be said that the information is original, nevertheless the reader may be glad of a popular volume containing in a handy form facts that otherwise are not readily accessible. There are chapters on the economic value of the tree, historic and veteran oaks, enemies and parasites, mistletoe-oaks and oak-mistletoe, the oak in myth and folk-lore, and in Holy Writ. Not all the large oaks in the country are mentioned, but the omissions are few, and it is evident that considerable care has been taken in getting the true facts concerning historic examples.

The author quotes a paragraph from White's 'Natural History of Selborne' concerning some oaks on the Blackmoor estate which were 50 ft. long without a bough, and, being specially suited for the repairing of a bridge near Hampton Court, were purchased for 20*l.* apiece. Such prices are still obtained, for, according to *The Gardener's Chronicle*, only last month 105 oaks grown on the Farming Woods estate in Northamptonshire were sold for an average price of 21*l.* a tree. Some of these were of the type known as "brown" oak, and one specimen realized 105*l.*, another 76*l.* Most of these fine trees had grown in isolated positions in an open park, and they possessed short boles of great diameter.

Britain's Birds and their Nests. By A. Landsborough Thomson. With Introduction by J. Arthur Thomson. (W. & R. Chambers.)—It is stated that "the main reason for the publication of this book is Mr. Rankin's magnificent series of 130 coloured plates of British-nesting birds." The letterpress is little more than a descriptive catalogue to the picture gallery. In many respects this work would seem to challenge direct comparison with Mr. Bonhote's 'Birds of Britain.' Both cater primarily for the popular taste. Both fall short of their comprehensive titles.

The volume now under consideration is the bulkier; in general get-up it is very good value for the money. It might not be gathered from the title that such birds as

do not habitually breed in the British Isles are excluded; the fieldfare, for instance, receives only a passing mention. On the other hand, the series of plates "includes nearly all the species which nest in appreciable numbers, and a few rare birds of special interest." Why not all, instead of "nearly all"? There is no sufficient reason for ignoring the lesser whitethroat, tree sparrow, pied flycatcher, the spotted woodpecker, short-eared owl, merlin, Dartford warbler, chough, Kentish plover—to name a few only of those that have been omitted.

Meanwhile the 130 favoured species will carry the novice a long way, and it may be said at once that the plates reach a high level of excellence from a pictorial point of view, and in almost every case should prove a trustworthy aid to identification. It is rather a shock to find a so-called spotted fly-catcher masquerading as a tree pipit in plate 94. This, of course, prepared us for the second impersonation in plate 100. The slip, however, is the more unfortunate because of a superficial resemblance between the birds, while there is nothing in the letterpress to correct it. We condole with the artist, for both are admirably rendered. Mr. Rankin's treatment of his background is generally very pleasing, and the flowers and appropriate vegetation are unusually good. The nests and eggs, as often happens, are not always so convincing. If a photographer had been at work, one would have had occasion to criticize his inartistic tilting of the nests and the ostentatious rearrangement of their contents.

Mr. A. L. Thomson in traversing the well-worn track manages to escape being tedious, which is higher praise than it sounds. He writes in an easy, pleasant style, and he is a sound guide as far as he goes. We observe that he considers it premature to regard the much-discussed willow-tit as a new British species. He has not much to say on the subject of vocal performances, and evidently does not believe in attempts to syllable a bird's song. The limits of the breeding season are often not defined at all. Mr. Thomson adds his protest against the legalized persecution of the black-headed gull in various parts of the country. The wonderful recovery as nesting species made in recent years by the kite and great skua under rigorous protection is good reading; the Kentish plover is another gratifying case in point which is not mentioned.

RESEARCH NOTES.

IN the current number of the Royal Society's *Proceedings* Dr. R. W. Gray and Sir William Ramsay describe their recent experiments undertaken to determine the density of the emanation of radium. Their prefatory remarks affirm that a definite number of atoms of radium constantly disintegrate, each evolving an Alpha particle which ultimately becomes an atom of helium; and from this they show the probability that the atomic weight of the resulting emanation, which they call by its new name of Niton (here defended against critics) is 222.4. To settle this point by another method, it was necessary to ascertain the density of the gas, which involved the determination of its volume, temperature, pressure, and weight. The authors of the paper show in detail how the first three of these measurements were reached; but the determination of the fourth magnitude required the construction of an extremely delicate balance. One made by Mr. Steele and Mr. Grant in the Melbourne

Laboratory gave them the principle of this, and in the result they succeeded in producing an instrument so delicate as to turn with less than the two-millionth part of a milligramme, which is now at University College, London. The general result of the experiments which this machine made possible was to show that four atoms of helium separate from each atom of radium, three of which are lost by the decay of the emanation. Deducting the fourth atom, which escapes in a recognizable form, they decide that the atomic weight of the remainder is exactly 222.4, while the molecular weight of niton is established as 218. The article is as remarkable for its clearness of reasoning as for the extraordinary skill shown in the experiments which it records.

The whole question of the constitution of matter, in which these experiments play a very important part, is raised by Prof. L. T. More (of Cincinnati) in this month's number of *The Philosophical Magazine*. He considers that the mathematical physicists of the present day, in pushing their theories of electrons, every one of which fills all space, and the like, have gone further than the facts warrant, and that it is, as he says, "more natural and more rational to consider electricity as an attribute of matter than matter as a phenomenon of electricity." Hence he goes on to show that all the observed phenomena can be accounted for on the assumption that in the famous ratio of e/m , which forms the starting-point of the mathematical theories, m is the mass of a particle of matter in the Newtonian sense, of constant and small value, and e , the electrical charge, a "force attribute" of matter which varies with the velocity of the particle. The difference between positive and negative electricity, he says, can still be ascribed to the nature of the orbital motion of the electron, and we are not compelled to assume an infinite momentum for a body moving with infinite velocity. At the first glance, these seem eminently reasonable suggestions, and although they do not afford any hint as to how the author would define "force," they should do good service in restraining the tendency to metaphysical or mystical speculation among the "mathematically-minded."

In the meantime Prof. F. Ehrenhaft has also lately made experiments which cast considerable doubt on the factors of the equations on which all the current mathematical theories of electricity are based. These all depend on the assumption, hitherto supposed to be axiomatic, that there is in actual existence an "atom," or residual unit charge, of electricity which is incapable of further division. To demonstrate this Prof. Ehrenhaft employed the ultra-microscope of Siedentopf and Zsigmondy, many times alluded to in these Notes, his particular instrument being made for him by Zeiss. This he brought to bear on the space between two condenser plates placed horizontally, which an aspirator enabled him to fill with different gases; and while the external air was excluded, he was able to create an electric field between the two plates at will. The gas admitted contained the smallest observable fragments of the precious metals produced by the vapourization of those metals in the electric arc.

On the Professor's short-circuiting the condenser plates, the particles suspended in the gas were observed to fall on the lower plate with a regular movement, the larger ones moving faster than the smaller, and the fall being thus evidently due to gravitation. When the electric field was turned on so as to coincide with the gravitational one, certain particles began to fall more rapidly

than before, while others slackened speed, and yet others remained stationary. From these facts Prof. Ehrenhaft draws the conclusion that outside the electric charges already known, which oscillate about the values designated as monovalent or polyvalent ions, there exist in nature, on the one hand charges intermediate between these, and, on the other, quantities of electricity corresponding to only a fraction of the electronic charge which has hitherto been supposed to be indivisible. If this can be substantiated on further investigation, it seems at once to establish Prof. More's hypothesis mentioned above, and to upset all the speculative theories founded on the "atom" of electricity. Prof. Ehrenhaft's paper was read at the last Congress of German Physicists, but this current is taken from the current number of the *Revue Générale des Sciences*.

An article by M. A. Boutaric (Professor of Physics at Pau), dealing with the constitution of matter from another point of view, appeared in last month's *Revue Scientifique*. It is founded on some arguments of Mr. G. Hinrichs, whom M. Boutaric describes as an American chemist, and who has made many communications during the last seventeen years to the Académie des Sciences. Mr. Hinrichs's main contention is that all the atomic weights of the elements as determined by Stas are wrong, and in particular that neither a gas nor a liquid could ever form a satisfactory foundation for a system of atomic weights. Mr. Hinrichs therefore suggested that the present system, based on hydrogen as unity, should be abandoned, and that carbon, in its crystalline form of the diamond, should be adopted in its stead. Taking the value of this as 12, Mr. Hinrichs declared that most of the atomic weights of the elements would become whole numbers instead of compound fractions, calcium, for instance, working out at 40, silver at 108, and so on; and he has since justified this so far as bromine, chlorine, sulphur, and manganese are concerned. M. Boutaric, who summarizes Mr. Hinrichs's contentions rather than defends them, does not assert that they are yet generally accepted, although he says they have been a good deal discussed. His arguments in favour of the ultimate unity of matter are otherwise drawn from some observed inaccuracy in the numbers generally assigned to the atomic weights, from Sir Norman Lockyer's spectroscopic researches upon the cooling of stars, and from the electronic theory impeached in the preceding paragraph.

One other contribution on the constitution of matter may perhaps be mentioned. M. Pierre Weiss in last month's *Comptes Rendus* of the Académie des Sciences announces what he declares to be "a universal constituent of matter" in the shape of a "magneton." This quantity he declares to be "the moment of the elementary magnet itself, corresponding to the aliquot part of the moments of the atoms-grammes." He says that it enters into the constitution of the atoms of iron, nickel, cobalt, copper, manganese, and uranium, and he quotes the researches of Der Bois, Liebknecht, Wills, Stephan Mayer, and Urbain in support. He suggests that this magneton enters into the composition of many other simple and compound bodies, and notably into that of the rare earths. His proof, so far as it is given in his communication, is entirely mathematical.

Some new practical applications of science have appeared during the last month. In the *Physikalische Zeitschrift* Profs. H. Loewy and G. Leimbach describe an electro-dynamic method of investigating the cavities

of the earth, which may be summed up as the application of the Hertzian waves to the search for water and deposits of metals. As they describe it, it seems feasible; but it appears unlikely that it could ever be used to ascertain whether the centre of the earth does or does not contain, as has been suggested, a liquid core of metals and rocks in fusion. No one knows anything as yet of the electric conductivity of masses at the enormously high temperatures which such masses would present, and it is possible that they might entirely absorb the Hertzian waves.

The Weston or cadmium cell has been adopted from the 1st of January of this year as the international standard of electromotive force, as the result of experiments made last year at the Bureau of Standards at Washington by the representatives of England, Germany, and the United States; and a similar declaration with regard to the international ohm or standard of resistance is expected to follow shortly.

The Allgemeine Elektrizitäts Gesellschaft of Germany say that they can manufacture electric incandescent lamps of 10, 16, and 25 candle-power to take a current of 14 volts only, and can put them on the market at half the price of those made for the 100-volt and 200-volt circuits. With metallic filaments the life of these lamps should be more prolonged, as the filament is not so long as with the higher voltage.

Aviation has lately come to occupy a large place in applied science, and, while Commandant Paul Renaud contributes articles on aeroplanes to the last two numbers of the *Revue Générale des Sciences*, the *Comptes Rendus* of the Académie admits a communication from M. Girardville describing the application of the gyroscope to an aeroplane, with a view to securing stability. Commandant Renaud's articles give in scientific, but not too technical form all the necessary information about the construction of the most modern forms of flying-machines, together with the theoretical considerations upon which this is, or should be, based. He considers monoplanes and biplanes as the only types worth consideration at present, and says nothing about the ornithoptères, helioptères, and the rest which have appeared in recent exhibitions. As he says, aviation only took a practical form in 1908, and, when the difficulties to be surmounted are considered, the progress already attained is marvellous.

M. Girardville's paper tells us that the gyroscopes employed by him weighed nearly 6 kg., and were capable of 12,000 revolutions per minute, although half that speed was found to give good results. They were tried first in Commandant Renaud's experimental air-blast; then on the Eiffel Tower when the wind was blowing variably at from 12 to 15 metres per second; then on models; and finally on a Farman biplane at the Military Aviation School of Vincennes. In every case, he says, they prevented all oscillation and lateral rocking.

The book of M. Stéphane Leduc (of Nantes) on spontaneous generation is out, under the title of 'Théorie physico-chimique de la Vie.' It has been many times said in these notes that his hypothesis is based on experiments in cytogenesis, or the artificial production of chemical processes imitating the cells of living organisms. Startling as these experiments appeared at first sight, the arguments drawn from them for the beginning of life upon the globe by an accidental process of osmosis are seen to be lacking in consistency when formally put

together, and this seems to be the opinion of M. Leduc's colleague Prof. Cuénot, who has recently reviewed the book.

Another biological event of importance is the announcement made last month at the Société de Biologie by M. Billard, that a substance has been discovered in the liver of the pig which completely destroys the fatal properties of cobra poison within two hours. This is a striking confirmation of the view held even in classical times that pigs cannot be injured by poisonous snakes.

The discovery of a fish, *Kurtus Gulliveri*, in the waters of Dutch New Guinea, the male of which carries the eggs of his partner in a fleshy hook on his head until they are hatched, was announced at a recent meeting of the Academy of Sciences of Amsterdam.

F. L.

SOCIETIES.

ROYAL.—Feb. 2.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'Experiments to investigate the Infectivity of *Glossina palpalis* fed on Sleeping-Sickness Patients under Treatment,' by Col. Sir D. Bruce, Capt. A. E. Hamerton and H. R. Bateman, and Dr. R. Van Someren, 'Experiments to ascertain if *Trypanosoma gambiense* during its Development within *Glossina palpalis* is Infective,' by Col. Sir D. Bruce and Capt. A. E. Hamerton, H. R. Bateman, and F. P. Mackie, 'Further Experimental Researches on the Etiology of Endemic Goitre,' by Capt. R. McCarrison, 'On the Leaves of Calamites (Calamocladus Section),' by Mr. H. Hamshaw Thomas, and 'Complement Deviation in Mouse Carcinoma,' by Dr. J. O. Wakelin Barratt.

GEOLOGICAL.—Jan. 25.—Prof. W. W. Watts, President, in the chair.—Messrs. P. Grimley, E. Heron-Allen, F. G. Penman, H. Gladstone Smith, W. Campbell Smith, and W. Trenna Walker were elected Fellows.—The following communication was read: 'The Skomer Volcanic Series, Pembrokeshire,' by Mr. Herbert H. Thomas.

Before the ordinary meeting, a special general meeting, at which 92 Fellows were present, was held, in order to consider the following resolutions submitted to them by the Council:—

1. That the space now occupied by the Museum be made available for the extension of the Library.
2. That it is desirable that the Society's collections of fossils, minerals, and rocks, with certain exceptions to be subsequently specified, be offered to one or more of the National Museums, provided that guarantees be obtained that the specimens will be properly registered and rendered available for scientific purposes.
3. That it is not desirable that the Society should accept money for any part of the collections or in consideration of them.
4. That the Council be empowered to approach such institution, or institutions, with a view to carrying the above resolutions into effect, and that the Council shall call another special general meeting to express approval or otherwise of the arrangement proposed.

Resolutions 1, 2, and 4 were carried unanimously, and resolution 3 was carried by 57 ayes to 10 noes.

ROYAL INSTITUTION.—Feb. 6.—The Duke of Northumberland, President, in the chair.—Mr. and Mrs. A. Carpmal, Dr. W. S. Colman, Mr. Guy Ellis, Mrs. E. B. Fielden, Dr. A. H. Levy, Mr. Basil Mott, Mr. A. F. C. Pollard, and Dr. N. Raw were elected Members.

FOLK-LORE.—Jan. 18.—Annual Meeting.—Miss C. S. Burne, President, in the chair.—After the business of the meeting, a report was read by the Secretary from Mr. T. F. Ordish on the folk-drama material that he had received in response to an appeal he had made in *Folk-lore*. Mr. Ordish gave an account of the various versions (to the number of 22) he had received, and the progress that had been made towards collating them with material already in hand. An interesting collection of photographs and sketches illustrative of mummers' dresses and the plays in action were shown by Mr. Ordish.

Miss Burne then delivered her Presidential Address, dealing with the essential unity of folk-lore amongst civilized and savage peoples. Folk-lore, Miss Burne said, includes belief, custom, and story. These, however, in reality form one connected whole; for instance, the willow tree decaying in the centre gives rise to the belief that the decay will be communicated by touch; to the custom of refraining from striking a child with a willow stick; and to a song, 'The Bitter Withy.' If either belief or custom be wanting, a survival is the result. Although, for instance, stories of saints are not now told, and belief in their powers is extinct, wakes are still the custom in some parts. There also might be mentioned as cases of survival when belief is absent fairy-tales (in Europe) and common superstitions about luck, salt, the moon, &c. As a case of survival in which custom is absent was mentioned the intelligence ascribed to bees. Such institutions as the couvade and the mother-in-law taboo, and the traces of totemism and of mother-right which are frequently found in savage communities, prove that survivals are not found in civilized lands only. Survivals from different sources show similar characteristics. Not only from ancient rites, &c., are survivals derived; the culture of past ages often remains to us in the form of folk-lore, or is the cause of a survival, as, for example, in the case of folk-medicine, which once was authorized practice; of ballads, which originally were a feature of social life, especially in Scandinavia; of church dedications and village feasts, &c., which have been imported and spread by the Church. Race may colour, but does not form folk-lore.

On the proposal of Mr. Longworth Dames and Mr. Edward Clodd, a vote of thanks was accorded to Miss Burne for her address and for the generous work she had done for the Society during the two years of her Presidency. Mr. W. Crooke was afterwards unanimously elected to succeed Miss Burne as President for the ensuing year.

MEETINGS NEXT WEEK.

- MON. Institute of British Architects, 8.—'The Artistic Development of London,' Messrs. Paul Waterhouse and E. H. Rickards.
— Institution of Mechanical Engineers, 8.—'Wireless Telegraphy,' Capt. H. Riall Sankey. (Graduate's Lecture.)
— Society of Arts, 8.—'Brewing and Modern Science,' Lecture II, Prof. Adrian J. Brown. (Cantor Lecture.)
— Geographical, 8.30.—'Further Explorations in Bolivia,' Major P. H. Fawcett.
- TUES. Royal Institution, 3.—'Heredity,' Lecture V., Prof. F. W. Mott.
— Asiatic, 4.—'Abid of Asad, an Ancient Arabian Poet,' Sir C. J. Lyall.
— Royal Academy of Arts, 4.—'The Merovingian Abbey of St. Martin of Tours (472-999): the Model of the Great Churches of the Middle Ages,' the Dean of Gloucester.
— Institution of Civil Engineers, 8.—Discussion on 'The Detroit River Tunnel, between Detroit, Michigan, and Windsor, Canada,' Paper on 'Coast Erosion,' Mr. W. Tregarthin Douglass.
— Colonial Institute, 8.30.—'The Industrial Development of Canada,' Mr. E. T. Powell.
- WED. Meteorological, 7.30.—'Variation of the Depth of Water in a Well at Belling, Maldstone, compared with the Rainfall, 1885-1909,' Messrs. R. Cooke and Spencer C. Russell; 'The Actinograph, an Instrument for recording Changes in Radiation,' Mr. A. W. Clayden; 'New Cloudiness Charts for the United States,' Mr. Kenneth M. Clark.
— Folk-lore, 8.—'Hampshire Folk-lore,' Miss D. H. Moutray Read.
— Microscopical, 8.—'On some New Objectives and Eye Pieces by R. Winkel of Göttingen,' Mr. E. M. Nelson; 'On the Recent and Fossil Foraminifera of the Shore-sands of Selsey Bill, Sussex. Addendum,' Messrs. E. Heron-Allen and A. Earland.
— Society of Arts, 8.—'Modern Machine Bookbinding,' Mr. G. A. Stephen.
- THURS. Royal Institution, 3.—'Problems of Animals in Captivity,' Lecture II., Dr. P. Chalmers Mitchell.
— Royal, 4.30.—'The Constitution of the Alloys of Aluminium and Zinc,' Dr. W. Rosenhain and Mr. S. L. Archbutt; 'The Production and Properties of Soft Röntgen Radiation,' Mr. R. Whiddington; 'Experiments on Stream-line Motion in Curved Pipes,' Prof. J. Eustice.
— Historical, 5.—Annual Meeting; President's Address.
— Royal Numismatic, 6.30.—'The Coinage of Antony, Lepidus, and Octavius,' Mr. H. A. Grueber.
— Linnean, 8.
— Chemical, 8.30.—'Different Methods of applying the Grignard Reagents,' Messrs. H. Davies and F. S. Kipping; 'The Formation and Reactions of Imino Compounds Part XV.,' Messrs. F. B. Thole and J. F. Thorpe; 'The Interaction of Copper and Nitric Acid in presence of Metallic Nitrates,' Part II., Messrs. E. H. Rennie and W. T. Cooke.
- FRI. Society of Antiquaries, 8.30.
— Institution of Civil Engineers, 8.—'The Uses of Chemistry in Engineering,' Lecture I., Mr. J. Swinburne. (Students' Meeting.)
— Institution of Mechanical Engineers, 8.—Annual Meeting; Discussion on 'Modern Electrical Dock-Equipment, with Special Reference to Electrically-Operated Coal-Hoists.'
— Royal Institution, 9.—'The Stimulation of Digestive Activity,' Prof. H. E. Armstrong.
- SAT. Royal Institution, 3.—'Architecture: the Byzantine and Romanesque Period,' Lecture II., Dr. T. G. Jackson.

from the 'Souvenirs Entomologiques' of a leading authority on insects, and a charming writer.

WHAT appears to be an excellent syllabus of a course of about 25 Lectures on Entomology has been issued by the Imperial College of Science. As we have already stated, these lectures are to be given by Mr. H. Maxwell-Lefroy; entry to them is free, and the first will be on the afternoon of Thursday, March 2nd.

MR. HORNER's small work 'Weather Instruments and How to Use Them' (Witherby & Co.) is exceedingly handy for those who desire to make accurate meteorological observations and require a guide.

ACCORDING to Mr. Horner's meteorological record, the rainfall at Stow-in-the-Wold, Gloucestershire, amounted last year to 36.04 inches. Of this, 5.12 inches fell in December, a quantity which was slightly exceeded in June, the wettest month of the year. At Tunbridge Wells, however, the fall in November was 4.43 inches; that in February was almost the same, exceeding by half an inch that in December.

THE credit of the invention of the system of "finger-prints," which we mentioned as "devised" by Sir Francis Galton in our notice of his work on January 28th, belongs in the first instance to Dr. Henry Faulds.

SIR DAVID GILL, President of the Royal Astronomical Society, has been elected a Foreign Member of the Swedish Royal Academy of Sciences.

MR. P. J. HEAWOOD has been appointed to the Professorship of Mathematics in the University of Durham, in succession to Prof. Sampson, now Astronomer Royal for Scotland.

NOVA (or var. 137, 1910) LACERTÆ has during the last month been slowly but steadily diminishing in brightness. According to Prof. Nijland of Utrecht, the colour (yellow, with a tendency to orange), agrees nearly with those of the long-period variables R Arietis, T Cassiopeiæ, and S Ursæ Majoris, when at their greatest brightness.

MADAME CERASKI, examining photographic plates taken at the Moscow Observatory by M. Blazko, has detected variability in three stars: one in the constellation Lynx, and two in Cancer. The first is B.D. + 35° 1821, where it is estimated of 9½ magnitude, and appears to change from that to below the twelfth, with a long period. It will be reckoned as var. 2, 1911, Lyncis. The second, B.D. + 24° 1959, is also usually of 9½ magnitude, but sinks occasionally below the eleventh, and is probably of the Algol type. In a general list it will be reckoned as var. 3, 1911, Canceri. The third, var. 4, 1911, Canceri, is not in the Bonn 'Durchmusterung'; its brightness changes from the tenth magnitude to below the twelfth.

FAYE's periodical comet is still within the reach of powerful telescopes. It is now, according to Dr. Ebell's ephemeris (*Astr. Nach.*, No. 4469), in the constellation Taurus, but will enter the northern part of Orion next week, and pass near γ Orionis (a little to the north of that star) on the 10th prox. Its distance from us is now 1.41 in terms of the mean distance of the sun, or about 131,000,000 miles; its distance from the sun is 1.93 on the same scale, which will amount to 2.00 on the 26th inst.

Science Gossip.

MESSRS. BLACK are publishing 'The Life and Love of the Insect,' by M. Henri Fabre translated by Mr. A. T. de Mattos. Many readers should be glad to have this selection

FINE ARTS

ANCIENT AND MODERN EGYPT.

Ruines et Paysages d'Égypte. Par G. Maspero. (Paris, Guilmoto.)

Egypt: Ancient Sites and Modern Scenes. By Sir Gaston Maspero. Translated by Elizabeth Lee. (Fisher Unwin.)

IN these studies, which originally appeared in different French journals and reviews, the Director-General of the Service des Antiquités publishes his impressions, during his yearly tours of inspection of the last decade on the "River of Egypt." Working upwards from Cairo, he takes us with him the whole way to Assuan and the First Cataract, parting from us at the doubly ruined Philæ, the lovely island which modern science has sacrificed to its ideas of the useful, although Sir Gaston Maspero has contrived to save its temples for the benefit of learning. As the distinguished author adds to his pre-eminence in Egyptology a keen artistic perception and a power of charming and graceful expression rare even among his countrymen, the result is literary work of a very high order. The book both in conception and execution is as far above the ordinary guide-book as the works of Kinglake and Doughty are above the clumsy outpourings of the latter-day novelist when confronted for the first time with the glories of the East.

Sir Gaston Maspero's impressions are the more valuable because much of the old river-life of Egypt is, as he notes, passing away. European capital, and the European notion that nothing in the world is so sacred as the making of money, have given industrial Egypt an impulse such as she has not received since the days of the Ptolemies, and the immediate effect is not picturesque. Alexandria has always been, as the great conqueror whose name it perpetuates determined it should be, a European rather than an African city; but from the other three towns in Egypt frequented by Europeans civilization, with its blessings and curses, is every year spreading outward like oil on water, and it is doubtful how long even the desert will remain untouched by it. Cairo, in Sir Gaston's words, "like all rich cities, is beginning to build suburbs"; and he now finds within a few miles of the Nile bridge "verdure and groups of well-built houses where, my memory tells me, was the uninterrupted yellow of the sand and a cluster of wretched hovels." On the outskirts of the native village at Luxor

"an enterprising landlord has built an esplanade fronting the Nile, with a row of shops all resembling one another.... In one of the houses dwells a photographer, in another a chemist and druggist, and in a third wily and insinuating Indians offer to tourists bargains of woven stuff, and exotic knick-knacks at two hundred per cent profit. Two stuffed gazelles flank the door of a shop for antiquities; and drinking-bars with flaring signs try to attract customers with the promise of incomparable whisky."

To Assuan, the Post boat formerly brought up a few dozen tourists, and twice a month Cook's parties arrived in a big steamer, and rioted in excursions, until

"one fine morning the whistle announced their departure, and, amid the sound of paddle-wheels, civilized man set out again for the North as noisily as he had come. The town, delighted with its gains, but tired of the hubbub, gave a sigh of relief, and sank carelessly to sleep to the lullaby of the *sakkiehs*."

Now churches, hotels, and shops are rapidly taking the place of the old native booths, and the place is transformed into a "winter resort" for invalids and persons in search of amusement.

Nor is this sort of thing confined to Europeanized Egypt. Keneh, Sir Gaston Maspero reminds us, now has a municipality, paved streets kept in order by an ox-drawn iron roller, and factories which export their carpets and other wares to Europe, while its outskirts raise poultry and grow vegetables for the supply of the many Luxor hotels. So Assiut (the Lycopolis of the Greeks) can now be "done" by the tourist, as it actually was by Sir Gaston, in a numbered and licensed cab, and rejoices in a "Sudanese bar" and other signs of European influence, besides its shawls of spangled net. With the gradual advance, consequent on increased irrigation, of the belt of cultivated river-bank—of which ancient Egypt really consisted—into the desert, the face of the Nile Valley will before long be entirely transformed.

Yet there are spots unknown to the tourist where a traveller as keen-sighted and as thoroughly acquainted with the country as Sir Gaston Maspero can still find beauty. Such is the Convent of the Pulley at Gebel Abu Feda, where the Copts of the Western Bank still bury their dead, thinking it an honour to rest in ground sanctified by the bones of holy monks.

"The convoy arrives in many boats, lands noisily, and as soon as it is disembarked forms in procession, the clergy in front with the cymbals and the big drum which mark the time for the prayers of the service. Then come the hand-borne bier with its violet pall, the family and friends in their best clothes, and the women methodically dishevelled and ready to howl at the first signal."

These are the words in which the author describes such a burial. The convent itself, lately restored by a certain Emir Tadrus, is almost deserted, and Sir Gaston had to effect a burglarious entry (never very difficult, he says, with Eastern locks) into the church, the key of which is kept six miles away on the other side of the river.

"Yet the view from it," he tells us with reason, "has an irresistible charm for a European. At our feet lay the tombs of a funerary whiteness, the Wady furrowed by the January rains, then the violated pit tombs of the ancients, the mountain scarred and ruined by quarries, beyond which we catch a glimpse of the shining Nile, the to-and-fro of barges under sail, a high bank with its black and green stripes, a background of pink hills, and over all that Egyptian sunlight which harmonizes the most discordant tones, and kisses without wounding the eyes."

Or shall we take the view from the sacked Convent of St. Simeon at the other end of Egypt? Here, after being shocked by the ugliness and flatness of the eleventh-century frescoes of Christ and His angels in the church,

"we look down from the terminal platform upon a panorama of unexpected fullness and beauty. First of all, we see the monastery itself, squat upon its rocky seat, all its buildings and its gutted basilica open to the winds, its courts invaded by the sand, and its walls disrowned. On three sides waves the desert, empty and sad, under the flames of the setting sun. Towards the east, the Nile glitters between its rocks; Elephantine shows its long masses of foliage; Assuan displays its flat profile against a background of granite and sandstone; and beyond, in the far distance, a whole country crenellated with cloud-capped peaks is beginning to colour with the pink and violet tints of evening."

We pass over the chapters on Thebes, including therein Karnak and the Tombs of the Kings, as being more suited to the Egyptologist than the general reader, although even to the latter they will convey

much valuable information upon the often ignored work of the Service des Antiquités in the restoration and preservation of temples and their contents; and we come to the beautiful word-pictures in which Sir Gaston describes the last days of the island of Philæ as the surviving fortress of the religion of Isis. Here, he tells us with the sureness born of perfect knowledge of his subject, the Christian Emperors of Rome were compelled by their fear of the Blemmyes, who had taken possession of Nubia, to hold back the furious monks of Assuan from their attack on the last sanctuary of the goddess who had been adored in Egypt ever since the first of her thirty dynasties. In 451 A.D. Marcianus was compelled to enter into a treaty with the pagans by which they retained the right to worship unmolested at her shrine for another century, and it was not till that time had nearly expired, and the Blemmyes had been in turn conquered by the Nobatæ, that the treaty was broken and the sanctuary desecrated by the Bishop of Assuan. During this century-long agony, the few hours of joy which remained to the priests of Isis were those that they yearly knew when

"an embassy sent by the king of the Blemmyes disembarked in pomp with the official offerings. They then put on their ceremonial habits, brought out the statue from her tabernacle, threw open both leaves of the folding doors, and went forth to receive their guests at the chapel of Nectanebo. They formed in procession as of yore, and their faith was so expressive that one might have thought oneself carried back several centuries, when Isis was in truth the mistress of the world."

But when the embassy had to return above the Cataract, the author pictures the unfortunate priests gathering on the pylon to watch the Nubian boats disappearing one by one round the southern bend of the Nile, and to wait with melancholy forebodings for their next coming.

"Every year," he tells us, "since my return to Egypt, I make a pilgrimage to the platform which witnessed their grief; and there, standing before the panorama which has changed so little since their time, I see, like them, the Nubian flotilla vanish to the South, and I feel within me the echo of their anguish."

It only remains to say that the translator has done her work with a sufficient appreciation of the author's meaning to save her generally from failing to convey it to the reader. To turn Sir Gaston Maspero's beautiful French into equally good English was apparently beyond her powers, and even in the passages quoted we have ventured to alter a few words. The original will therefore be preferred by any one who can enjoy it. On other grounds it is a pity that the task was not given to an Egyptologist, or at least that the translator did not have the help of some one acquainted with the subject of the book. The "Sa'id" or Sahid is the name given by the Arabs to Upper Egypt, while the Saite or Twenty-Sixth Dynasty is so called from its capital being Sais in the Delta. The original properly uses *le Saïd* for the first, and *la saïte* (*époque* or *dynastie*) for the other. Miss Lee thinks they mean the same thing and translates both by "the Saïd," which often makes nonsense. Nor does this mistake stand alone.

OUR LIBRARY TABLE.

Building Construction. Vol. I. By Beresford Pite and others. (Longmans & Co.)—To "The Architect's Library" is now added the first volume of 'Building Construction.' The editor, Prof. F. M. Simpson, in a short Preface points out how existing books on

building construction fail to place before students the architectural treatment of the subject, he says: "Building Construction in itself is merely a skeleton; its effective covering is Architecture." That is a definition which many students of architecture will reject; a more satisfactory one of the relation of construction to architecture seems to us to be that architecture is the beautiful expression of sound building construction. In other words, Prof. Simpson's definition is only applicable in the sense that there is art that conceals art.

The volume is divided into four sections: Brickwork, Masonry, Carpentry, and Metal Construction, written respectively by Prof. Beresford Pite and Messrs. F. T. Baggallay, H. D. Searles-Wood, and E. Sprague. Both the general reader and the architectural student will find the first two sections fascinating reading. Prof. Pite and Mr. Baggallay approach their subject in the spirit to make architects of us all. They realize, as every student in turn must realize, that no work of art has been or can be achieved without systematic and laborious research into fundamentals. The literary level of their exposition of the details of the art of building maintains a high standard; the seriousness of their purpose lifts their subject into the realm of art. If we examine the architecture of our forefathers, what is it that attracts the admiration of all cultured people? It is not merely simplicity of design or the beauty of age; William Morris has well said, "if their buildings are beautiful now, what must they have been when they were new?" Until Morris gave life and purpose to the lesser arts by his own enthusiasm and by the thoroughness of his investigation into the essentials of craftsmanship, neither the architect nor the general public realized that the method and materials employed in the building of the walls, roofs, and chimneys of the old work were more than half of the art that held us. Prof. Pite deals with the making of bricks and the method of using them rightly in foundations, in walls and chimneys; Mr. Baggallay does the same for Masonry. Both writers show an appreciation of the limits and possibilities of their subject. Those who master the knowledge set before them will realize the magnitude of their task, even though their ambition rises no higher than building a brick wall that shall be as beautiful and as permanent as that of the unconscious artists of two centuries ago.

Mr. Searles-Wood probably knows his subject, that of Carpentry, equally well. His writing is a model of concise statement of facts; everything that he says the student should know. His section, however, we find disappointing—not, indeed, in what he says, but what he leaves unsaid. The romance of his subject is untouched; its possibilities are not hinted. The sections of this volume dealing with brickwork and masonry will remain the monographs on those subjects for many days; the subject of wood construction remains yet to be satisfactorily treated. Take, for instance, carpenters' roofs or floors: there have been notable instances in recent years which, fully described and illustrated, would inspire fresh effort and attainment in a much-neglected branch of the builder's art.

Mr. Sprague's chapters on Metal Construction are lucid and straightforward; here the subject is too technical, and the field too close to that of the engineer, to awake the interest of the artist. A first-hand knowledge of the principles involved is, however, essential to the modern architect, and he cannot do better than study Mr. Sprague's

clear exposition. Each of the four sections is profusely illustrated with first-rate diagrams. We await with interest the advent of Vol. II.

The Church of the Nativity at Bethlehem. By W. Harvey, W. R. Lethaby, and others. Edited by R. Weir Schultz for the Byzantine Research Fund. (B. T. Batsford.)—The Byzantine Research Fund are to be congratulated on this long-needed and interesting contribution to ecclesiology. They are fortunate in their employment of Mr. Harvey, whose notes and drawings made on the spot show the minutest accuracy. The Church of Our Lady, or the Nativity, at Bethlehem, is not, properly, Byzantine at all, but early Christian, showing the type of Basilica common both to East and West, before the later Eastern style of architecture was evolved. Though now subdivided, and disfigured by adjoining buildings, it is still substantially the same church which Constantine the Great founded—the claims of Justinian to be its founder are here balanced and dismissed—and it is thus the oldest Christian edifice in Palestine. The Church of the Sepulchre has been destroyed and rebuilt three times at least since the reign of Constantine; the church at Bethlehem has escaped destruction, mainly, no doubt, on account of Muslim reverence for the Blessed Virgin.

It seems not to have occurred to Mr. Harvey or to Mr. Lethaby that the bareness of the outside walls was not designed to be austere, but was so much ground for fresco or mosaic decoration, since demolished. That this was the case is suggested by the legend quoted concerning a picture of the adoration of the Magi, and confirmed by the model in the British Museum, of which a photograph is reproduced.

Besides the architectural survey, its main object, the book includes descriptions of every scrap of ancient decoration still extant, and also a list of references to the church by pilgrim writers. The numerous illustrations are essential to a proper understanding of the text.

Medallic Illustrations of the History of Great Britain and Ireland. Plates CXXI.—CXXX. (British Museum.)—The ten plates and accompanying letterpress of the latest section of this important medallic work cover five years of the reign of Queen Anne, extending from the commemoration of various British victories in 1704 to the battle of Malplaquet, which was fought on August 31st, 1709. The medals throughout this period are chiefly concerned with chronicling the perpetual battles and sieges of the time, together with the general successes of the allies both in Spain and Brabant. There is an interesting series connected with the union of England and Scotland, which was effected on May 1st, 1707. The national collection includes various medals of James III., "the Elder Pretender," struck for distribution among Jacobite sympathizers, and also two examples of his touch-pieces for presentation to those suffering from scrofulous complaints. The attempted invasion of Scotland by the French in March, 1708, brought forth a variety of satirical medals.

Queen Anne on one occasion directed medals to be struck in gold and silver which recorded less serious shooting than that of battles. At Dresden, in September, 1707, the annual festival of shooting at the popinjay was celebrated with unusual splendour. John Robinson, the English ambassador, was fortunate enough to shoot down the

last piece of the mark, and was proclaimed King of the Popinjay and winner of the silver cup.

Busts of the Queen, of Marlborough, and of various royal allies are frequently shown. Amid all these warriors and rulers, it is pleasant to find that the medalists of the day did not entirely ignore the world of letters and science: John Locke, the philosopher, was commemorated in copper; and John Ray, the naturalist, who has been termed "the Darwin of the seventeenth century," in copper and silver.

THE MODERN SOCIETY OF PORTRAIT PAINTERS.

SURMISE that the new society showing at the Grafton Gallery might be taken as an amalgamation of the two existing Portrait Societies is promptly belied by the reappearance of this, the junior, in apparently as great activity as ever. We find more than one artist exhibiting impartially at the Institute and Grafton Galleries. To a portrait painter in full practice there is evidently no difficulty in finding material for any number of shows, and the formation of groups is dictated less by community of ideals or principles than by opportunism. There is no need, therefore, to inquire whether these various societies for the exhibition of portraits stand respectively for this or that particular artistic movement: the only difference discernible between the two at present open is that perhaps, on the whole, that at the Grafton contains more commissioned portraits, and the Institute Galleries hold a larger proportion of what are known in the profession as "decoy-ducks."

That there should be a difference between the kind of picture thus indicated and the portrait genuinely supplying the demand the other stimulates results from the complex nature of the art-patron's mind. He wishes to be painted in the most commonplace and photographic manner by some painter recognized as individual and interesting. He who would be successful in portraiture, then, must be for ever destroying with one hand the reputation he makes with the other. He must be brilliant to get a commission, and dull to carry it out; and the strain of this double life, this passing from the æsthetic Jekyll to the commercial Hyde, is wearing to the nerves.

The capital work in the present exhibition, Mr. Glyn Philpot's large group *La Zarzarrosa* (54), is evidently not a portrait group in the commercial sense of the term. The three personages upon the canvas seem good likenesses on account of the painter's familiarity with the sitters, but obviously he was under no irksome necessity of satisfying them in this respect. From the point of view of virtuosity the picture seems to have been painted under ideal conditions, and in this way it forms the high-water mark of its author's achievement. The setting of the heads in their successive planes in the picture is perfect; the marshalling of tones throughout the picture, the measuring [of the values of blacks of different textures, challenge comparison with the portrait groups by Franz Hals, by no means to the Englishman's disadvantage. On the other hand, even the most slapdash portrait by Hals has a homely veracity which gives it a look of responsibility beside this tremendous display of studio effectiveness. It is not that Mr. Philpot has done his heads in other than able fashion. He has made them extraordinarily convincing and elaborate without ever breaking his stride. It is, in fact, the

most masterful piece of sonorous bravura painting shown in England for many years, recalling the earlier, and in our opinion better, works of Mr. Sargent, and equalling these in their own qualities. Obviously, it is painting for display, and there will always be critics to whom such work is inevitably displeasing; but it is equally obvious that, if such a picture, with all its faults, came to us as a legacy from the past, as the work of an old master, we should hear very little of its faults, and treat it with the respect due to the virility and productive power of a sturdy painter. It is evident that, while pictorially the tones in the picture are magnificently combined as notes in a scale, certain planes in drapery and the like are not very finely observed. Mr. Philpot's draughtsmanship, while much improved, still slips in an occasional hand or foot; there are one or two passages which look a little fatigued, but even here the paint remains handsome and the touch assured. Assurance is still more notable in Mr. Lambert's pictures (his three drawings, 97-99, if of a somewhat worldly brilliance, are more completely successful), but there have been signs latterly that this clever painter is relying too exclusively on his native gifts as a painter of still life. The figure of *The Danseuse* (25) and certain passages of his perversely jumbled group (24) show this natural gift in a high degree, but they show very little else. Natural grouping according to probabilities is, after all, harder to do and more satisfactory than this arbitrary patchwork. Mr. William B. Ranken shows a great improvement on his previous work in No. 68, *Mrs. Kelsey, in red*; and there is meritorious painting by Mr. Giuseppe Giusti (28) and Mr. G. T. Kelly (30, 31, 33).

ORIGINAL ETCHINGS AT MESSRS. CONNELL'S GALLERY.

ALTHOUGH something like a fundamental difference of opinion as to the typically desirable qualities in an etching results invariably in the inclusion in these shows of many prints which the present writer finds highly unsatisfactory, yet there is always a residuum of excellent things. Among those we recognize with pleasure work of constantly increasing beauty by certain artists as yet but little known, such as Mr. William Walker, Mr. E. M. Synge, and Mr. H. Frood.

Villeneuve les Avignon (48), by the last-named, is a fine design somewhat in the taste of certain of Mr. D. Y. Cameron's landscapes, and approaching perfection in its way. Two richly wrought plates by Mr. Synge, *The Lock, Wisley* (19), and *On the Canche* (20), are examples of the legitimate use of tone for purposes of elaborate space-composition very different from the dull record of irrelevant local colour displayed by some other works on the walls. Mr. Cameron himself is not shown at his best, though in No. 17, *Laroche*, the tone left upon the plate does at least serve to emphasize, and not to muddle, the disposition of his masses. No. 30, *Rue de Harlay*, is a good example of the compact clarity of statement of that admirable little master Eugène Béjot.

ETCHINGS BY HOLLAR.

BÉJOT's most delicate work would look coarse, his most intimate portraiture would look trivial, beside the perfection of Hollar, the monumental exhibition of whose etch-

ings at Mr. Gutekunst's gallery should be visited by every one as a corrective to the modern spirit of pretentiousness. It would be cruel to go to see Mr. Philpot's wonderful ten-foot canvas after seeing these little prints, wherein, upon a few inches of space, are lavished the skill of the most perfect craftsman, the modest devotion of a lover, and the imagination of a poet. No one surely ever had greater mastery of the technique of etching than Hollar. His etchings after portraits by other artists have a fine probity and sufficiency which command respect and admiration; but when he draws the little original landscapes (ostensibly the most matter-of-fact records) by which above all he must be remembered, he becomes an irresistible wizard. In the whole range of art there are probably no more convincing instances of how little the dignity of a task is affected by any question of its apparent importance, its difficulty, or the subtlety of mental processes required for its accomplishment. Hollar's devotion to such beauty as he was cognizant of raises his work to sublimity. We are driven to pious platitudes to express our homage to his moral superiority.

The exhibition is an unusual opportunity for studying the work of the man who in Europe between 1607 and 1677 presented the anachronism of a purity of intention worthy of the springtime of art.

THE BRITISH SCHOOL AT ATHENS.

AT the last meeting on January 27th Mr. W. M. Halliday discussed the origins of the myth concerning the burning of Demophoon by Demeter ('Hom. Hymn in Cer.', 254), which has been interpreted as a "survival" of human sacrifice. Two versions of the myth have come down to us. In the earlier the child, on the interruption by his parent of the "burning," perishes in the flames; in the second he loses only his promised immortality. The legend of the children of Thetis is an exact parallel, except that the fire of the Demeter-myth is replaced by water. Here again we find the two variant versions.

These legends are ætiological myths based probably on prophylactic ceremonies like the *Amphidromia*, designed to avert evil from young children. European folk-lore and existing savage practice afford many examples of such ceremonies, in which contact with water or fire plays an important part. Later thought gave these ceremonies a metaphysical interpretation, of which the Homeric Hymn offers us an example, the contact with fire being here regarded as a means of purification from the imperfections of mortality.

The Director, Mr. R. M. Dawkins, traced the artistic development in the long series of ivory and bone carvings (ranging from the eighth to the sixth century B.C.) found on the site of the sanctuary of Artemis Orthia at Sparta. In the earliest of the ivories the drawing is stiff and there is little or no modelling. Those of the next period (about 700 B.C.) are marked by deeper relief and elaborate incised surface-decoration, which compensates for the lack of modelling. The culmination (seventh cent.) is marked by freer drawing and more developed modelling. After about 600 ivory is exchanged for bone, and there is a tendency to cut away the background, leaving the figures free, though the relief technique survives in many cases. This development holds good for all the classes of carvings

(fibula-plaques, combs, seals, &c.), showing that, by whatever foreign influences the art may have been affected, the objects are with some few exceptions indigenous.

SALES.

MESSRS. CHRISTIE sold last Saturday the following works, the property of the late Mr. Theodore Lloyd. Drawing: Turner, *Wolf's Hope*, *Bride of Lammermoor*, 525*l.* Pictures: *Vicat Cole*, *The Decline of Day*, 220*l.* Turner, *Off Margate*, a hazy morning, 997*l.* They also sold Prout's drawing, *The Market-Place, Munich*, for 102*l.*

On Tuesday in this week Messrs. Christie sold a valuable collection of etchings. By D. Y. Cameron: *St. Laumer, Blois* (W. 152), early state, 52*l.* The Belgian Set, a series of ten etchings, 315*l.* The Five Sisters, York Minster, 126*l.* By J. M. Whistler, all printed by the artist: *Fanny Leyland* (W. 94), 99*l.* The *Traghetto* (W. 156), 120*l.* Upright Venice, (W. 172), early impression, 65*l.* The Riva, No. 2 (W. 175), early impression, 63*l.* Garden (W. 180), 152*l.* Dance House, Nocturne (W. 265), 120*l.* Rue des Bons Enfants, 52*l.*

On Wednesday, the 1st inst., Messrs. Sotheby sold engravings, drawings, &c., the property of Mr. Arthur M. Champenowne, including *The Frame-Maker*, by J. Dixon after Rembrandt, 66*l.*; and the following etchings by Rembrandt: *Christ Preaching*, 260*l.*; *Landscape with a peasant carrying milk-pails*, second state, 98*l.*; *landscape with a cottage and a Dutch hay-barn*, 250*l.*; *Clement de Jonge*, second state, 300*l.*; third state, 55*l.*; fourth state, 70*l.*

On Monday, Tuesday, and Wednesday last Messrs. Sotheby held a sale of coins and medals, which included the following important lots: *Mudie's series of medals commemorative of British victories*, presentation set in silver, 47*l.* 10*s.* *Elizabeth, Rial*, 20*l.* 10*s.* *Syracusan Tetradrachm* of *Hicetas*, 40*l.* *Rhodes, Tetradrachm*, fourth century B.C., 21*l.* *Ænus, Tetradrachm* of Rhodian standard, 70*l.* *Elis, Stater* of Æginetic standard, 19*l.* 10*s.* *Otho, Aureus*, 17*l.* *Elagabalus, Aureus*, 17*l.* *Tacitus, Aureus*, 15*l.* *Offa, Penny*, 20*l.* *Baronial Penny*, attributed to Roger, Earl of Warwick, 30*l.* *Elizabeth, Portcullis Crown*, *Half-Crown*, *Shilling*, and *Sixpence* 30*l.* 10*s.* The total of the sale was 1,594*l.* 17*s.* 6*d.*

Fine Art Gossip.

MR. D. S. MACCOLL is leaving the Tate Gallery to take care of the Wallace Collection, and his place is being filled by Mr. Charles Aitken, who has done much for art in White-chapel. It is pleasant to think that Mr. MacColl will now have more time for work of his own, while he has left his successor excellent traditions.

PROF. ALPHONSE LEGROS, SIR SIDNEY COLVIN, AND MR. E. F. STRANGE have been elected Hon. Fellows of the Society of Painter-Etchers and Engravers.

PAINTINGS AND DRAWINGS by Mr. C. J. Holmes will be open to private view next Wednesday at the Carfax Gallery.

LAST THURSDAY was appointed for the press view of the Jubilee Exhibition of the Glasgow Institute of Fine Arts.

THE Académie des Beaux-Arts on Saturday last elected Mr. A. S. Cope, R.A., as a Foreign Member, in succession to M. Krøyer of Copenhagen.

MR. THOMAS GEORGE LINNELL, who died at Brighton on the 1st inst., at the age of 75, was the youngest son of John Linnell, sen. Like his two brothers, James Thomas and William, he followed in his father's footsteps and became an artist, selecting, as did the other members of his family, scenes of country life. He was a fairly regular

exhibitor at the Royal Academy from 1865 to 1884, and at the British Institution and elsewhere from 1864 to 1867.

IN the *Repertorium für Kunstwissenschaft* (Heft 6, 1910) Dr. Gronau publishes an interesting note about the painter Polidoro Lanzani, commonly called Polidoro Veneziano. The late Dr. Ludwig discovered various documents in Venice relating to this artist, including his will, dated July 20th, 1565, in which he is called "Polijodoro da Lanzan," son of the late "Ser Pauli de Lanciano"; and from other records he discovered that his surname was "De Renzi." As no place called Lanzano is known in Venetian territory, Dr. Ludwig surmised that he was a Lombard and came from "Lanzano near Lodi." In point of fact, no such place exists, and Dr. Gronau now proves that Polidoro's native place was Lanciano in the Abruzzi, between Vasto and Chieti. The proofs cited by Dr. Gronau have long been published in 'Monumenti storici ed artistici degli Abruzzi,' by Vincenzo Bindi (Naples, 1889), though no attention had hitherto been paid to them.

DR. GINO FOGOLARI has rediscovered a long-lost picture by Tiepolo, the existence of which was unknown to the painter's most recent biographers. It represents Apollo and Daphne; the composition is familiar through Gregori's engraving after a drawing by Raineri Allegranti. Dr. Fogolari found the picture in the collection of Baron Schlichting in Paris, and reproduces it in the January number of the *Emporium*. Curiously enough, a pen-and-bistre drawing for the composition, signed G. Tiepolo, is in the collection of Dr. E. Sack at Hamburg, and in his exhaustive history of the painter's life and works he reproduces the drawing, speaking of it as a sketch for the lost picture engraved by Gregori.

THE death is announced, on Wednesday, of Mr. Walter Laidlaw, Keeper of Jedburgh Abbey, in his 73rd year. He was a man of marked individuality, with a taste for poetry and archæology. He made some discoveries at the Roman Station at Cappuck, near Jedburgh, about which he wrote; he also wrote on the sculptured stones of the Jedburgh district.

EXHIBITIONS.

- SAT (Feb. 11).—Mr. J. Aumonier's Landscapes in Oil and Water Colours, Private View, Leicester Galleries.
 — Mr. G. Belcher's Drawings of London Types and Characters, Private View, Leicester Galleries.
 Mr. Horace Mann Liven's Oil Paintings and Water Colours, Private View, Goupil Gallery.
 — Mr. Hugh L. Norris's Water Colours, 'In and Around a Painter's Garden,' Private View, Leicester Galleries.
 — Paintings by the late Edouard Rischgitz, and Animal Studies by Mr. W. A. Walls, Bailie Gallery.
 — Persian and Indo-Persian Miniatures, Drawings, and Illuminated Manuscripts, Persian Art Galleries.
 — Mr. W. B. E. Ranken's Water Colours, Private View, Goupil Gallery.
 — Society of Painter Etcher's and Engravers, Exhibition, Private View, 5a, Pall Mall East.
 WED. Mr. J. Reed Dickinson's Water Colours and Sketches of Chinese Life and Californian Landscapes, Private View, Modern Gallery.
 — Mr. C. J. Holmes's Paintings and Drawings, Private View, Carfax Gallery.

MUSIC

THE WEEK.

The Rosé Quartet.

THE ROSÉ QUARTET (Prof. Arnold Rosé and Herren Anton Ruzitska, Paul Fischer, and Friedrich Buxbaum) from Vienna were the sole performers at the Broadwood Concert given last Thursday week in the Æolian Hall. At the head of their

programme stood a very early Haydn Quartet, which was followed by Beethoven's very late one, in E flat (Op. 127). The former contains fresh, objective music. In the first and last movements there are one or two serious passages, yet these are written with the same ease as the lighter portions of the work. The music of the Beethoven Quartet, on the other hand, is introspective: the composer displays gifts of the highest order, but they are merely the means by which he lays bare his own soul with all its fluctuating moods. Of both quartets the performers gave admirable renderings, but in the Beethoven the letter was more difficult, the spirit far deeper; the interpretation was therefore all the more impressive. Their programme ended with Brahms's fine Quartet in A minor.

Two extra concerts were given in the King's Room, Broadwood's. We heard only the second concert last Tuesday evening. The renderings of Schubert's Quartet in D minor, Brahms's Quintet in B minor (with Mr. Draper as clarinetist), and Beethoven's B flat Quartet (Op. 130) gave keen enjoyment. Applause between the movements of a quartet is always disturbing. It was particularly distracting in the Beethoven Quartet, and this the performers must have felt.

QUEEN'S HALL.—*Symphony Concert.*

SIR HENRY WOOD has in many ways shown his love for Mozart's music, and at the Symphony Concert last Saturday afternoon he conducted a Symphony in A by that composer which was written when he was about seventeen years of age. It is a bright, attractive piece, and some of the workmanship gives just a foretaste of the masterly skill in counterpoint which Mozart afterwards displayed. The 'Jupiter' Symphony, the G minor, and the E flat, written in 1788, and one or two others, are familiar; but out of the many which Mozart wrote, there are others worthy of revival.

Herr Emil Sauer was the pianist, and, although his rendering of Beethoven's Pianoforte Concerto in G was in many ways excellent, we could not feel that it was ideal; for that the appeal must be strong enough to make one forget the pianist. The two cadenzas, we presume, were Herr Sauer's. Both were ably performed, but the second, having regard to Beethoven's note in the score, was certainly too long. As an encore Herr Sauer played, and finely, Chopin's Nocturne in C sharp minor.

QUEEN'S HALL.—*Herr Kreisler's Orchestral Concert.*

SIR HENRY WOOD conducted the orchestral concert given by Herr Kreisler last Tuesday evening. The Elgar Violin Concerto has now been performed so frequently that it will suffice to say that the interpreter again rendered full justice to the work. In the earlier part of the con-

cert Herr Kreisler played an early Violin Concerto in D major by Mozart, and his reading of the simple music was full of charm and delicacy. The programme opened with the Introduction to Act II. of Humperdinck's new opera 'Königskinder': it is short, bright, and effectively scored. Though interesting to hear, as a detached piece it is too slight.

Musical Gossip.

WE regret to learn of Dr. Frederick Cowen's illness, which prevented him from conducting his 'Butterfly's Ball' at the Stock Exchange concert on the 2nd inst., and which has caused him to cancel other engagements. It is to be hoped that he will be restored to health in time for the first performance in London of 'The Veil,' which, as already announced, will take place on the 21st of this month.

MR. PLUNKET GREENE gave another lecture on 'Interpretation in Song' at the Æolian Hall yesterday week. He spoke of musical taste being held in suspense by something, that something being the system of royalties. Most composers have hard work to earn a living, so that some are tempted to write songs, not of elevated character, but calculated to appeal to the taste of the general public; while well-known artists receive royalties for singing them, thereby misleading many, who think that what a good singer sings must itself be good. It is easy to see the harm done by such a system.

MADAME CLARA BUTT AND MR. KENNERLEY RUMFORD gave a successful ballad concert at the Albert Hall on Wednesday evening, the singers, in addition to the concert-givers, being Miss Ada Forrest and Mr. Ben Davies. Madame Butt gave a Brahms Lied as an encore, after her effective delivery of "Parto, ma tu, ben mio," from Mozart's 'La Clemenza di Tito.' There were two novelties in the programme: Dr. F. H. Cowen's 'Thanksgiving,' sung by Madame Butt, and the duet 'Crossing the Bar,' by Hermann Löhr. Both may appeal to the public, though neither is likely to increase its composer's reputation.

A CONCERT will be given at Queen's Hall on April 1st, the programme of which will be devoted to the music of Dr. Ethel Smyth. The Palace Choir (by permission of the Crystal Palace directors) and the London Symphony Orchestra will be under the direction of Mr. Thomas Beecham.

MR. THOMAS DUNHILL announces a series of concerts of British works, old and new, to begin at Steinway Hall on the 24th inst.

THE publishers of Wagner's autobiography, mentioned by us last week, are not Schuster & Loeffler, but the firm of F. Bruckmann, of Munich.

PERFORMANCES NEXT WEEK.

- SUN. Concert, 3.30, Royal Albert Hall.
 — Sunday Concert Society, 3.30, Queen's Hall.
 — Sunday League Concert, 7, Queen's Hall.
 — London Symphony Orchestra, 8, Palladium.
 MON. London Symphony Orchestra, 8, Queen's Hall.
 TUES. New Symphony Orchestra, 8.15, Queen's Hall.
 — Sevcik Quartet, 8.15, Bechstein Hall.
 WED. Mr. and Miss Dillon's Vocal Recital, 3, Bechstein Hall.
 — London Choral Society, 8, Queen's Hall.
 — Classical Concert Society, 8.15, Bechstein Hall.
 THURS. Dr. Enrico Tiberio's Concert, 3, Bechstein Hall.
 — Mr. Tait-Knight's Vocal Recital, 8.15, Bechstein Hall.
 — Miss Dorothy Holden's Pianoforte Recital, 8.30, Æolian Hall.
 FRI. Mr. Joseph Holbrooke's Concert, 3, Steinway Hall.
 — Bach Choir ('Matthew's Passion'), 7.30, Westminster Abbey.
 SAT. Queen's Hall Orchestra, 3, Queen's Hall.

DRAMA

THE WEEK.

ST. JAMES'S.—*The Witness for the Defence.*
By A. E. W. Mason.

THIS piece marks a distinct advance in Mr. Mason's mastery of stage technique. Founded though it is on one of his shorter tales, it is no mere "adaptation," but a genuine play, with its story reshaped and worked out in terms of the theatre—a play, too, with a singularly interesting plot.

When the curtain shuts out the heroine from our view in the first act, she is seen priming and aiming her rifle, obviously to safeguard herself from the violence of a husband who has given way to drink, is the victim of hallucinations, and takes a pleasure in hurting his wife mentally and physically. That is the situation which their guest, a former sweetheart of hers, stumbles upon when he comes back to recover his pipe; and it is one about which he kept silence when she was tried for murdering her husband, and he was called as "witness for the defence" and by his evidence secured her acquittal. This first act is really a prologue, and prologues are illegitimate things in the playhouse. But for once we can make allowances. Mr. Mason illustrates so happily the relations of husband and wife, he hits off so vigorously the character of each, he pictures so vividly the relations of this pair, and he stops the action so exactly at the right point, leaving us to speculate and wonder between acts what has happened, that it would be ungracious to wish this prologue away, especially as it demonstrates plainly the author's progress in stagecraft.

Mr. Mason has also learnt how to write a scene that is tense with dramatic, as distinct from rhetorical, emotion. The crucial passage is that in which Stella Ballantyne and her champion are shown meeting and having an explanation two years after the events of the opening act. In the interval the widow has engaged herself to the son of an amiable crank who is always opposed to the national sentiment of the moment. But quixotic though he is, the old man hesitates about putting his principles into practice and accepting a daughter-in-law who has been involved in a scandal. So the "witness for the defence" is invited to his country house and subjected to a cross-examination. It is after this repetition of his evidence that Henry Thresk has his midnight talk with Stella and hears her pitiful account of the martyrdom of her married life.

There are flaws in the playwright's handling of his story: he tells over again what he has told once already; he is over-generous with his dialogue, and leaves several loose ends. But his big scene is

charged with such pathos and passion that it would ensure the success of a much weaker play than this—the more so as Miss Ethel Irving acts here, as indeed throughout the piece, with compelling naturalness and charm. Like Ellen Terry's, her art alternates between smiles and tears, and her tears are as unforced as her laughter is infectious. Here the mood of sadness predominates, and it is not an exaggeration to call hers a beautiful performance. Mr. Alexander does wonders with the thankless part of Thresk, and Mr. Alfred Bishop, Mr. Leslie Faber, and Mr. Valentine all play in a pleasant vein of comedy; but it is Miss Irving that Mr. Mason will have most to thank for the popularity of his St. James's drama.

CORONET.—*Miss Horniman's Repertory Company in 'The Critic.'*

'THE CRITIC' and its prototype 'The Rehearsal,' and Beaumont and Fletcher's 'Knight of the Burning Pestle,' have a place apart among our dramatic classics, and this, though burlesque, both in its legitimate and in its wrong sense, has had many examples on our modern stage, and indeed many of Mr. Bernard Shaw's earlier works should really be classed as mock-plays. 'The Critic,' however, takes first rank in this style, and it is curious to note its effect on an audience of to-day. It has been possible to enjoy such an experience this week at the Coronet, where Sheridan's travesty has been presented by Miss Horniman's Manchester Repertory Company. Theirs is not the only revival of 'The Critic' in recent years, for Mr. Philip Carr and his Mermaid Society produced the piece some few years ago. But theirs was a special audience; Miss Horniman appeals to the ordinary playgoer in a week-night bill.

The audience laughed heartily at many points, and chuckled over well-known lines such as those referring to the Spanish fleet and the wonderful unanimity of the stage crowd "when they do agree." But they hardly seemed to appreciate the fun of the mock-heroic verse. With the extinction of the type of play burlesqued and the bombast which it contained and Sheridan here parodied seem to have departed not a little of the potency of the joke and the modern playgoer's capacity for appreciating this side of the author's humour.

Every farcical expedient of the play which had its parallel in Mr. Weedon Grossmith's 'Pantomime Rehearsal'—the author's pride in his work and indignation over the "cuts"; the pettishness of the actors and their complaints of having their scene spoiled or their threats to throw up their parts; stage misadventures such as Don Whiskerandos's dropping of his hat, the sudden coughing of a "super," an actor's need of his handkerchief, and the awkward clash of the sentries' pikes; mistakes in cues or giving the text, or in positions or exits—everything of this sort was caught up

at once and hailed as ridiculous and amusing. But merely literary travesty had to concern itself with some very famous theme, such as Ophelia's "mad" scene, before it could win similar tokens of approbation.

Dangle, Sneer, Puff, and the immortal Fretful Plagiary, Lord Burleigh with the nod, and Raleigh and Hatton all found vivacious interpreters. To give even the names of these players would occupy some space, but mention must be made of Miss Edyth Goodall, whose Tilburina, especially in the mock scene of madness, was extremely ludicrous.

The Madras House: a Comedy in Four Acts. By Granville Barker. (Sidgwick & Jackson.)—The publication of 'The Madras House' will remind the playgoer of an experience that was at once pleasant and exasperating; but, reading the play at his ease, he will renew the pleasure he gained from its first-night performance, and forget all the annoyances. A drama issued in book-form, and furnished with that brisk commentary on the text which Mr. Bernard Shaw set the fashion of supplying, takes on something of the character of a novel, and has the advantage of being very much shorter. In the study, disregard of the laws of stage-technique does not affect us so disturbingly as in the theatre; a careless "joining of the flats," whether deliberate or unconscious, matters less when we have time to stop the action at will and turn back over the pages to relate this point with that, and to perform for ourselves the work of connexion.

There is no use denying that Mr. Granville Barker has gone "off the rails" in this play. Its lack of form, its disdain of plot, its waste of material, are obvious, however much they may be due to the author's desire to break new ground, attempt reforms, and widen the scope of the theatre. To our mind, at least, the breach which Mr. Barker has made with the traditions of his art results, so far as representation is concerned, in more loss than gain. By putting an additional strain on the attention of his audience, by robbing them of those aids which a carefully planned scheme and the development of plot provide, by depriving them of the delight of meeting in a later act characters with which they made acquaintance earlier, he prejudices against the serious drama playgoers who are only too ready in these days to turn aside to the variety entertainment and its equivalent, musical comedy. And we cannot afford to lose this section of the public. Mr. Barker should remember that the majority of the theatre's patrons are, and always have been, inveterately lazy; they want to be saved as much trouble as possible—want reminders and helps of all sorts. In his earnestness he seems resolved to make their task of listening as difficult as he can. It is not merely the critics whom he challenges with his "new" technique.

The reader of this play, on the other hand, is not confronted with the difficulties which beset the hearer. He has the leisure to enjoy those argumentative discussions and set debates which Mr. Barker, like his friend "G. B. S.," loves to conduct on the stage. He can revel in the wit and the paradoxical audacity with which the problems of sex are canvassed from different points of view. It does not concern him that the author is wasteful with his

characters. That group of unmarried girls, for instance, to whom he is introduced in their suburban home—he knows all he wants to know about them (though they appear only in a single act), thanks to the laughable description of them now appended to the text; by the time they quit the scenes they have served his turn as they have the playwright's. Similarly the reader finds sufficient connexion of idea in the play, slight though that is, to atone for the lack of plot: as he is not sitting in the theatre, the constant shifting of interest, so far from disconcerting him, affords him the satisfaction of novelty and variety. Not a single one of the objections which applied to the piece as acted play is at all relevant to the printed text. It is thoroughly entertaining from cover to cover.

That means a great deal. For, besides showing a more than ordinary vitality and mental alertness, this play covers a wide range of observation. Ostensibly it is a picture of the conditions under which a large drapery establishment is run in London, and by the way it is an indictment of the "living-in system." But it is something more than either of these things. Woman in all her modern varieties is the heroine of 'The Madras House,' and all those varieties pass in procession before our gaze. The suburban girl who cannot get married; the shopgirl who makes a slip; the employé's wife who has to live apart from her husband and can have no children; the mannequins whose beauty and charm are exploited in borrowed plumes; the woman whose husband has polygamous instincts; and the sheltered young wife who is the product of our civilization at its best—these, every one, parade the stage, and each of them, we are to suppose, is to a greater or less extent, living an unnatural life, and to that extent unhappy and discontented. Mr. Barker sketches in these various types of womanhood with a vivacity and an insight that are undeniable. He is just as successful with his men. We have a conventionalist trying to readjust himself to realities in old Mr. Huxtable. We have the incurable romanticism of the American man of commerce, shown under certain manifestations. There may be something of caricature in the conception of Constantine Madras, the polygamist who has found salvation in Mohammedanism, and is horrified by our Western street-advertisement of sex; but he is gloriously full-blooded in himself, and daring in his analysis of feminism. And by way of contrast we meet his son Philip, who is impatient with "the farmyard world of sex," and is a little too spiritual and ascetic for the rough-and-tumble of married life. Thus Mr. Barker offers us a survey of the relations of modern men and women which takes a wide sweep on both sides, and the reader, at any rate, will find his studies of the sex-question as amusing as they are thoughtful.

Dramatic Gossip.

'THE POPINJAY,' the play of Messrs. Boyle Lawrence and Frederick Mouillot which now fills the bill of the New Theatre, is very much the story of Daudet's 'Rois en Exil' told in terms of commonplace melodrama. Conceive a rollicking profligate of a king who rather welcomes banishment from his realm because it makes him free of Paris, and who decidedly prefers a gay life there to royal duties, and the society of other women to that of his consort; imagine a queen beautiful and majestic, austere to her

husband's follies, tender as a mother, and fiercely jealous for her son's rights; cast Mr. Fred Terry for the part of king, and Miss Julia Neilson for that of the queen, and suppose her Carpathian Majesty to have the most magnificent of courts, and you will gather the sort of dramatic fare that the joint authors have provided.

THERE is not overmuch coherence or plausibility about the succession of scenes which make up the play; the sentiment or fun is not too subtle; and the dialogue is curiously prosaic. Still, the setting of the story is picturesque; the authors have got hold of a happy notion when they suppose the scapegrace king to be "run" financially by a firm of universal providers; and Miss Neilson's picture of the Queen is impressive in its dignity and womanliness. Mr. Fred Terry is less fortunate.

'GRACE,' the most ambitious play Mr. Somerset Maugham has written since his 'Man of Honour,' was far too good a piece of work to be dismissed with the short run it obtained at the Duke of York's before the revival of 'Peter Pan'; and now that Mr. Barrie's annual has had its turn, the comedy it replaced should be able to count on a further lease of popular favour. That there is a certain touch of artificiality about Mr. Maugham's story is not to be denied; its whole atmosphere of aristocratic conservatism seems to belong rather to the early nineteenth than to our own century; and the circumstances which are suffered to make the peccant heroine fall in love with her husband are too conventional and theatrically convenient. On the other hand, the part of Grace furnishes Miss Irene Vanbrugh with opportunities for acting of rare sensibility and emotional sincerity. Her performance lacks none of its former intensity.

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LITERATURE

Reminiscences. By Goldwin Smith.
Edited by Arnold Haultain. (Macmillan & Co.)

IN these 'Reminiscences' three men notable in their day, Deans Milman, Stanley, and Lake, are spoken of as "now forgotten." This is not altogether true; but the fate assumed for them has befallen its predicator: those who remember his overpowering renown in times long gone are astonished to find to-day that none of the younger men, few seniors even outside Oxford, seem ever to have heard his name; the Lethæan oblivion, which in spite of gods and men, says Horace, enveloped chaste Hippolytus and Pirithous the well-beloved, has settled upon Goldwin Smith.

His opening record was astonishing and long sustained. In the forties, as undergraduate and bachelor, he was *juvenum publica cura*, higher by a head and shoulders than any of his contemporaries, though one of them was John Conington. In the fifties he became the most efficient member of the Parliamentary Commission which revolutionized the University. In the sixties he drew crowded audiences to his Lectures on Ancient History; while his pretty home in the Parks, known popularly as "Class" to distinguish it from the adjacent "Pass" of a less exalted colleague, was the *ὀμφαλὸς* of intellectual Oxford. Suddenly he left Oxford in order to nurse a dying father; joined himself on his

father's death to the inchoate Cornell University as Professor of History; married, settled in Canada, and there died in his 88th year, leaving a cluster of personal reminiscences such as, unless inspired by the pen of a Montaigne or a Sully, cannot render to their author's memory the service of a well-constructed biography.

From Eton, where he won the New-castle Scholarship, he came up in 1841 to a Demyship of Magdalen, then the smallest, pleasantest, and with one exception the idlest of undergraduate Colleges. To such a young lion its tuition was *arida nutrix*, but he read privately with Congreve, not as yet a Positivist prophet; Bernard, afterwards editor of *The Guardian*; and Linwood, a queer Bohemian, but a consummate scholar, editor of *Æschylus* and compiler of the 'Anthologia Oxoniensis.' Their pupil came out double first and Ireland Scholar, also characteristically going through a course of practical physiology under Acland: he was elected to a Fellowship at University, succeeding Stanley as Tutor.

A strong Radical by instinct and conviction, he saw in University corruption a first call to his reforming energies. With Stanley, Mark Pattison, and Jowett he addressed a letter to Lord John Russell, praying him to appoint a Commission of Inquiry into the state of Oxford and Cambridge. Gladstone denounced interference, and the Prime Minister wavered, but was convinced by a series of powerful letters in *The Times*, the signature, "Oxoniensis," being known to mask the authorship of Goldwin Smith. The Commission, to which he was Secretary, presented a strong Report; the Bill founded thereon was mutilated in the Commons by Disraeli: Goldwin Smith, appointed to coach the Duke of Newcastle, who had charge of it in the Lords, induced him, with the approval of Gladstone, who had by this time changed his mind, to move and carry a reversal of Disraeli's hostile amendments; and the Bill, sent back to the Commons, passed in its original integrity. To the consequent executive Commission Goldwin again was Secretary. Many of the Colleges refused access to their statutes, which existed only in manuscript; but Goldwin had for some years made a study of these documents, and the reformed statutes, abolishing religious tests and qualifications of locality and kinship, were drafted by his hand. Amongst the Colleges which he thus transformed was Magdalen, and he owns to having felt some sadness in breaking up that "little nook of unprogressive felicity."

Called to the Bar, he travelled the Western Circuit. Of its seniors, Crowder impressed him more than Cockburn; the most august judge encountered by him was Baron Parke, whose every utterance resembled "a die stamped by a mighty engine." He obtained no briefs, but his reputation as a Commissioner introduced him to London life, and made him acquainted with men of public eminence.

Of Macaulay, Samuel Rogers, Lord Houghton, Thackeray, Tennyson, he has nothing new to tell, though we learn with amusement that the last-named would never read his verses aloud in the presence of Carlyle; and that once, at Lady Ashburton's, Goldwin Smith removed this obstacle by taking Carlyle for a walk.

But the young man's chief friendships at this time were political—with Gladstone, the Duke of Newcastle, Cardwell, Bright, and Cobden. To these last, to the Manchester School in its political and commercial aspects, two chapters are devoted: though this narrative is ancient history to-day, its revival is of interest at a time when theories pronounced by Disraeli to be "dead and damned" have found resurrection. Attached to the staff of the newly formed *Saturday Review*, he formed a lifelong friendship with the late Lord Salisbury, whose vitriolic pen was then employed upon the political articles of the paper. We have an interesting account of its genesis, its writers; its rough, strong editor, John Douglas Cook, of unknown antecedents, without literary culture, but with unfailing journalistic tact—unable to write, but a judge of good writing. The relations of Goldwin with Disraeli were hostile: the former abhorred the "black-guard combination," as the Duke of Wellington called it, engineered by Disraeli, of "office-seekers, Whigs, and Corn-Law Tories," to drive Peel from power. The animosity was also personal on Disraeli's part, and the identity of the "Oxford Professor" in 'Lothair,' described there as "a social parasite," could not be mistaken. The Professor attributed this bitterness to Disraeli's knowledge that his opponent possessed the secret of the office-seeking letter which he had written to Peel, which he had denied in the House, which Peel magnanimously suppressed, but which, published by Mr. Charles Parker in 1891, is here reproduced. Disraeli is not the only statesman, nor is his policy the only public action, which is bitterly condemned in these pages: approved or disapproved to-day, Goldwin Smith's judgments are always instinct with the sincerity of a critic who looked through party passion up to principle.

We have lively character-sketches—of Hawtrey, of Roundell Palmer and his eccentric elder brother William, of Cardwell, Henry Smith of Balliol, Bodleian Coxe and his discomfiture of the literary forger Constantine Simonides. Marvelous George Waring is resuscitated. A miracle of erudition, he produced nothing, but amused himself with obtaining high honours in several Universities. At Oxford he almost lived in the Bodleian; the present writer used to meet him on his way thither, half-blind, abstracted, muttering his wayward fancies in a buzzing voice, like the recluse of Gray's 'Elegy.' Scholars went to him for advice on every conceivable subject: when the Bodleian Delegates were on the point of

giving a large price for a supposed Samaritan manuscript, one of them showed it to Waring, who at once detected the imposture. For Peel Goldwin had a whole-hearted admiration, seeing in him not only the greatest of public servants, and a man sacrificing place, party, repute, to a conviction slowly reached, yet firmly settled, but also an unequalled manufacturer of statesmen: Gladstone, Sidney Herbert, Cardwell, the Duke of Newcastle, and "Clemency" Canning who steered us through the Mutiny, were all trained and bequeathed by him. Lavishing appreciation on Gladstone's greatness as a statesman and as a man, the critic touches with no irreverent hand the weaknesses which chequered it—impulsiveness, casuistry, self-deception, combative impetuosity, which made him at times what his friend Lord Selborne called "morally insane." "We are better off than you," said a Conservative M.P. to a Liberal; "our leader is only an unprincipled scoundrel, yours is a dangerous lunatic." That Gladstone would on Peel's death have assumed leadership of the Tory party, had Disraeli stepped aside, and that his sudden dissolution of Parliament in 1874 was due to a personal embarrassment, are statements made by Goldwin Smith as having *connaissance de cause*, but they may not be universally accepted.

Of the anecdotes some are old, and have been better told before. The Duke of Wellington's *mot* when, at a royal levee, Napoleon's marshals turned their backs upon him; Dr. Jeune's explanation of the grounds on which College Heads are chosen; Bob Lowe's allocutions to his kind, dull wife; the curate's criterion of social merit in his parishioners; and the Zouave who had been at Eton, will be best read in their original setting. Neat sayings and epigrams abound: Matthew Arnold was a "prince of connoisseurs"; the old Master of Balliol was an "antiseptic element" in Oxford; General Grant's war-policy was "a strategy of attrition." Of an American statesman risen from the ranks the writer says that "his strong point was having been a stonemason, his weak point remaining a stonemason still." Amongst interesting dicta by remarkable men we have old Lord Russell's tribute to the finest orators whom he remembered—Plunkett supreme in eloquence, Canning in charm, Peel in convincingness; Lord Lawrence's statement that Competition Wallahs made finer administrative implements than the old nominated Civil Servants; and Bright murmuring to himself, as he sat in the Parks at Oxford listening to the tintinnabulation of the bells, "It would be very pleasant to be eighteen and to be coming here."

In two long visits to Ireland Goldwin Smith tried to gain impartially the views of the rulers and the ruled. He saw in the popular discontent a craving not for political autonomy, but for access to the land; and fearing that a "vassal Parliament" such as Gladstone contemplated would reproduce the evils of the time

before the Union, he spent all his energies in opposition to the Home Rule Bill.

The American Civil War he witnessed on the spot, paying a high tribute to the leaders, civil and military, on both sides. The disruption seemed to him natural and politically justifiable: he regretted that Lincoln had not seen this before the war, and blamed the Federal Government for excluding the Southerners from partnership in the work of reconstruction. But when the progress of the war had made inevitable a choice between slavery and freedom, he championed vigorously in England the unpopular cause of the North. In the seventies, when a citizen of Canada, he often revisited the States: saw in Washington the best-governed city in the world, in the unacoustic Capitol a "babel with a gavel (President's hammer) accompaniment"; in place-hunting, the seamy side of democracy. American oratory he found much superior to ours; American statesmanship as far below it. He was intimate with Bancroft, Curtis, Lowell, Bayard, Forbes; knew and depreciated Emerson. In Canada he joined the Reciprocity movement, but found political principle subordinated to struggle for place and power. Admitting the root evil of racial dualism, he saw salvation for the country in a voluntary junction with the United States.

The editor, in a modest Preface, pleads for indulgence, alleging the chaotic state of the manuscript entrusted to him, and his want of acquaintance with his friend's country, University, and early surroundings. He need not, we think, have preserved the numerous disturbing repetitions which occur, often in adjacent pages and almost in the same words. An English coadjutor would have corrected errors, added value to notes now limited to bare chronology, and modified one or two statements in which an old man's memory was imperfect. The book is adorned with six portraits of different dates. In the forties and early fifties the camera had not attained its strength; we have therefore no presentment of the commanding presence, meditative yet dominating look, and "bar of Michael Angelo," which a few old men can still recall when they think of "vastest Goldwin" in his early Oxford days.

The Works of John M. Synge. 4 vols.
(Dublin, Maunsel & Co.)

THE publication of these volumes is an event of great importance, and the fact that they appear without that preface by Mr. W. B. Yeats which we had been led to expect throws a grave responsibility upon critics. The poet who could have explained, finely and faithfully, the art and purpose of his friend, is silent, and it remains for reviewers to indicate, as best they may, the nature of Synge's achievement.

Synge saw deeper than others, not into the motives, but into the significance, of

men and things; that, we think, is the peculiar quality of his genius. He reminds us oddly of Gauguin; for, like that painter, he sought amongst simple people to discover the significance of human life, and came in his search to feel the mysterious solidarity of the Universe. He is an epic rather than a lyric poet; he goes beyond the expression of particular and definite emotions to give a general sense of continuity and reality. He has to make us believe in his vision, and this he does by convincing us that his emotions are felt for a world more real than the world that is known to common men.

It is the 'Aran Islands,' the third volume of this edition, that reveals the dramatist's sense of epic. This volume is also to be regarded as the reliquary of his narrative style; for the fourth—a collection of studies and sketches—contains a good deal of journalism that should never have been reprinted. Of the tourists and Irish-scholars who visit these islands, few, assuredly, see what Synge saw. All that is superficial and quaint and pretty has been brushed away. Nature he rids of meretricious glamour and sham romance. Man and the Universe confront each other without a single barrier of unreality between them. Only what is fundamental remains; and that is neither squalor nor brutality, but the essential dignity of Man and the awfulness of Nature. If Synge is always in touch with the earth, he touches it with wings; and surely the earth beneath him is a mountain top. The loftiness of the regions to which we are transported is made manifest by a curious accident. In describing an interior the author allows himself to use one or two rather commonplace expressions, and to compare it with a picture—probably he has a Millet in mind. The intrusion of this note of culture produces the same kind of shock that would be produced by an odious and unexpected piece of vulgarity in an ordinary book. The reader is pitched suddenly from a world of impressive reality into that familiar world where worn counters are the current coin of expression; and it requires a dozen pages of Synge's finest prose to lift him back into an atmosphere where prettiness and taste are irrelevant.

The medium in which the artist expresses his sense of this new world is itself new and superbly adequate. It is simple, sensuous, musical English prose, moulded in a Celtic mind and spoken by Celtic lips. We take as an example a passage from 'The Playboy of the Western World,' which will also serve to introduce another aspect of the author's genius:—

Pegeen. Providence and Mercy, spare us all!

Christy. It's that you'd say surely if you seen him and he after drinking for weeks, rising up in the red dawn, or before it maybe, and going out into the yard as naked as an ash tree in the moon of May, and shying clods against the visage of the stars till he'd put the fear of death into the banbhs and the screeching sows.

Pegeen. And there was no one in it but the two of you alone ?

Christy. The divil a one, though he'd sons and daughters walking all great states and territories of the world, and not a one of them, to this day, but would say their seven curses on him, and they rousing up to let a cough or sneeze, maybe, in the deadness of the night.

A man who has penetrated the web of accidents that hides one human being from another will be restless and unsatisfied till he has dived deep beneath the surface of Nature and, if he be an artist, brought up to common light a handful of realities. That strange confusion of shapes and colours and sounds and smells had for Synge an essential unity. Also, he felt that, animate or inanimate, all spin together on one planet. Great is the antagonism between man and man, between Man and Nature greater, but between Fate and the Universe greatest of all. At worst men feel this in common—they are all in the same rudderless boat. At best they can read profound meanings in Nature, and feel with her subtle sympathies. Dan, in 'The Shadow of the Glen,' turns his wife out of the house; the old vagabond she has sheltered bids her take heart; there is a world out of doors, let her come and tramp it along with him :—

Tramp. You'll not be getting your death with myself, lady of the house, and I knowing all the ways a man can put food in his mouth.... We'll be going now, I'm telling you, and the time you'll be feeling the cold, and the frost, and the great rain, and the sun again, and the south wind blowing in the glens, you'll not be sitting up on a wet ditch, the way you're after sitting in this place, making yourself old with looking on each day, and it passing you by. You'll be saying one time, "It's a grand evening, by the grace of God," and another time, "It's a wild night, God help us; but it'll pass surely." You'll be saying....

Come along with me now, lady of the house, and it's not my blather you'll be hearing only, but you'll be hearing the herons crying out over the black lakes, and you'll be hearing the grouse and the owls with them, and the larks and the big thrushes when the days are warm; and it's not from the like of them you'll be hearing a tale of getting old like Poggie Cavanagh, and losing the hair off you, and the light of your eyes, but it's fine songs you'll be hearing when the sun goes up, and there'll be no old fellow wheezing, the like of a sick sheep, close to your ear.

The contrast between the smug security of a yeoman's cottage and the fine life of the roads and commons is not greater than the contrast between the roads and commons of the fine writer and the motorist, and this country discovered by the poet's imagination.

But Synge is most profound when he turns his emotional insight upon men and women in great and moving situations. As a revelation of the logic of the heart the second act of 'Deirdre' is hardly surpassed. The story is well known. Deirdre, having overheard a conversation between her lover Naisi and Fergus,

emissary of Conchubor, High King of Ulster, realizes, in a spasm of clear vision, what she had never guessed before—that love is mortal, and that her lover's passion, great though it be, is less pure, less simple, and less confident than her own. He can doubt, and love dies. She feels that the only thing left to do is to end well what began beautifully, to see that nothing fair is spoilt. They must go back to King Conchubor in his city of Emain, though there is more than a suspicion of treason, and a certainty of sorrow and emptiness. No one who reads the play, whose mind has been exalted by what has gone before, doubts for a moment that Deirdre is right, though her reasons are not those that cold sense can approve. The argument is emotional, not intellectual; and we feel at every turn that emotion is right. It is something greater than instinct or intuition: it is the sure and perfectly lucid perception of a higher truth than can be reached by chopping logic.

Deirdre (in a very low voice). With the tide in a little while we will be journeying again, or it is our own blood maybe will be running away. (*She turns and clings to him.*) The dawn and evening are a little while, the winter and summer pass quickly, and what way would you and I, Naisi, have joy for ever ?

Naisi protests that they will stay in safety.

Deirdre. There's no place to stay always. It's a long time we've had, pressing the lips together, going up and down, resting in our arms, Naisi, waking with the smell of June in the tops of the grasses, and listening to the birds in the branches that are highest.... It's a long time we've had, but the end has come, surely.

He still protests.

Deirdre (shaking her head slowly). There are as many ways to wither love as there are stars in a night of Samhain; but there is no way to keep life, or love with it, a short space only.... It's for that there's nothing lonesome like a love is watching out the time most lovers do be sleeping.... It's for that we're setting out for Emain Macha when the tide turns on the sand.

Naisi (giving in). You're right, maybe. It should be a poor thing to see great lovers and they sleepy and old.

Deirdre (with a more tender intensity). We're seven years without roughness or growing weary; seven years so sweet and shining, the gods would be hard set to give us seven days the like of them. It's for that we're going to Emain, where there'll be a rest for ever, or a place for forgetting, in great crowds and they making a stir.

Synge died before he was forty. To assign a class and a division to imaginative artists, to register marks and award prizes, is the privilege and pleasure of examiners and literary historians. It is not for the contemporary critic to order niches in the Temple of Fame. Neither should he place poets, nor pronounce irrevocable dooms. Therefore we draw no comparisons, we have avoided even the obvious pleasures of contrast; only we are sure that John Synge was a great artist who expressed in beautiful language his sense of reality.

My Life's Pilgrimage. By Thomas Catling. With an Introduction by Lord Burnham. (John Murray.)

THIS record of a long and honourable career has been "paragraphed" rather too freely. A good deal of it reads like the 'Facts Divers' of a French newspaper, Mr. Catling having a disconcerting trick of jumping from subject to subject. Thus, though he has known the stage intimately, both before and behind the scenes, he nowhere supplies a coherent chapter on the Victorian drama, but sandwiches it between topics with which it has nothing to do. The allusions, too, to historic events might easily have been condensed; and one or two incidents are treated with undue solemnity. The late King, when Prince of Wales, did not, it appears, call for a well-known ale when he was recovering from typhoid fever; five-and-twenty years afterwards Mr. Catling was able to deny the baseless legend "on the very highest authority."

Apart from method, Mr. Catling's reminiscences have in full measure the peculiar charm that belongs to the modest autobiography of a self-made man. The son of a Cambridge gardener, he rose from "the case" to the editorial chair, and his opening chapter gives a capital account of a boyhood in the "hungry forties," with a public execution or two by way of spectacle. So minutely did young Catling survey the gallows that when he reached home he constructed a perfect model, and hanged his little sister's doll thereon! On his twelfth birthday he was employed on *The Cambridge Chronicle*, a paper printed one side at a time, two sturdy navvies supplying the motive power by turning a wheel. Work went on all Friday night, and the boy, whose duty it was to "take off" each sheet, got into trouble by falling asleep at his post. Before he was sixteen he had burnt his boats and started for London, where, after a period of anxiety, he was fortunate enough to get work on *Lloyd's*.

Mr. Catling has much of interest to tell of the changes that have come over Fleet Street since he has known it—changes emphatically for the better. Landladies were chary about taking in compositors, and not without cause :—

"Journeyman were content to wait about all day on the chance of getting a night's work. Public-houses were of necessity their chief resort, affording amusement as well as shelter—cards, bagatelle, skittles, and other games being permissible. An incident that might have made shipwreck of my whole career marked the first week. When apprentices were bound, or completed their period of service, certain fees were demanded by the men. The fact of two being "out of their time" together led to a double allowance for drink, to the potent influence of which my young stomach was altogether unaccustomed."

The revolution in printing due to the introduction of the Hoe rotary machine

is clearly described, and another well-informed paragraph sets forth the development of stereotyping.

In Edward Lloyd, Mr. Catling had a proprietor as steady of purpose as himself, who frequently ended a week without knowing whence the money for bringing out the next number was to be procured, and whose methods of pushing his paper were highly ingenious. Alive to the importance of a name, Lloyd appointed Douglas Jerrold editor at 1,000*l.* a year, and to cheer his last hours, made his son Blanchard Jerrold his successor. Blanchard Jerrold seems to have interpreted his duties in an easy spirit. Mr. Catling declares that during eighteen years he only once visited the office; his leading articles more than once arrived too late from France, and sometimes had to be suppressed because they were not in keeping with the tone of the paper. Meanwhile, a happy accident dexterously turned to account had led to the appointment of Mr. Catling as sub-editor, and he has also some good stories to tell of the difficulties he experienced in his early days as dramatic critic and reporter. When his fate was in suspense after Blanchard Jerrold's death, "exclusive" information about a City murder settled the matter, and he became editor of *Lloyd's*.

The social side of London life is abundantly illustrated in Mr. Catling's unpretentious pages. He just saw the last of Bartholomew Fair, but he passes rapidly over its squalid end; and in his account of the entertainments carried on at the Johnson Tavern, Bolt Court, he has converted "Sam Hall" from a song into a singer. The theatrical reminiscences—though, as we have hinted, rather sporadic in character—recall many a famous actor and performance. We get Macready as Macbeth hissing abusive epithets at the astonished Macduff to put spirit into the final combat; Phelps with his sniff; Irving confessing that he could not play Othello; Miss Larkin telling David James that 'Our Boys' would be his greatest failure; and Col. Kitchener drilling the Drury Lane "supers" for the military scene in 'Human Nature.' We join in rollicking suppers at the vanished Albion Tavern in Drury Lane, and get agreeable glimpses of literary clubs and their frequenters. Mr. Catling has known nearly every Fleet Street character of his time, and he has a kind word to say of all his many friends.

As editor of *Lloyd's*, Mr. Catling skilfully extracted an article from Gladstone after an apparently conclusive refusal, though H. M. Stanley, on his return from the Emin Relief Expedition, declined a blank cheque. The journal has—to use Delane's phrase—been "lucky in murders," and we are told of numerous instances when it has been first in the field. Among Mr. Catling's weirdest experiences must have been that of smoking a cigar with Treadaway, the Pimlico assassin, when he was brought to Rochester Row police-station.

In his later years Mr. Catling has been an extensive traveller, and he dwells on his tours with unmistakable pleasure. His readers will no doubt join us in wishing him health and strength for the enjoyment of his amply earned leisure.

Famous Impostors. By Bram Stoker. (Sidgwick & Jackson.)

WHY did Queen Elizabeth never marry? The ingenuity of an historical novelist has suggested that, on accepting the well-known proposal of Sir James Melville, Elizabeth went with him to the Court of Holyrood disguised as a man, excited the jealousy of Darnley, was wounded by him in a duel, was carried to Kirk o' Field, and was there blown up by Bothwell; for Darnley had fled to England, disguised as a woman, and there, being very like his cousin the Queen, personated her for the rest of his life; of course he could not marry.

There are weak points in this theory, but it is not much feebler than Mr. Bram Stoker's tale of "the Bisley Boy" who, on the death of Elizabeth at about the age of ten, in 1543-4, personated that princess during the rest of *his* life; of course he could not marry. Mr. Stoker actually leans to a favourable view of this legend. He arranges his narrative badly. His chief source seems to be a book called 'The Girlhood of Queen Elizabeth' by Mr. Mumby, who, for his part, cites Miss Strickland. From a letter for which no reference to documents is given it appears that, in 1549, Tyrrwhit believed that there was a secret between Elizabeth, Mrs. Ashley, and Thomas Parry, faithful servants to whom their mistress was grateful. Well, there are secrets of many sorts! We are next introduced (p. 286) to a letter of Elizabeth to Seymour, the admiral, "taken from Leti's 'La vie d'Elizabeth.'" Who was Leti? asks even the general reader, one hopes, and fourteen pages later it comes out that Mr. Mumby quoted a French translation (1694) of Leti's book; that Leti was born thirty years after Elizabeth's death; and that the English translation of the French translation of the late Italian original is wrong. Then why open the inquiry by quoting an erroneous English translation of a French translation of what purports to be an Italian translation of an original English letter written by Elizabeth in 1548? Where is that original? Historical mysteries cannot be cleared up by this casual method.

Mr. Stoker next describes Bisley in the Cotswold Hills, and the manor house there, with a flower-bed "set in an antique stone receptacle of oblong shape, which presents something of the appearance of a stone coffin of the earlier ages." Without ascertaining whether this setting of a flower-bed is or is not a stone coffin (and only a very minute flower-bed could be "set in" a coffin), Mr. Stoker says "of this more anon." We know what to expect:

an ætiological myth is coming, but an account of the dimensions of the "stone receptacle" is not coming.

Bisley is an accommodating place. In 1544 it was "comparatively easy of access from London" (p. 290), but also far indeed from being easily accessible (pp. 293-4). The silly legend is that Elizabeth, as a child, was at Bisley, that her governess (Mrs. Ashley, apparently) received news that the King was coming to visit her; that Elizabeth died; and that the governess, unable to find a convenient little girl, dressed up a convenient little boy in the raiment of the defunct princess. Neither Henry, when he came, nor any one else, detected the imposture. Only four persons "*must* have been" in the secret—the boy, Mrs. Ashley, Parry, and the boy's parent with, one supposes, the rest of the parent's family circle. Was Elizabeth, that all-important card in her father's game, left in the hands of only two attendants? She must have had a household, who, even if her death could possibly be kept secret from them, must have perceived the change, while all the village would miss and ask for the boy.

The date of the adventure, Mr. Stoker argues, must be "the year ending with July, 1544." Then we have mention of an undated letter "given by Leti," from Elizabeth to Catherine Parr. Mr. Stoker fixes the date of this letter between July 12th and 31st, 1543, and he does not know where Elizabeth was, if not at Bisley, between July 12th, 1543, and July 31st, 1544, when she again writes—apparently with no address—to Queen Catherine Parr. Perhaps Mr. Stoker has not perused all the manuscripts domestic of 1543-4. As Henry's last marriage was in July, 1543, and as "ever since his last marriage he had been an invalid," while Bisley, previously so accessible, "was a long way from London," and Henry was "so heavy that he had to be lifted by machinery," one does not think it probable that he did visit Bisley, between June, 1543, and July, 1544. But the legend says that his visit, or the apprehension of it, drove the governess to substitute a living little boy for a dead little girl. Even if "Martin Hume and F. A. Mumby.... confess themselves puzzled by Elizabeth's attitude to men," her "attitude" was not that of a man; and a puzzling attitude of a woman to men is not so rare that we need account for it by the theory that the woman is a man. All of Elizabeth's attitudes towards men, and all of her attitudes towards women, were entirely feminine. If she had a great many wigs (p. 333), Mary Stuart—who was no man—had also a large collection.

At last we come to what we have always expected—the fable about the hiding of Elizabeth's body in the stone coffin now occupied by a flower-bed; and the discovery, "some tens of years ago," of the bones of a young girl and the remnants of her clothes in the coffin. The whole affair is on a level with the legend that the bones of the genuine James VI. were found

built up in a wall in Edinburgh Castle, while the apparent James VI. was the son of Lady Athole, Lady Mar, or any lady you please.

When we turn to Mr. Stoker's account of Cagliostro, we learn that "he called himself Comte de Saint-German [*sic*]"; that he had claimed, "as the Comte de Saint-German (*sic*) said, that he had already existed for many centuries"; and we hear of "a girl," "one Olivia," in the affair of the Diamond Necklace. This is too much, even for the general reader. He has heard of the Comte de St. Germain and of Gay d'Oliva.

NEW NOVELS.

Mac's Adventures. By Jane Barlow. (Hutchinson & Co.)

THIS, so far as we remember, is the first time that Miss Barlow has, on any considerable scale, attempted a study in child-life, but the experiment is fully justified by its success. Her infant hero Mac (otherwise Macartney Valentine O'Neill Barry, the grandson of an Irish peer) is certainly an *enfant terrible*, and we are conscious of a disloyal preference for the society of children who conform to a more ordinary type. But from a literary point of view we find his forceful originality delightful, and all the more so from its piquant contrast with his methods of expression. Like all persons of his tender age, he borrows both sentiments and phrases wholesale from the grown-ups of his environment, who are chiefly Irish peasants described with the perfect familiarity and sympathy of the author. The effect is deliciously quaint, but arouses a certain prospective sympathy for those hereafter to be charged with the task of Mac's education.

Lady Fanny. By Mrs. George Norman. (Methuen & Co.)

LADY FANNY, a young *femme incomprise*, is ordered abroad alone by her doctor, on the understanding that in foreign parts she is to devote herself, by way of mental tonic, to a course of mild flirtation. Her first experiment in this direction is fairly successful, but the second lands her in a serious *affaire de cœur*, from which she emerges blameless, but blighted, and only slightly consoled by the renewed devotion of her negligent husband. It is an entertaining story, written with fluency and grace, but the characters, though well drawn, produce, perhaps designedly, an impression of futility.

Creatures of Clay. By W. Teignmouth Shore. (John Long.)

THE "Too old at Forty" problem is seldom a cheerful study, least of all when personified, as here, in an automaton-like

City clerk, without initiative or adaptability, who, through no active fault of his own, unexpectedly finds himself out of employment. Mr. Teignmouth Shore has, however, sketched this humdrum central figure with insight and feeling, qualities which lend distinction also to the portrait of the wife whose one-time devotion to her inexpressibly foolish husband changes, with the process of revelation, to a pitying contempt. Mr. Shore is an ardent Dickensian, and his imitative zeal shows, not always to advantage, in his minor characters. These comprise a churlish old builder with the inevitable warm heart, and a paragon among physicians so beloved as to have earned the sobriquet of "Dr. Joy." Such people do not convince us, neither does the book gain anything from that semi-confidential garrulity of style which many latter-day emulators of Dickens seem to cherish.

Half a Truth. By Rita. (Hutchinson & Co.)

FATHER, DAUGHTER, AND STEPMOTHER form a group with which we are tolerably familiar in fiction, but Rita has contrived to invest the relations of such a trio with fresh interest, increased by a touch of well-sustained mystery. The man and the girl belong to a more or less commonplace type, but the older woman strikes us as an original and vivid creation. The beginning of the story shows all three on the point of sailing from America to take possession of a property in Ireland acquired under peculiar conditions. In London, where they stop for a while, they have an opportunity of studying the unedifying manners of the smart set, and we find this part of the book more amusing than the Irish scenes, which are conventional and not over-convincing. The catastrophe has a flavour of melodrama, and the love-interest is scarcely absorbing; but on the whole we are well entertained and enjoy a pleasant atmosphere of high spirits.

The Inevitable Marriage. By Dorothea Gerard. (John Long.)

A YOUNG English lady, poor but beautiful, accompanies her brother, a junior member of the Civil Service, to India. His early marriage, or rather his wife's ill-temper, leaves her without a home, and a long series of misfortunes ends in a serious illness in a Bombay hospital. Here she is discovered by a military gentleman as reticent as he is valorous, who, in order to be in a position to provide her with the means of returning to England, goes through the ceremony of marriage with her. Such are the principal events in this unconvincing story, in which the marriage is perhaps the least inevitable of all the things that happen. When once the marriage is accepted, the happy reunion, however long delayed, is bound, by all the

laws that govern such fiction, to follow. It is a simple story unaffectedly told, but the writing is often very loose, and grammatical mistakes are not uncommon.

The Way of a Man. By Emerson Hough. (Methuen & Co.)

A HARD matrimonial problem is the main topic of this sensational tale. The period is that just before the outbreak of the American Civil War, and the two athletic heroes who share the leading interest are introduced through their relations thereto; John Cowles is a landowner's son of West Virginia, and eventually an officer in the Federal forces; Gordon Orme, an Australian, is in the country as agent between the Confederate party and such of the English cotton merchants as conceive that partition may turn to their trade advantage. From this point of view we obtain several side-lights on politics, while the local description of an old-fashioned country-side is enhanced by the contrast of the wilderness where John and Ellen wander, "lost on the plains."

The Lass with the Delicate Air. By A. R. Goring-Thomas. (John Lane.)

MR. GORING-THOMAS's heroine presents a cleverly conceived study of a girl drawn from the "betwixt and between" class, and introduced, during the first week of her marriage, to unexpected luxuries which the slender income of her husband, a somewhat diffident young barrister, cannot possibly provide. It would be unfair to give more than the merest outline of the career of this inhuman young person, who among other accomplishments gains a lyrical reputation by the simple process of paraphrasing the work of the less-known Elizabethan bards; but as a skilful, if cynical analysis of sexual contrariety, she is a notable figure, and justice (poetical at least) is realistically flouted by the worldly prosperity in which we leave her. An ordinary Chelsea lodging-house and its extraordinary inmates, who act in some degree as chorus to the domestic tragedy are drawn with a humour that is distinctly original. Mr. Goring-Thomas has the rare Dickensian gift of imparting life and personality to his characters.

Periwinkle. By William Farquhar Payson. (Gay & Hancock.)

A LIFE-SAVING station on Crooked Bar, where, isolated from the rest of humanity by vast expanses of sand, the lonely surfmen keep their vigil against the Atlantic, is the finely pictured scene of this American tale. The narrative, which opens with the rescue of the girl who gives her name to the book, never relaxes its hold upon the attention, though occasionally an inartistic touch of sentiment introduces a false note. Periwinkle makes

a fascinating figure, full of the gaiety of girlhood, most feminine when she voluntarily helps in masculine toil. Admirably sketched, too, are the rugged men among whom the "sea-waif" spends her days contentedly until the wreck of a yacht off the Bar dramatically brings a new element into her life. But the real merit of the tersely written story lies in its atmosphere. The salt of the sea and the spirit of the dunes are in its pages.

The Tyranny of Honour. By Constantine Scaramanga-Ralli. (Chapman & Hall.)

THIS is a deftly woven piece of sensationalism. The story opens at Sedan, with a young Prussian officer, Arthur von Crozier, bearing dispatches through a storm of shell. He comes upon a dying Frenchman who is exactly like his father, Philip von Crozier. But, though he hates his father intensely, his heart goes out to the Frenchman. The latter is moved, too, and entrusts Crozier with a letter to be delivered in Paris to the dying man's daughter. The scene changes to the siege of Paris: after much difficulty Arthur executes his mission, which is followed by another complication and a surprise at the end. The story is told in a fluent style which gains an air of forcibleness from a free use of rather turgid metaphor.

The Davosers. By D. Brandon. (John Long.)

PERUSAL of this fundamentally mournful book calls to mind Mrs. Lee-Hamilton's 'The Valley of the Great Shadow,' published in 1900. In both cases the pathos of an Alpine resort crowded with invalids heavily taxes the reader's sympathy, but Miss Brandon justifies her choice of theme by a touching record of friendship between two men, butterfly and cynic respectively, and by the fire which animates her picture of a love triumphant over irony and death. Her story is a series of episodes, most of which produce the effect of complete tales or sketches. In humour the author is inventive and artificial, giving us, for instance, a hypnotist who avenges herself on a bad-tempered card-player by instructing his opponent by telepathy.

VERSE.

MR. H. BELLOC's volume entitled *Verses* (Duckworth) is a delectable harmony of essences ordinarily conflicting. He is a poetical adventurer, in the ancient and honourable significance of that much-abused word, faring forth, as it were, into all lands, and setting up his rest at either Pole in turn. The simple reverence of the mediæval carol is found here side by side with modern satire at its subtlest; the bluff poet of the open air—the Sussex Downs and the Sussex Weald—is one with the courtly trifter who invokes "the Influence of a Young Lady upon the Opening Year"; the visionary

hobnobs with the frivolous, the reformer with the reveller. One is led to wonder on what road Mr. Belloc will, in his poetical capacity, finally choose to travel, and to incline to the view that satire is his best course. Good as are his achievements in other kinds, they lack the finish, the sense of completeness, which distinguish the satirical pieces. The note is struck at the beginning by the characteristic lines 'To Dives,' and reappears triumphantly in 'The Fanatic,' 'The Happy Journalist,' the 'Newdigate Poem' (a masterpiece of fooling), and the 'Short Ballad and Postscript on Consols'; attaining perhaps its most relentless pungency in the 'Verses to a Lord who, in the House of Lords, said that those who Opposed the South African Adventure confused Soldiers with Money-Grubbers,' from which we quote:—

You thought because we held, my lord,
An ancient cause and strong,
That therefore we maligned the sword:
My lord, you did us wrong.

We also know the sacred height
Up on Tugela side,
Where those three hundred fought with Beit
And fair young Wernher died.

The daybreak on the failing force,
The final sabres drawn:
Tall Goltman, silent on his horse,
Superb against the dawn.

The little mound where Eckstein stood
And gallant Albu fell,
And Oppenheim, half blind with blood
Went fording through the rising flood—
My Lord, we know them well.

'Courtesy,' 'The Rebel,' and numerous other poems in this volume merit respect for high ideals, fittingly set forth, and a technique without flaw; but it is, we feel, as a satirist that Mr. Belloc should court supremacy.

The spirit of William Morris breathes perceptibly in *Songs of a Shopman*, by Arthur Hickmott (A. C. Fifield), but it is the militant Morris shorn of that visionary magic which gave dignity, strength, and, not seldom, sweetness even to his denunciations. Mr. Hickmott is an enthusiast, and, like many enthusiasts, prone to haste, as well in his adoption of words and phrases as in passing judgment upon the more thorny social problems. Wealth, tyranny, Humanity, and Justice dominate his pages, and we have overmuch of "gilded halls" and "hollow grandeur," which is the more to be regretted inasmuch as the resuscitation of these ancient shibboleths seems likely to obscure the note of deep sincerity and the loftiness of purpose which give distinction—not always poetical—to the little volume.

Though Mr. Hickmott's Nature poems suffer from the same inclination to rest content with the conventional epithet, he succeeds more than once in producing a word-picture of singular charm. We may cite, for example, the opening stanzas of 'Chiddingstone':—

From Eden's banks when lilies bloomed,
I saw the towers of Chiddingstone,
In strange sweet light of other years,
'Mid meadows newly mown.

A rainbow hung above the trees,
A mist rose slowly from the land,
A storm-cloud tried to hide the blue
With dome-like masses grand.

Technically, as may be inferred from the last line of the above, Mr. Hickmott's verse has flaws, and his scansion is often faulty, but these are shortcomings which time and experience may well remove.

Though the mystical form of drama which has taken root in modern Ireland shows frequently a tendency to bewilder rather than satisfy, no such exception can be taken to Mr. W. B. Yeats's latest achievement in

this kind—the "heroic farce" which gives its title to *The Green Helmet, and other Poems* (Dundrum, Cuala Press). It is a haunting piece of work, lucid and musical, wrought with delicate suggestion and a vivid sense of atmosphere that communicates itself even to the stage directions, and the elaborate colour-scheme propounded for its production at the Abbey Theatre. Humour is a species of poetical ballast, and it may well be that the admittedly farcical element here present—the "wide high man" with "half-shut foxy eyes and a great laughing mouth," his company "coal black and headed like cats," and the squabbling wives of the three heroes involved—has saved the poet's allegory from soaring to those scarcely visible heights which are sometimes the bourne of mysticism unrestrained; in any case, the imaginative reader, unversed though he be in Gaelic mythology and tradition, will return to the little play again and yet again, with increasing zest.

The short lyrics which serve as a prelude to 'The Green Helmet' are, if anything, overweighted with thought not always unambiguous. We would quote, however, the following stanzas called 'Consolation,' from the sequence inspired by the alchemist 'Nicolas Flamel and his wife Pernella':—

I had this thought awhile ago,
My darling cannot understand
What I have done, or what would do
In this blind bitter land;

And I grew weary of the sun
Until my thoughts cleared up again,
Remembering that the best I have done
Was done to make it plain;

That every year I have cried at length
My darling understands it all,
Because I have come into my strength
And words obey my call;

That had she done so who can say
What would have shaken from the sieve?
I might have thrown poor words away
And been content to live.

In the poem beginning

All things can tempt me from this craft of verse,

Mr. Yeats hints at a growing distaste for his chosen calling, a phase of mind which, it is to be hoped, may prove transitory.

Based, as the Preface informs us, on Locker-Lampson's 'Lyra Elegantiarum,' and expanded so as to take in the new material that later years have brought forth, *A Book of Light Verse*, edited by R. M. Leonard (Henry Frowde), is a welcome addition to the constantly swelling ranks of the Anthology. The line of demarcation separating light verse from serious is often difficult to fix, and it seems curious that Lovelace's famous lines 'To Lucasta, on going to the Wars,' should be capable of being grouped under the same heading as Thackeray's 'The Battle of Limerick'; yet the title chosen doubtless justifies the seeming anomaly, and the wide scope of the compilation becomes immediately apparent.

Mr. Leonard has made his selection with considerable taste and judgment. Close on five hundred poems are included, ranging in point of time from Chaucer to Swinburne, and the notes appended (some of them taken from the 1867 edition of Locker-Lampson's work) contain much that will be of interest to the literary-minded. For example, Swinburne's heterodox views on Clough and Calverley are characteristic of his outspoken style, and we fancy that few lovers of 'Alice in Wonderland' are aware of the original that inspired "You are old, Father William." The volume, available in several attractive bindings and printed in small, but sufficiently clear type, should have a wide success, as the different editions are published at very moderate prices.

In the course of her able Introduction to *A Book of Verse by Living Women* (Herbert & Daniel) Lady Margaret Sackville comments with much satisfaction and some reason upon the striking advance discernible in feminine poetical ideals since the vogue of Adelaide Procter. Yet the change, with its widening horizon of realism and unhampered thought, is one by which men have not been unaffected; neither is its operation confined to poetry. It should be borne in mind that the "golden gates" type of sentiment won for Miss Procter the approbation of the creator of Little Nell, because there existed, so to say, reciprocity of feeling between them—a reciprocity in which the bulk of the reading public has, unhappily, not yet ceased to share. Progressive ideals, however, have failed to modify to any great extent the outlook of the woman poet upon life. There may be truth in Lady Margaret Sackville's contention that it is possible for woman to "write good poetry without the personal note," but it is also true that more often than not she has no desire to do so; while the present charming little volume affords ample evidence that those much-harassed epithets "subjective" and "objective" still indicate the general cleavage between feminine inspiration and that of man.

Among the poets included are Mrs. Meynell, Miss Jane Barlow, Miss Alma Tadema, Mrs. Marriott Watson, Mrs. Shorter, Michael Field, and many others—a sufficiently representative gathering—and curiosity is likely to be kindled by the excellence of certain anonymous verses. The anthology, daintily bound and produced, should serve to gain a wider appreciation for much valuable work which has hitherto enjoyed something less than its meed of fame.

OUR LIBRARY TABLE.

DR. GEORGE BRANDES'S monograph on *Ferdinand Lassalle* (Heinemann) has two serious disadvantages to contend with in the English version in which it has been lately issued. Lassalle's death occurred in 1864; ten years after that time the first draft of the essay now before us was printed, and a German translation of it in its present form appeared in 1881. English readers have never suffered from over-acquaintance with the details of Continental politics. Perspectives alter as events recede, and the mists of forgetfulness perpetually close in. Even those to whom Lassalle remains a significant and memorable figure will not now enter readily into the history of the party conflicts he was involved in, especially when the lessons drawn from them are applied to a situation which is itself a generation old. Dr. Brandes in 1881 described the book as an account of "the historical development during one generation of the spirit which inspires modern Germany," the personality of Lassalle being made the "point of connexion between a series of ideas." It is easy to understand that this and other connexions may be less conspicuous now than when the book was written. Not only do the larger outlines seem blurred, but the centrality of Lassalle becomes sometimes hardly more than nominal, while at other times ideas of secondary value, and even errors, are traced out with disproportionate elaboration, merely because they are his.

Abstract topics tend to predominate, and—we come with this to the second of the disadvantages above referred to—the English

version lacks the vigour and precision which such topics demand. "One event during the nineteenth century has provoked the greatest surprise and astonishment in Europe"; such is the sentence with which the translation opens, and its auguries are fulfilled. "I am attracted by the great and permanent ideas of the age upon its civilization" may be quoted from the Preface as another typical sentence. Dr. Brandes's reputation deserved something better. His book might have been in any case rather stiff reading, but the ideas expounded in it, which include the aims and theorizings of other great German Socialists as well as of Lassalle, are many of them growing in imminence and vitality, and a sketch of their incubation in another country should have been equally instructive and absorbing. It may be noted that in his short account of the circumstances which culminated in Lassalle's tragic death Dr. Brandes is in substantial agreement with Princess Helene von Racowitza.

FEW words are needed to introduce *Charles II. and his Court*, by A. C. A. Brett (Methuen & Co.). We are told in the foreword on the wrapper that "the earlier chapters deal chronologically with the life of Charles and his followers up to the Restoration." In other words, the book is, to that point, a mere compilation. Mr. Brett's industry is indisputable; but the public might expect upon so well-worn a theme some touch of originality, some hint of freshness of treatment; and we have been unable to discern any such things. Mr. Brett, unaware of the powers of astronomical retrospection, does indeed quote Lilly the Astrologer as the only authority for thinking that the "star" which was conspicuous at Charles's birth was the planet Venus; the marked sympathies which he mentions later with satisfaction compel him to call the Commonwealth forces in 1651 "rebels"; he gives to Sophia, unmarried daughter of Elizabeth of Bohemia, the title of "Princess Palatine"; and he leaves out all mention of the birth of Charles's son in Jersey. On the whole, we would advise the reader to begin at the third chapter, in which Mr. Brett has collected in a convenient form the various accounts (including the King's own) of the escape after Worcester.

"After the Restoration strictly chronological order is abandoned, and an attempt made to portray vividly and in some detail the life of town, country, and Court." We have the first phase in chap. vi., where liveliness of portrayal is somewhat imperfectly secured by a frequent change from the past tense to the historic present and back again. For the life of the country we look in vain, although the 'Verney Memoirs' appears in the list of authorities; but in chap. ix. we have a picture of what "was perhaps a typical week in the life of a courtier not holding any great office of state."

Mr. Brett would perhaps have done well to confine himself to matters such as the above, where licence can be granted to imagination. Neither his historical equipment nor his power of condensation is at present sufficient to enable him to write effectively on what he calls "la haute politique." We find him endorsing the blunder, which incessant exposure fails to kill, that Louis XIV. promised money and soldiers to enable Charles "to establish the Catholic religion"; and we are told that as early as 1675 Shaftesbury "nearly overthrew the King," but that "Charles still undercut him." Mr. Brett actually thinks that after Shaftes-

bury's escape "the rest of the Whig chiefs" decided on attempting to kill the King.

"The final chapter discusses the mysteries of Charles's death and personality." The piecing together—without comment—of the varying narratives of the King's death is scarcely discussion; and Mr. Brett seems unaware of recent literature on the subject.

The Appendix contains some interesting little facts of detail; and the reproduction of the portraits is satisfactory.

TEN years ago we noticed a volume dealing with life in Scotland as reflected in Sir John Sinclair's famous 'Statistical Account,' issued in twenty-one volumes between 1791 and 1799. Now, from the same publisher (Paisley, Gardner), comes Mr. Alexander D. Cumming's *Old Times in Scotland*, which may be regarded as a companion and supplement to the earlier work, if not also to Mr. Henry Grey Graham's 'Social Life of Scotland in the Eighteenth Century.'

Mr. Cumming covers a smaller field than his predecessors as regards the life, manners, and customs of old Scotland, but his information is much more detailed and complete under certain of the heads he has chosen for illustration. It may be objected by some that he makes too much of the Kirk, and too little of the social and domestic life of the people. But no one needs to go further back than the works of Burns to realize how old Scotland was dominated by ecclesiastical tyranny; how at every point in her public and private concerns the minister and the kirk session stepped in, and, in the words of Henley, did their best "to make life miserable, to warp the characters of men and women, and to turn the tempers and affections of many from the kindly, natural way." If any one still wants to learn the paramount influence of the Kirk in narrowing the minds, perverting the instincts, and constraining the spiritual and social liberties of its subjects, he will find abundant means of instruction in the details drawn by Mr. Cumming from local records and general ecclesiastical history. This is a distinct feature of the book; and we emphasize it the more because the author is content for the most part to leave the facts to speak for themselves, neither, on the one hand, censuring the Kirk, nor, on the other hand, exaggerating the part which her severities may have played in the making of the nation. For the rest, we have much interesting information about education, schools and schoolmasters, old-time Scots at home and abroad, holidays and holiday observances, nature festivals, and many other things which differentiated Scotland of the past from Scotland of the present.

Mr. Cumming is so accurate as to leave little room for correction or criticism. But it is a point for debate whether he is right in his contention that the phrase "all tarred with the same stick" is derived from the Scottish Kirk practice of rousing sleepers during the sermon with a tarred stick. Brewer is more probably correct in deriving it from the custom of marking sheep. Curiously enough, "Tullochgorn" is twice so misspelt; and John Skinner, the author of this famous song, much praised by Burns, was not "under 17 years of age" in 1740, having been born in 1721. The book, which is commended in an introductory note by Prof. Cooper of Glasgow University, is furnished with a full Index.

If the reprint of *The Essays of Elia* (Chapman & Hall) is a fair sample of "the best books in the best form," such as the publishers promise to supply in their new

series, "The Books of the Verulam Club," then the engagement must refer to externals merely, for the text reprinted here is neither the author's nor "the best," but that of a posthumous edition disfigured by four grievous misprints, which are here reinforced with three original, but happily less disastrous errors. "Times" (tides), p. 40; "natural" (National), p. 109; "gallantly" (gallantry), p. 177; "art" (ark), p. 195—these are old blunders exploded long since, though three yet survive in Ainger's *édition de luxe*. Besides these, "of" intrudes in l. 2, p. 9, and vanishes from l. 7, p. 170 of the reprint before us; while "intellect," l. 14, p. 110, is docked of its final s. The cheapest texts—Kent's or Shepherd's—are free from such ugly blots.

But in another respect, and with results far more disastrous to the sense, this reprint does violence to "Elia": for Lamb's numerous and never otiose italics are here swept clean away. A licence more high-handed, or more astounding, it would be hard to find. A minor blemish arises from the fashion of omitting to indent the first line of the paragraph. The consequence is that, where a paragraph closes with a full line, all distinction between it and the succeeding matter is lost—as on pp. 114, 117, and 179. Altogether, notwithstanding its bold type, good paper, and attractive binding, it is impossible to commend this reprint of 'Elia.'

The Closet of Sir Kenelm Digby, Knight, Opened. Newly edited, with Introduction, Notes, and Glossary, by Anne Macdonell. (P. Lee Warner.)—Miss Macdonell, having come upon a posthumous publication compiled by Sir Kenelm Digby, has had the thought to issue it afresh, introducing it by a lengthy biographical notice. This Introduction, though not always conceived in a severely critical mood, is spirited and whole-hearted in its appreciation of its subject. We cannot admit that of all Digby's works his 'Closet,' "with the doubtful exception of his 'Memoirs,'" was best worth printing. For the 'Closet' is nothing but a book of still-room recipes and cookery receipts. "Its connection with his life and career is of the closest," writes Miss Macdonell, which assuredly is an extravagant saying.

'The first thing that strikes one is that Sir Kenelm must have been seized of a tremendous passion for mead, for there are nearly one hundred pages dedicated to various receipts for meath or metheglin. The next point of interested wonder concerns the fantastic methods of the culinary art in those days. Almost anything and everything seems to have gone into the pot, and there was never a herb or growing plant which was not called into requisition. In these more eclectic days, with the railways, roads, and steamships at our service, perhaps there is no need to cull at our porch-door or from hedges and meadows. Somehow one doubts the efficacy of many of these recipes. Would they turn out all right? Would one fancy "a good quaking bag-pudding" with its muscadine and ambered sugar and its orange-flower water? On the other hand, "My Lady Diana Porter's Scotch collops" has a pleasant sound, and there is something attractive about "my lord of St. Alban's Cresme fouettee." Who would not drink a "tansy" if he had the chance offered to-day, even at the risk of subsequent repentance? House-keepers, if they find nothing more in this "Opened Closet," will find material for interest and wonder and compassion.

The Library for January (A. Moring) opens with an account of Worcester Cathedral Library by Archdeacon Wilson, which gives a great deal of information, not about the printed books in the library so much as about the early history of the library itself. Dr. Wilson, who is the librarian of the Cathedral, traces its mutations with great minuteness. The library consists of 277 manuscripts of the eleventh to sixteenth centuries, and about 5,500 printed books, together with the diocesan muniments. Mr. Axon contributes an addition to the contemporary criticism of Coleridge, this time from the pen of James Amphlett "the Father of the Press" in 1860. Mrs. Rose-Troup prints some book-bills of Katherine Parr from Berthelet, the King's Printer, which she came upon in the Record Office in the course of her investigation of the rebellions of Edward VI.'s reign. The books are religious—primers and the like—and are not easy to identify. Berthelet's prices for printing and binding are given. Miss Lee has an unusually good article on 'Recent Foreign Literature'—French and German. We sympathize with her indignation at being told that English literature lacks good biographies. The fact is that French and English biographies differ in method.

Miss Fowler summarizes the history of the Petrarch autographs and their relation to the printed text of the 'Canzoniere.' The permanent value of the article is enhanced by a useful bibliography of good texts of Petrarch, and of other works bearing on the subject. Mr. Pollard in 'False Dates in Shakespeare Quartos' congratulates bibliographers on the fact that the conclusions reached on technical considerations as to the false dates have been confirmed in another way capable of convincing persons who could not appreciate the force of the earlier arguments. It will be remembered that some correspondence on the subject appeared in our own columns. Mr. Pollard now directs attention to what appears to have been an attempt by Jaggard to remove the untrue dates from many of the copies.

"THE OXFORD LIBRARY OF PROSE AND VERSE" (Frowde) now adds to its repertory the *Poems of Clough*, edited by Mr. H. S. Milford, and—with the original designs of Charles Keene, and a nimbly allusive Introduction by Mr. Andrew Lang—Reade's quasi-historical romance *A Good Fight* (better known in its later and extended shape as 'The Cloister and the Hearth'), with which, after their quarrel with their old caterer Dickens, Messrs. Bradbury & Evans solicited the capricious palate of the British public at their new hebdomadary picnic, vigorously advertised as *Once a Week* (July–October, 1859).

Mr. Milford reprints in full Clough's part in 'Ambarvalia' from the first edition (1849), adding from the posthumous volume of 1862 (1) 'Mari Magno' and the short poems then first printed; (2) 'Amours de Voyage,' then collected from *The Atlantic Monthly*; and, lastly, (3) the revised text of 'The Bothie,' to which he appends the readings of the first (1848) edition as footnotes. By way of Introduction he prefixes a critical and historical sketch of the English hexameter, to the possibilities of which, as exhibited "clearly if imperfectly" in 'The Bothie,' he holds that Clough's significance in English poetry is chiefly owing. This brief essay (xiv pp.) shows a firm grasp of the terms of a complex problem, and is a genuine and substantial contribution to the study of English metre. Clough realized clearly, says Mr. Milford, what Southey, Longfellow, and Kingsley more or less dimly

felt—that stress, and not quantity, must be the foundation of an English hexameter; moreover, he did not trouble himself, as Southey did, to count the number of syllables in a verse, for he knew that this has nothing to do with an English (*i.e.*, accentual) hexameter, in which the so-called "extra-metrical" syllables serve to lighten the thump of the beat: indeed, it is the position and emphasis of the beat in each foot that alone determines the number and place of the unaccented syllables adjoining it. Again, Clough

"came near to knowing that if the accentual hexameter was to become naturalized...it must drop any pretension to imitate the music of the Homeric or Virgilian [quantitative] hexameter, and confine itself to producing legitimate effects of its own and in its own way. The English accentual hexameter is a stress-rhythm moving in triple time; when it comes to be scientifically written, quantity will be, so to speak, counterpointed to it. The classical hexameter is based on quantity, and the natural speech accents, frequently conflicting with the quantities, give it variety; if it must be expressed in the terms of modern accentual verse at all, the nearest equivalent is duple and not triple time."

Accentual verse is, in one sense, as old as English poetry; its birth as a mode of conscious art, however, dates from the preface to 'Christabel' (1816). "Since then," writes Mr. Milford,

"the tendency has been towards ever-increasing reliance on stress. From Shelley's.... 'Sensitive Plant,' through Browning's 'Prospice,'.... Matthew Arnold's 'Forsaken Merman,' Morris's 'Summer Dawn,'.... Meredith's 'Love in a Valley'.... to Swinburne's 'Hesperia' and 'Hymn to Proserpine,' the tendency is clear: the number of stresses, not the number of syllables, is what constitutes the metre....

"The prosody of stressed verse still remains to be constructed....when it appears it will not neglect Clough's 'Bothie.'"

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE new Supplement to the 'Dictionary of National Biography,' which will be published early in 1912, is intended to commemorate all persons of adequate distinction who died after the death of Queen Victoria on January 22nd, 1901, and before January 1st, 1911. The following is the fifth part of the list of names which the Editor, Mr. Sidney Lee, has selected for notice out of the obituary records of the past ten years. The less important names will be dealt with briefly, and a few may on further inquiry be rejected as falling below the requisite level of interest.

The Editor will be happy to consider proposals of new names which seem to satisfy the necessary conditions of repute. When a new name is suggested, the dates of birth and death should be given together with a very short statement of the main facts which appear to justify the claim to admission. Wherever possible, there should also be supplied a precise reference to an obituary notice or other source of authentic information.

All communications should be addressed to the Editor of the 'Dictionary of National Biography,' care of Messrs. Smith, Elder & Co., 15 Waterloo Place, S.W.

Mellon, Mrs. Sarah Jane, born Woolgar (1824–1909), actress.
Meredith, George O. M. (1828–1909), novelist and poet.
Merivale, Herman Charles (1839–1906), playwright and novelist.
Merriman, Henry Seton (pseud.). See Scott, Hugh Stowell.
Meyrick, Frederick (1826–1906), Prebendary of Lincoln.

Michie, Alexander (1833-1902), writer on China.
 Micklethwaite, John Thomas (1843-1906), architect.
 Midlane, Albert (1825-1909), hymn writer.
 Milbanke, Ralph Gordon Noel, 2nd Earl of Lovelace (1839-1906), author.
 Mitchell, Sir Arthur, K.C.B. (1826-1909), Scottish Commissioner in Lunacy and antiquary.
 Mitchell, John Murray, D.D. (1814-1904), missionary and author.
 Moberly, Robert Campbell, D.D. (1845-1903), Canon of Christ Church, Oxford, and theologian.
 Mocatta, Frederic David (1828-1905), Jewish philanthropist.
 Moens, William John Charles (1833-1904), Huguenot antiquary.
 Moir, Frank Lewis (1852-1904), song writer.
 Molloy, Gerald (1834-1906), Rector of the Royal University of Ireland and popular scientific writer.
 Molloy, James Lynam (1837-1909), song writer.
 Molloy, Joseph Fitzgerald (1858-1908), author.
 Molyneux. See More-Molyneux.
 Moncreiff, Henry James, 2nd Baron Moncreiff (1840-1909), lord of session.
 Moncrieff, Sir Alexander, K.C.B., F.R.S. (1829-1906), colonel and engineer.
 Mond, Ludwig, F.R.S. (1839-1909), man of science.
 Monkhouse, William Cosmo (1840-1901), poet and writer on art.
 Monro, David Binning (1836-1905), Homeric scholar; provost of Oriel College, Oxford.
 Monson, Sir Edward John, G.C.B. (1834-1909), diplomatist.
 Montagu, Lord Robert (1825-1902), political and religious controversialist.
 Montgomerie, Robert Archibald James, C.B. (1855-1908), rear-admiral.
 Montmorency. See De Montmorency.
 Moon, George Washington (1823-1909), author and inventor.
 Moor, Sir Ralph Denham Rayment, K.C.M.G. (1860-1909), High Commissioner of Southern Nigeria.
 Moore, Arthur William (1853-1909), Speaker of House of Keys and Manx antiquary.
 Moore, Stuart Archibald (1842-1907), legal antiquary.
 More-Molyneux, Sir Robert Henry, G.C.B. (1839-1904), admiral.
 Morfill, William Richard (1834-1909), Slavonic scholar.
 Morgan, Edward Delmar (d. 1909), linguist and traveller.
 Morgan, John (1827-1903), Welsh clergyman and author.
 Morley, 3rd Earl of. See Parker, Albert Edmund.
 Morris, Sir Lewis (1833-1907), poet.
 Morris, Sir Michael, Lord Morris and Killanin (1827-1901), Lord Chief Justice of Ireland.
 Morris, Philip Richard, A.R.A. (1833-1902), artist.
 Morris, Tom (1821-1908), golfer.
 Morris, William O'Connor (1825-1904), Irish county court judge and historian.
 Morris and Killanin, Lord. See Morris, Sir Michael.
 Mountford, Edward William (1855-1908), architect.
 Mowat, Sir Oliver, G.C.M.G. (1820-1903), Canadian statesman.
 Muir, Sir William, K.C.S.I. (1819-1905), Principal of Edinburgh University.
 Mullins, Edwin Roscoe (1849-1907), sculptor.
 Munby, Arthur Joseph (1829-1910), barrister and poet.
 Munro, James (1832-1908) Prime Minister of Victoria.
 Murphy, James (1826-1901), Irish judge.
 Murray, Alexander Stuart (1841-1904), classical archaeologist.
 Murray, Charles Adolphus, 7th Earl of Dunmore (1841-1907), traveller and author.
 Murray, David Christie (1847-1907), novelist and playwright.
 Muybridge, Edward (1830-1904), pioneer of the cinematograph.
 Napier, William Craig Emilius (1818-1903), general.
 Neil, Robert Alexander (1852-1901), classical scholar.
 Nelson, Eliza (Mrs. H. T. Craven) (1827-1908), actress. See under Craven, Henry Thornton.
 Nelson, Sir Hugh Muir, K.C.M.G. (1835-1905), Prime Minister of Queensland.
 Nettleship, John Trivett (1841-1902), artist and author.
 Neubauer, Adolf (1831-1907), Hebraist.
 Neville, Latimer, 6th Baron Braybrooke (1827-1904), master of Magdalene College, Cambridge.
 Neville, (Thomas) Henry (Gartside) (1837-1910), actor.

Newdigate-Newdegate, Sir Edward, K.C.B. (1825-1902), lieutenant-general.
 Newdigate, Sir Henry Richard Legge, K.C.B. (1832-1908), lieutenant-general.
 Newmarch, Charles Henry (1824-1903), divine and author.
 Newnes, Sir George, 1st Bt. (1851-1910), newspaper and magazine proprietor.
 Newton, Alfred, F.R.S. (1829-1907), zoologist.
 Nicholson, Sir Charles, 1st Bt. (1808-1903), Chancellor of the University of Sydney.
 Nicholson, George (1847-1908), botanist.
 Nicol, Erskine, A.R.A. (1825-1904), painter.
 Nicolson, Mrs. Violet Adela, "Laurence Hope" (d. 1904), poetess.
 Nightingale, Florence, O.M. (1820-1910), hospital reformer and philanthropist.
 Nodal, John Howard (1831-1909), journalist and writer on Lancashire dialect.
 Norman, Sir Henry Wylie, G.C.B., G.C.M.G. (1826-1904), field-marshal.
 Northbrook, 1st Earl of. See Baring, Sir Thomas George.
 Northcote, James Spencer, D.D. (1822-1907), Principal of Oscott College and archaeologist.
 Norton, 1st Baron. See Adderley, Charles Bowyer.
 Norton, John (1821-1904), architect.
 Novello, Clara Anastasia, Countess Gigliucci (1818-1908), singer.
 Nunburnholme, 1st Baron. See Wilson, Charles Henry.
 Nunn, Joshua Arthur (1853-1908), veterinary surgeon.
 Nutt, Alfred Trübner (1856-1910), publisher and Celtic scholar.
 Oakeley, Sir Herbert Stanley, 4th Bt. (1830-1903), musical composer.
 O'Brien, Charlotte Grace (1845-1909), Irish novelist and social reformer.
 O'Brien, Cornelius (1843-1906), Roman Catholic Archbishop of Halifax, N.S., and theologian.
 O'Brien, James Francis Xavier, M. P. (1831-1905), Fenian; member of Parliament.
 O'Callaghan, Sir Francis Langford, K.C.M.G. (1839-1909), Indian railway engineer.
 O'Connor, James (1836-1910), Fenian and journalist.
 O'Connor, Charles Owen, The O'Connor Don (1838-1906), Irish politician.
 O'Connor, Sir Nicholas Roderick, G.C.B., G.C.M.G. (1843-1908), diplomatist.
 O'Doherty, Kevin Izod (1825-1905), Irish agitator and physician.
 Ogle, William (1827-1905), physician and statistician.
 O'Hanlon, John (1821-1905), hagiologist.
 Oldham, Henry (1815-1902), obstetric physician.
 O'Leary, John (1830-1907), Fenian writer.
 Oliver, Samuel Pasfield (1838-1907), captain R.A., geographer and antiquary.
 Olpherts, Sir William, V.C., G.C.B. (1822-1902), soldier.
 Ommamney, George Druce Wynne (1819-1902), theological writer.
 Ommamney, Sir Erasmus, F.R.S. (1814-1904), admiral.
 Orchardson, Sir William Quiller, R.A. (1835-1910), artist.
 Ord, William Miller (1834-1902), physician.
 O'Rell, Max (pseud.). See Blouët, Paul.
 Ormerod, Eleanor Anne (1828-1901), entomologist.
 Orr (Mrs.), Alexandra Sutherland, born Leighton (d. 1903), biographer of Browning.
 Osborne, Walter Frederic (1860-1903), Irish portrait painter.
 O'Shea, John Augustus (1840-1905), journalist.
 O'Shea, William Henry (1840-1905), Irish politician.
 Osler, Abraham Follett, F.R.S. (1808-1903), meteorologist.
 Otté, Elise C. (1818-1903), writer on Scandinavian history.
 Ouida (pseud.). See Ramé, or De la Ramée, Maria Louise.
 Overton, John Henry (1835-1903), Canon of Peterborough, Church historian.
 Overtoun, 1st Baron. See White, John Campbell.
 Owen, Robert (1820-1902), writer on canon law.
 Oxley, James Macdonald (1855-1907), Canadian lawyer and novelist.
 Paget, Sidney Edward (1860-1908), portrait painter.
 Pakenham, Sir Francis John, K.C.M.G. (1832-1905), diplomatist.
 Palgrave, Sir Reginald Francis Douce, K.C.B. (1829-1904), Clerk of the House of Commons.
 Palliser, Henry St. Leger Bury (1839-1907), Admiral, Commander-in-Chief on Pacific Station.
 Palmer, Sir Arthur Power, G.C.B. (1840-1904), General, Commander-in-Chief in India.
 Palmer, Sir Charles Mark (1822-1907), ship-builder and colliery owner.

Palmer, Sir Elwin Mitford, K.C.B., K.C.M.G. (1852-1906), Egyptian finance official.
 Palmer, Samuel (1820-1903), biscuit-maker and philanthropist.
 Panton, Arthur William (d. 1906), mathematical writer.
 Parish, William Douglas (1836-1904), writer on provincial dialects.
 Parker, Albert Edmund, 3rd Earl of Morley (1843-1905), politician.
 Parker, Charles Stuart (1830-1910), politician and author.
 Parker, Joseph, D.D. (1830-1902), preacher.
 Parr, Louisa, born Taylor (d. 1903), novelist.
 Parry, Joseph (1841-1903), musical composer.
 Parsons, John R. (1826-1909), portrait painter.
 Parsons, Sir Lawrence, Bt., 4th Earl of Rosse, F.R.S. (1840-1908), astronomer.
 Paton, John Gibson, D.D. (1824-1907), missionary to the New Hebrides.
 Paton, Sir Joseph Noel, R.S.A. (1821-1901), painter.
 Paul, Charles Kegan (1828-1902), publisher and author.
 Paul, William (1823-1905), horticulturist.
 Pauncefoot, Sir Julian, 1st Baron Pauncefoot of Preston, G.C.M.G., G.C.B. (1828-1902), diplomatist.
 Payne, Edward John (1844-1904), historian of America.
 Payne, Joseph Frank (1840-1910), physician.
 Pearce, Stephen (1819-1904), portrait painter.
 Pearce, Sir William George, 2nd Bt. (1861-1907), benefactor to Trinity College, Cambridge.
 Pearson, Sir Charles John, Lord Pearson (1843-1910), Scottish judge.
 Pease, Sir Joseph Whitwell, 1st Bt. (1828-1903), Quaker and director of mercantile enterprise.
 Peek, Sir Cuthbert Edgar, 2nd Bt. (1855-1901), man of science.
 Peel, Sir Frederick, K.C.M.G. (1823-1906), railway commissioner.
 Peel, James, R.B.A. (1811-1906), landscape painter.
 Peile, Sir James Braithwaite, K.C.S.I. (1833-1906), Anglo-Indian civilian.
 Peile, John (1838-1910), Master of Christ's College, Cambridge.
 Pelham, Henry Francis (1846-1907), President of Trinity College, Oxford.
 Pell, Albert (1820-1907), agriculturist.
 Pemberton, Thomas Edgar (1849-1905), journalist and biographer.
 Pennant, George Sholto Gordon Douglas, 2nd Baron Penrhyn (1836-1907), colliery owner.
 Penrhyn, 2nd Baron. See Pennant, George Sholto Gordon Douglas.
 Penrose, Francis Cranmer, F.R.S. (1817-1903), architect and antiquary.
 Penrose, Sir Penrose Charles (1822-1902), general.
 Percy, Henry Algernon George, Earl Percy (1871-1909), politician.
 Perkin, Sir William Henry, F.R.S. (1838-1907), discoverer of aniline dyes.
 Perkins, Sir Æneas, K.C.B. (1838-1901), general R.E.
 Perowne, Edward Henry, D.D. (1827-1906), Master of Corpus Christi College, Cambridge.
 Perowne, John James Stewart, D.D. (1823-1904), Bishop of Worcester.
 Petit, Sir Dinshaw Manockjee, 1st Bt. (1823-1901), Parsee merchant and philanthropist.
 Petre, Sir George Glynn, K.C.M.G. (1822-1905), diplomatist.
 Petrie, William (1821-1908), electrician.
 Pettigrew, James Bell, F.R.S. (1834-1908), anatomist.
 Phear, Sir John Budd (1825-1905), judge in India and author.
 Piatti, Carlo Alfredo (1822-1901), violoncellist.
 Pickard, Benjamin (1842-1904), labour leader.
 Pirbright, 1st Baron. See De Worms, Henry.
 Pitman, Sir Henry Alfred (1808-1908), physician.
 Platts, John Thompson (1830-1904), Persian scholar.
 Playfair, William Smoult (1836-1903), obstetrician.
 Plunkett, Sir Francis Richard, G.C.B., G.C.M.G. (1835-1907), diplomatist.
 Podmore, Frank (1856-1910), writer on psychical research.
 Pollen, John Hungerford (1820-1902), artist and author.
 Pooley, Edward (1838-1907), cricketer.
 Poore, George Vivian (1843-1904), physician.
 Pope, George Uglow, D.D. (1820-1908), missionary and Tamil scholar.
 Pope, Samuel, K.C. (1826-1901), barrister.
 Pope, William Burt (1822-1903), President of Wesleyan Conference and theologian.
 Pott, Alfred (1822-1908), Principal of Cuddesdon.
 Powell, Frederick York (1850-1904), Regius Professor of Modern History at Oxford.
 Pratt, Joseph Bishop (1854-1910), mezzotint engraver.

Price, Frederick George Hilton (1843-1909), antiquary.
 Price, Thomas (1852-1909), Prime Minister of South Australia.
 Pringle, John Eliot (1843-1908), Rear-Admiral.
 Prinsep, Valentine Cameron, R.A. (1838-1904), artist.
 Prior, Melton (1845-1910), war artist of *The Illustrated London News*.
 Procter, Francis (1813-1905), writer on the Prayer Book.
 Proctor, Robert (1868-1903), bibliographer.
 Probert, Lumsden (1835-1902), physician and art critic.
 Prout, Ebenezer (1835-1909), musical composer and critic.
 Pryce, John (1830-1903), Dean of Bangor.
 Prynn, George Rundle (1818-1903), hymn writer.
 Puddicombe, Mrs. Beynon ("Allen Raine") (d. 1908), Welsh novelist.
 Pullen, Henry William (1836-1903), author of 'The Fight at Dame Europa's School.'
 Pyne. See Bodda-Pyne.
 Quilter, Harry (1851-1907), art critic.
 Rae, William Fraser (1835-1905), author.
 Raggi, Mario (1821-1907), sculptor.
 Railton, Herbert (1857-1910), black-and-white artist.
 Raine, Allen (pseud.). See Puddicombe, Mrs. Beynon.
 Raines, Sir Julius Augustus Robert, G.C.B. (1827-1909), general.
 Rainy, Robert, D.D. (1826-1906), Principal of New College, Edinburgh.
 Ramé, or de la Ramée, Maria Louise, "Ouida" (1839-1908), novelist.
 Ramsay, Alexander, LL.D. (1823-1909), Scottish journalist.
 Randall, Richard William, D.D. (1824-1906), Dean of Chichester.
 Randles, Marshall, D.D. (1826-1904), President of the Wesleyan Conference.
 Randolph. See Hingeston-Randolph.
 Randolph, Sir George Granville, K.C.B. (1818-1907), admiral.
 Rassam, Hormuzd (1826-1910), Assyriologist.
 Rathbone, William (1819-1902), philanthropist.
 Rattigan, Sir William Henry (1842-1904), Anglo-Indian judge.
 Raven, John James, D.D. (1833-1906), Hon. Canon of Norwich and campanologist.
 Ravenscroft, Francis Wall Mackenzie (1829-1902), founder of the Birkbeck Bank.
 Raverty, Henry George (1825-1906), Orientalist.
 Rawlinson, George (1812-1902), Canon of Canterbury, ancient historian.
 Rawson, Sir Harry Holdsworth, K.C.B. (1843-1910), admiral, Governor of New South Wales.
 Read, Clare Sewell (1826-1905), agriculturist.
 Read, Walter William (1855-1907), cricketer.
 Reade, Thomas Mellard (1832-1909), geologist.
 Redpath, Henry Adeney (1848-1908), Septuagint scholar.
 Reed, Sir Edward James (1830-1907), naval constructor.
 Rees, Thomas (1825-1908), Welsh Calvinist minister.
 Reeves, Sir William Conrad (1838-1902), negro Chief Justice of Barbadoes.
 Reich, Emil (1854-1910), lecturer and historical writer.
 Reid, Archibald D., A.R.S.A. (1844-1908), artist.
 Reid, Robert Dyce (1829-1904), Australian merchant and politician.
 Reid, Sir John Watt, K.C.B. (1823-1909), Medical Director-General, R.N.
 Reid, Sir Robert Gillespie (d. 1908), colonial railway contractor.
 Reid, Sir Thomas Wemyss (1842-1905), journalist and biographer.
 Rendel, George Wightwick (d. 1902), naval constructor.
 Rhodes, Cecil John (1853-1902), imperialist and benefactor, Prime Minister of Cape Colony.
 Richmond and Gordon, 8th Duke of. See Gordon-Lennox, Charles Henry.
 Riddell, Charles James Buchanan, C.B., F.R.S. (1817-1903), major-general R.A., meteorologist.
 Riddell, Charlotte Eliza Lawson, "Mrs. J. H. Riddell" (1832-1906), novelist.
 Ridding, George, D.D. (1828-1904), first Bishop of Southwell.
 Ridley, Sir Matthew White, 1st Viscount Ridley (1842-1904), Home Secretary.
 Rieu, Charles Pierre Henri (1821-1902), Orientalist.
 Rigby, Sir John (1834-1903), Lord Justice of Appeal.
 Rigg, James Harrison, D.D. (1821-1909), President of the Wesleyan Conference and theologian.
 Ringer, Sydney, F.R.S. (1834-1910), Professor of Medicine at University College, London.

Ripon, 1st Marquis of. See Robinson, George Frederick Samuel.
 Ritchie, Charles Thomson, 1st Baron Ritchie of Dundee (1838-1906), Chancellor of the Exchequer.
 Ritchie, David George (1853-1903), philosophical writer.
 Roberts, Alexander, D.D. (1826-1901), theologian.
 Roberts, Isaac, F.R.S. (1829-1904), astronomer.
 Roberts-Austen, Sir William Chandler, F.R.S. (1843-1902), metallurgist.
 Robertson, Baron. See Robertson, James Patrick Bannerman.
 Robertson, Douglas Argyll (1837-1909), surgeon oculist.
 Robertson, James Patrick Bannerman, Baron Robertson of Forteviot (1845-1909), Lord of Appeal.
 Robinson, Frederick William (1830-1901), novelist.
 Robinson, George Frederick Samuel, 1st Marquis of Ripon (1827-1909), statesman.
 Robinson, Sir John, K.C.M.G. (1839-1903), first Prime Minister of Natal.
 Robinson, Sir John Richard (1828-1903), journalist.
 Robinson, Vincent Joseph (1829-1910), connoisseur of Oriental art.
 Rogers, Edmund Dawson (1823-1910), journalist and spiritualist.
 Rolls, Charles Stewart (1877-1910), engineer and aviator.
 Rookwood, 1st Baron. See Selwin-Ibbetson, Sir Henry John.
 Rooper, George (1812-1905), naturalist.
 Rooper, Thomas Godolphin (1849-1903), educational writer.
 Roose [Edwin Charles] Robson (1848-1905), physician.
 Rose-Innes, Sir James, K.C.M.G. (1824-1906), South African statesman.
 Ross, John (1817-1903), Australian explorer.
 Ross, Sir John, G.C.B. (1829-1905), general.
 Ross, Joseph Thorburn, A.R.S.A. (d. 1903), painter.
 Ross, William Stewart ("Saladin") (1844-1906), secularist writer.
 Rosse, 4th Earl of. See Parsons, Sir Lawrence.
 Rousby, Wybert (1835-1907), actor.
 Rouse, George Henry (1839-1909), missionary and Orientalist.
 Routh, Edward John, F.R.S. (1831-1907), mathematician.
 Rowe, Joshua Brooking (1837-1908), Devonshire antiquary.
 Rowlands, David (1836-1907), Welsh scholar and poet.
 Rowlands, Sir Hugh, V.C., K.C.B. (1829-1909), general.
 Rowley, Henry (1825-1908), missionary.
 Rowton (Baron). See Corry, Montagu William Lowry.
 Rundall, Francis Hornblow (1823-1908), Inspector-General of Indian Irrigation.
 Rusden, George William (1819-1903), historian of Australia.
 Russell, Henry Chamberlaine, C.M.G., F.R.S. (1836-1907), astronomer of New South Wales.
 Russell, Sir William Howard (1821-1907), war correspondent.
 Rutherford, William Gunion, D.D. (1853-1907), classical scholar.
 Rutland, 7th Duke of. See Manners, Lord John James Robert.
 Rye, William Brenchley (1812-1902), Keeper of Printed Books, British Museum.

SALE.

On Thursday, the 9th inst., and the three following weekdays, Messrs. Sotheby sold the fine collection of books illustrated by Cruikshank formed by Capt. R. J. H. Douglas, R.N. Among the chief prices were: W. H. Ainsworth, Jack Sheppard, 15 parts, 1840, 55l. The Annals of Gallantry, 18 parts, 1815, 80l. Barham, Ingoldsby Legends, 3 vols., 1840-47, 21l. Carey, Life in Paris, 21 parts, 1822, 65l. Crowquill, Holiday Grammar, 1825 (frontispiece dated 1824), 50l.; another copy, 27l. Cruikshank, Phrenological Illustrations, 6 parts, 22l.; Fairy Library, 1853-64, 20l. 10s. Dickens, Sketches by Boz, 4 vols., 1836-7, 26l.; another edition, in 20 parts, 1839, 88l.; Oliver Twist, 10 parts, 1846, 23l. 10s. Egan, Boxing Mirror and Sportsman's Gazette, 2 numbers, 1814, 25l.; Life in London, 12 parts, 50l.; Finish to the Adventures of Tom, Jerry, and Logic, 1830, 63l. The Gentleman's Pocket Magazine, 49 parts, 1827-31, 50l. The Greeks, 7 vols., 1817-19, 22l. 10s. Grimm, German Popular Stories, 2 vols., 1823-6, 100l.; another copy, uncut, 281l. The Humourist, 4 vols., 1819-20, 127l.; another copy, 65l.; a complete set

of undivided proofs before letters of the illustrations to *The Humourist*, 27l. 10s. Ireland, Life of Napoleon Bonaparte, 4 vols., 1823-8, 109l. Kenrick, British Stage, 6 vols., 1817-22, 68l. Mudford, Campaign in the Netherlands, 4 parts, 1817, 40l. The Rogue's March, 1808, 41l. A collection of satirical magazines, including *The Satirist*, *The Tripod*, *Town Talk*, and *The Meteor*, 1807-16, 595l. The Wit's Magazine, 2 vols., 1818, 205l. Tegg's Prime Jest Book, 20 numbers, complete, 1811-12, 40l.

The total of the four days was 4,086l. 8s. The caricatures, broadsides, &c., were sold on Wednesday and Thursday in this week.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Anderson (George), The Scottish Pastor: a Manual of Pastoral Theology, 2/6 net.
 Barry (George Duncan), The Transfiguration of our Lord, 3/6 net.
 Cohu (Rev. J. R.), S. Paul in the Light of Modern Research, 5/ net.
 Drury (Right Rev. T. W.), The Prison-Ministry of St. Paul, 2/6
 The author is the Bishop of Sodor and Man.
 Emerton (Ephraim), Unitarian Thought, 6/6 net.
 Frankland (F. W.), Thoughts on Ultimate Problems, being a Series of Short Studies on Theological and Metaphysical Subjects (chiefly on Specially Controverted Points), 1/6 net.
 Fourth and enlarged edition.
 Gasquet (Abbot), Leaves from my Diary, 1894-1896, 2/6 net.
 Printed at the request of friends in consequence of the publication of the Rev. T. A. Lacey's 'Roman Diary,' reviewed by us last week.
 M'Giffert (Arthur Cushman), Protestant Thought before Kant, 2/6 net.
 One of the Studies in Theology.
 Robinson (Charles Henry), Studies in the Passion of Jesus Christ, 2/6 net.

Law.

Butterworth's Annotated Statutes, 1910, 10/
 Pie-Powder: being Dust from the Law Courts, collected and recollected on the Western Circuit by a Circuit Tramp, 5/ net.
 Yearly Digest, 1910, 15/

Fine Art and Archaeology.

Cox (Rev. J. Charles), The Sanctuaries and Sanctuary Seekers of Mediæval England, 15/ net.
 An interesting book in an almost untrodden field, with coloured frontispiece, 20 full-page plates, and 12 line drawings.
 Cox (Rev. J. Charles), Isle of Wight, its Churches and Religious Houses, 2/6 net.
 In the series of County Churches. The book contains 12 text illustrations by J. Charles Wall, and 9 plates.
 Egypt Exploration Fund: Archaeological Report 1909-10, comprising the Work of the Fund and the Progress of Egyptology during the Year 1909-10.
 Edited by F. Ll. Griffith, with illustrations.
 Gunn (Maurice James), Print Restoration and Picture Cleaning, 6/6 net.
 Morris (John E.) and Jordan (Humfrey), An Introduction to the Study of Local History and Antiquities, 4/6 net.
 Begins with the Stone Age, and comes down to the England of coaches and canals. Has many illustrations of notable English houses.
 Priestman (Mabel Tuke), Artistic Homes, 10/6 net.
 The author describes actual homes she has visited in Pennsylvania, New Jersey, and other States in America, tells how they were built, and how much they have cost. The book contains 87 illustrations.
 Punjab Archaeological Survey, Northern Circle, Annual Progress Report for the Year ending 31st March, 1910, 1/4
 Philipps (Evelyn March), Tintoretto, 15/ net.
 With 61 plates.
 St. Paul's Ecclesiological Society, Transactions, Vol. VI. Part V., 5/
 Poetry and Drama.
 Earle (May), Juana of Castile: a Poem, 5/ net.
 MacEvoy (Charles), All that Matters: a Play in Four Acts, 1/ net.
 See p. 199.
 Proposed Shakespeare Memorial National Theatre. Illustrated handbook.

Sophocles: *Oedipus, King of Thebes*, 2/ net.
Translated into English rhyming verse with explanatory notes by Gilbert Murray.

Music.

Duncan (Edmondstone), *The Story of the Carol*, 3/6 net.
Part of the Music Story Series. The book contains 10 illustrations.

Lewis (Walter and Thomas), *Modern Organ Building*, 7/6

Bibliography.

Cannons (H. G. T.), *Bibliography of Library Economy*, 7/6 net.

A classified index to the professional periodical literature relating to library economy, printing, methods of publishing, copyright, bibliography, &c.

Philosophy.

Lampson (G. Locker), *On Freedom*, 6/ net.
Deals with the question of the freedom of the will.

Monist, January, 60 cents.

Begins Vol. XXI. of this Chicago quarterly.

Political Economy.

Porritt (Edward), *The Revolt in Canada against the New Feudalism: Tariff History from the Revision of 1907 to the Uprising of the West in 1910*, 1/ net.

History and Biography.

Calendar of the Patent Rolls preserved in the Public Record Office: Henry VI. Vol. VI. 1452-61, 15/

Castells (Rev. F. de P.), *Bexley Heath and Welling, being a Contribution to the History of the District*.

With many illustrations.

Cohen (Louis), *Reminiscences of Kimberley*, 6/
Reminiscences extending over 35 years.

Conybeare (Edward), *Roman Britain*, 3/6
One of the S. P. C. K. series on Early Britain.

New edition, with map.

Kitchin (G. W.), *Seven Sages of Durham*, 7/6 net.

With 7 illustrations.

Begins with Bishop Richard de Bury in the fourteenth century, and closes with Bishop Joseph Butler in the eighteenth.

Meynell (Henry), *Conversations with Napoleon at St. Helena*, 2/6 net.

Norman (C. B.), *Battle Honours of the British Army, from Tangier, 1662, to the Commencement of the Reign of King Edward VII.*, 15/ net.
With 8 illustrations and 4 maps.

Obituary Book of Queen's College, Oxford, an Ancient Sarum Kalendar, with the Obits of the Founders and Benefactors of the College.

Edited, with introduction, notes, and appendixes, by John Richard Magrath, Provost.

Pelham (Henry Francis), *Essays*, 10/6 net.
This volume contains 13 papers on Roman history which Prof. Pelham published at various times, together with three which he left in manuscript. Collected and edited by F. Haverfield.

Smiles (late Samuel), *A Publisher and his Friends: Memoir and Correspondence of John Murray, with an Account of the Origin and Progress of the House, 1768-1843*, 2/6 net.

Condensed and edited by Thomas Mackay.

Snell (F. J.), *The Customs of Old England*, 6/
With 17 illustrations.

Geography and Travel.

Artin (Yacoub Pasha), *England in the Sudan*, 10/ net.

Translated by George Robb, with many illustrations and a map.

Grande (Julian), *The Bernese Oberland in Summer and Winter*, 3/6 net.

A guide with illustrations and maps.

O'Reilly (E. Boyle), *Heroic Spain*, 7/6 net.
With 16 illustrations.

Stock (E. Elliot), *Scrambles in Storms and Sunshine among the Swiss and English Alps*, 6/ net.

With 4 illustrations by R. C. Armour, and 28 photographs by the author.

Sports and Pastimes.

Tjader (Richard), *The Big Game of Africa*, 12/6 net.

Education.

Phillips Exeter Academy Bulletin, Catalogue 1910-11.

A new Hampshire school report.

Philology.

Aristophanes, *The Peace*, 3/6
Edited by C. E. Graves. In the Pitt Press Series.

Classical Review, February, 1/ net.

Includes notices of J. E. B. Mayor and S. H. Butcher.

Field (Claud), *A Dictionary of Oriental Quotations (Arabic and Persian)*, 7/6
No. 12 of Sonnenschein's Reference Series.

School-Books.

About (Edmond), *L'Homme à l'Oreille cassée*, 2/

Adapted and edited by Eugène Pellissier for Siepmann's Elementary French Series.

Edwards (William), *Junior British History Notes: Part IV. 1783-1901*, 2/ net.

Godfrey (C.) and Siddons (A. W.), *Solid Geometry*, 1/6

With many illustrations.

Philips' Visual Series of Improved Contour Outline Maps, 1d. and ½d. each.

Robinson (W. S.), *The Story of England: Part II. From 1272 to 1603*, 2/

A history for junior forms, with illustrations and maps.

School Nature Study, February, 6d.

Terry (Charles Sanford), *A Short History of Europe, from the Fall of the Roman Empire to the Fall of the Eastern Empire*, 3/6 net.

Science.

Bartsch (Paul), *The Recent and Fossil Mollusks of the Genus Alabina from the West Coast of America*.

From the Proceedings of the United States National Museum.

Curtis (Chas. H.), *Phlox*, 1d.

No. 30 of One and All Garden Books.

Foot (J.), *The Essentials of Materia Medica and Therapeutics for Nurses*, 4/6 net.

Geological Survey of India, Vol. XL. Part IV., 1 rupee.

Horniman Museum and Library, Forest Hill, S.E.: a Handbook to the Cases illustrating Stages in the Evolution of the Domestic Arts, Parts I. and II., 1d. each.

Issued by the London County Council.

Hulme (F. Edward), *Familiar Wild Flowers*, Ninth Series, 3/6

With 40 coloured plates.

Karapetoff (V.), *Experimental Electrical Engineering*, Vol. II., 10/6 net.

Kershaw (G. Bertram), *Modern Methods of Sewage Purification*, 21/ net.

Mining Manual, 1911, 15/ net.

Moritz (R. E.), *Elements of Plane Trigonometry*, 8/6 net.

Ogden (Henry N.), *Rural Hygiene*, 6/6 net.
By a Professor in Cornell University. Contains 77 figures.

Richards (E. H.), *Conservation by Sanitation*, 10/6 net.

Sherlock (E. B.), *The Feeble-Minded: a Guide to Study and Practice*, 8/6 net.

With an introductory note by Sir H. B. Donkin, and 27 illustrations.

Spolia Zeylanica, December, 1910, Re.1.25
Issued from the Colombo Museum, Ceylon.

Wager (H.), *On the Effect of Gravity upon the Movements and Aggregation of Euglena viridis*, Ehrb., and other Micro-organisms, 4/6 net.

Fiction.

Bedford (H. Louisa), *His Will and Her Way*, 6/
Opens with a dying father who leaves his money and mill to his daughter, and an annuity only to his spendthrift son.

Begbie (Harold), *In the Hand of the Potter*, 6/
A study of Christianity in action.

Benson (E. F.), *Account Rendered*, 6/
A story of love entanglements which ends with a suicide.

Bleeh (Aimée), *A Debt of Destiny*, 3/6
Authorized translation by Fred Rothwell.

Chaucer (Daniel), *The Simple Life*, Limited, 6/
A novel with a decided quality of satire, introducing many well-known figures, though not in all cases under their proper names.

Daudet (Alphonse), *The popinjay*, 1/ net.
New edition. The play just produced at the New Theatre is founded on this romance.

Davis (Richard Harding), *Once upon a Time*, 6/
A volume of stories and sketches, with 8 illustrations.

Deeping (Warwick), *Bess of the Woods*, 2/ net.
The story deals with the adventures of the heroine, the quondam daughter of the chief of a band of thieves whose antecedents are shrouded in mystery.

Dennis (D. H.), *Soul of the Snows*, 6/
A story of love and winter sports.

Dickens Centenary Edition: Martin Chuzzlewit, 2 vols., and A Tale of Two Cities, 3/6 each.

Diehl (Alice M.), *Isola*, 6/
Isola is mixed up with more than one mystery which leads to misconception and blackmail.

Dixon (W. Willmott), *The Lion of Lydboro'*, 6/
A story of passion and crime relieved by pictures of Bohemian life in London.

Goldring (Maude), *The Downsman: a Story of Sussex*, 6/

Concerned with the rivalry between a Socialist who comes from town to convert the country, and a representative of the old order.

Hornung (E. W.), *The Camera Fiend*, 6/

The Camera Fiend is an experimentalist in psychical research who seeks to prove a theory about soul-photography.

Oxenham (John), *The Coil of Carne*, 6/

The story deals with the problem which perplexed Sir Denzil Carron of Carne when he found himself confronted with two grandsons.

Pain (Barry), *Eliza Getting On*, 1/

Introduces Eliza in various amusing activities.

Philips (F. C.), *Jack and Three Jills*, 2/ net.
Jack's final choice is an American bride.

Stock (E. Elliot), *The Ring of Ug*, and other Weird Tales, 2/6

Tylee (Edward S.), *The Witch Ladder*, 6/
A story of Somerset in the later days of Victoria.

Vorst (Marie van), *The Two Faces*, 6/
The tale, partly laid in civilization and partly outside it, contains a moving tragedy.

Waller (Mary E.), *Flamsted Quarries*, 6/
Dedicated to those who toil, the book introduces several interesting characters, including a devoted priest.

General Literature.

About Edwin Drood, 4/ net.

An attempt to elucidate details of the plot which have been overlooked or misunderstood. The Preface is signed "H. J." and it is an open secret that the book is due to Prof. Henry Jackson.

American Year-Book, 1910, 15/ net.

Armstrong (Thomas), *The Imperial Annual, 1910-1911*, 1/

Asiatic Society of Bengal, *Journal and Proceedings: January-December, 1909, and January-June, 1910*.

Asiatic Society of Bengal, *Memoirs: Vol. II. No. 10, Notes on some Monuments in Afghanistan, by H. H. Hayden*, 1/6; Vol. II. No. 11, On the Correlations of Areas of Matured Crops and the Rainfall, by S. M. Jacob, 3/10; and Vol. III. No. 1, Ramacarita, by Sandhyākara Nandi, edited by Mahamahopādhyāya Haraprasād Sāstri, 2/10

Chesterton (G. K.), *Twelve Types, a Book of Essays*, 1/ net.

Fifth impression.

Cox (late Edward W.), *The Arts of Writing, Reading, and Speaking: Letters to a Law Student*, 3/6 net.

Third edition.

Le Gallienne (Richard), *Attitudes and Avowals, with some Retrospective Reviews*, 5/ net.

A collection of papers published at various times in different magazines.

Loria (Achille), *Contemporary Social Problems, a Course of Lectures delivered at the University of Padua*, 2/6

Translated by John Leslie Garner.

Macdonald (W. Allen and Helen Meredith), *The New Order: Social Revolution by Free Groups*, 3d. net.

Manchester Quarterly, January, 6d. net.

Nearing (Scott), *Social Adjustment*, 6/6 net.

An American work on the improvement of social conditions.

Nevinson (Henry W.), *Essays in Freedom*, 2/6 net.
Part of the Readers' Library. For review of this striking book see *Athen.*, Sept. 4, 1909, p. 263.

Newspaper Press Directory, 1911, 2/

The sixty-sixth issue of this useful and comprehensive guide, which has several special articles.

Oxford and Cambridge Review, Lent Term, 2/6 net.

Includes interesting articles on 'The Earlier Oxford Magazines,' by J. D. Symon, and 'The Tragedy of Person,' by H. W. Tompkins.

Skrine (Francis Henry), *True Democracy versus Government by Faction: a Plea for the Referendum and Initiative*, 6d.

Pamphlets.

Swift (Morrison I.), *The American House of Lords: Supreme Court Usurpation*, 5 cents.

*FOREIGN.**Theology.*

Gernoll (M.), *Grundsteine zur Geschichte Israels: Alttestamentliche Studien*, 12m.

With 2 maps.

Loisy (A.), *Jésus et la Tradition évangélique*, 3fr.; *A propos d'Histoire des Religions*, 3fr.

Fine Art and Archaeology.

Bertaux (E.), *Études d'Histoire et d'Art*, 3fr. 50.

Principally devoted to Italian art. Has 33 illustrations.

Canova (Antonio), la Vita e le Opere, 36 lire.

A handsome volume with 50 full-page plates and 238 illustrations in the text.

Vertua (Caterina Binetti), Trine e Donne Siciliane, 25 lire.

Another handsome volume with 85 plates. The author is a Lombard lady who has lived much in Sicily.

Poetry and Drama.

Dimoff (P.), Œuvres complètes de André Chénier : Poèmes, Hymnes, Théâtre, 3fr. 50.

History and Biography.

Delisle (L.), Enquête sur la Fortune des Établissements de l'Ordre de Saint-Benoît en 1338, 3fr.

Reprinted from the 'Notices et Extraits des Manuscrits de la Bibliothèque Nationale.'

Fiction.

Acker (P.), Les Exilés, 3fr. 50.

The author is an Alsatian, and the story is concerned with the generation of Alsatis who have grown up since 1870.

* * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

AMONG the books to be published shortly by Messrs. Macmillan are 'War Rights on Land,' by Dr. J. M. Spaight, with a Preface by Mr. Francis D. Acland; 'The Nature of Personality,' a course of lectures by the Rev. W. Temple; and 'The Revelation of the Son of God,' the Hulsean Lectures 1910-11, by the Rev. E. A. Edghill.

THE English translation of Prof. Henri Bergson's 'Creative Evolution,' by Dr. Arthur Mitchell, will be published on March 3rd by the same firm.

MESSRS. KEGAN PAUL will publish early this spring four travel-books: 'How to See Italy (by Rail),' a profusely illustrated handbook by Mr. Douglas Sladen; 'Through the Alps to the Apennines,' by Mr. Paul G. Konody, the record of a motoring trip, also well illustrated; 'Letters from Finland' by Miss Rosalind Travers; and 'The Fair Dominion,' a volume of Canadian impressions and reflections by the clever young novelist Mr. R. E. Vernede, with illustrations in colour by Mr. Cyrus Cuneo.

MESSRS. DENT's new books will include 'Adam Mickiewicz, the National Poet of Poland,' by Monica M. Gardner; 'The Coast Scenery of North Devon,' by Mr. E. A. Newall Arber; 'Sinai in Spring,' by Mr. M. J. Rendall, with photographs taken by the author; an 'Historical Guide to London,' by Mr. G. R. S. Taylor; and 'International Law,' by Mr. F. E. Smith, M.P.

MESSRS. MACMILLAN have two new novels nearly ready: 'Nina,' by Miss Rosaline Masson, the story of the daughter of a pretty French singer; and 'Trevor Lordship,' by Mrs. Hubert Barclay, the history of a husband and wife who fall in love after marriage.

NEXT Tuesday Messrs. Smith & Elder will have ready 'The Story of Cecilia,' by Katharine Tynan. This, like many of the author's tales, has an Irish setting. Cecilia's love-story is strangely interwoven

with her mother's history, and almost misses its happy conclusion by a chapter of accidents.

THE same firm are adding to their "Waterloo Library" Mr. A. E. W. Mason's Indian story 'The Broken Road,' of which six editions have been called for in the more expensive form; and on the 27th inst. they promise a volume of stories of the sea and fishermen's lives, entitled 'The Wine-Drinker,' by Mr. W. J. Batchelder.

THE March number of *Harper's Magazine* will include 'Man and Dog,' a story of the supernatural, by Mr. Laurence Housman; 'Exploring the Ocean's Floor,' an account of the recent English Deep-Sea Expedition, by Sir John Murray; and 'A Modern Temple of Education,' in which Mr. David Gray writes on the new public library of New York shortly to be opened.

AMONGST other papers in *Chambers's Journal* for March are the following: 'The Elephant's Dying Ground,' by Mr. Douglas Blackburn; 'The Latest about Radium,' by Mr. Robert S. Ball; 'Continental Schools and Schoolgirls,' by Miss May Baldwin; and 'A Memory of Olney,' by Mr. H. H. Brown.

MESSRS. SIDGWICK & JACKSON promise 'The Glory that was Greece,' by Mr. J. C. Stobart, an account of the ancient Hellenic civilization; 'The Celestial Omnibus, and other Stories,' by Mr. E. M. Forster; and a reissue of the novels of George Gissing.

MR. JOHN N. RAPHAEL writes from Paris:—

"While bowing under the rod of your critic's disapproval of my translation of 'Marie Claire,' I protest against his accusation of prurient modesty. I have doubts as to my modesty, prurience I dislike, but a combination of the two is anathema to me."

The definite instance of an omission which Mr. Raphael adds seems to us to be justified, and everybody must agree as to the difficulty of deciding on such matters.

WE regret to record the death, at the age of 86, of Mr. John Dennis, who was for several years a regular contributor to *The Athenæum*. Mr. Dennis, who was the younger brother of the antiquary Mr. George Dennis, the author of 'Cities and Cemeteries of Etruria,' was a sympathetic and discriminating critic of English literature, and his writings include: 'Studies in English Literature'; 'English Sonnets: a Selection'; 'Heroes of Literature: English Poets'; 'The Age of Pope' (one of the "Handbooks of English Literature" edited by Prof. Hales); 'Robert Southey: his Life told in his Letters'; 'The Realms of Gold'; 'English Lyrics from Shakespeare to Milton'; and 'Jeremy Taylor's Golden Sayings.' He also edited the Aldine edition of Scott's 'Poetical Works' and 'The Chiswick Shakespeare.' He was the author of some original sonnets and poems, which mainly appeared in *The Spectator*.

THE death is announced of Mr. John Ingram, for thirty years sub-librarian of

the Mitchell Library, Glasgow. He was an authority on Scottish poetry, and edited a number of small volumes, including 'Tales of the Scottish Peasantry,' by Alexander and John Bethune; 'Graphic Scottish Anecdotes'; and a new edition of Cleishbotham's 'Dictionary of the Scottish Language.'

FOLLOWING the meeting held in Ecclefechan in November to promote a Scottish memorial to Carlyle, another with the same object was held in Glasgow last week. Memorials at Ecclefechan and at Glasgow were both suggested; and a Committee was appointed to consider further the whole matter. The Ecclefechan birth-house, which was recently purchased for preservation as a Carlyle shrine, has frequent visitors from all quarters of the globe.

MR. F. A. TALBOT, who went last year on a mission to Canada on behalf of *The World's Work*, has written an account of his experiences in Western Canada, which Messrs. Cassell are to publish shortly under the title of 'The New Garden of Canada: by Pack-horse and Canoe through Unexplored British Columbia.'

THE CHARLES LAMB DINNER last Saturday at Cambridge was a success, Prof. Raleigh's discourse being admirable alike in style and matter. The dinner itself had a flavour of Elia's tastes, and offered to residents deep in University politics an agreeable interlude.

SIR LAUDER BRUNTON has been elected to fill a vacancy on the Committee of the London Library.

THE REV. KIRKWOOD HEWAT will shortly publish with Messrs. Stephen & Pollock of Ayr 'Peden the Prophet.' Mr. Hewat makes use of fresh material bearing on the life and times of his subject.

M. HENRI DE RÉGNIER, who has been elected to the French Academy in succession to the Vicomte Melchior de Vogüé, is known as a writer of verse, a novelist, and a dramatic critic.

THE Belgian press has lost a prominent representative in Léon Chomé, the editor of *La Belgique Militaire*. Born in 1864, and educated at the École Militaire, he entered the Carabinier regiment as a sub-lieutenant in 1882. After seven years of soldiering, during part of which he was teacher of military history at his old school, he quitted the army and devoted himself to journalism. In 1896 he became editor of the paper with which he was associated till the day of his death. He was the promoter and founder of the League of Retired Officers, and took an active part in the agitation which resulted in the recent Army Bill abolishing the privilege of substitution.

RECENT Government Publications of some interest include Register of the Privy Council of Scotland, Third Series, Vol. III., 1669-72 (post free 15s. 6d.); Scotch Education, Minute, and Circular (½d. and 1d. each); and Education, Syllabus for Art-Class Teachers (post free 1½d.).

SCIENCE

The Mutation Theory: Experiments and Observations on the Origin of Species in the Vegetable Kingdom.—Vol. II. *The Origin of Varieties by Mutation.* By Hugo de Vries. (Kegan Paul & Co.)

PROF. FARMER AND HIS COADJUTOR MR. DARBISHIRE are to be congratulated on the completion of their translation of Prof. de Vries's 'Mutation Theory,' the first volume of which was noticed in *The Athenæum* of May 7th, 1910. The excellence of the translation referred to then is maintained in the concluding volume, and the English version of this important work will be of great assistance to those biologists who are unable to read the original.

In the present volume the author deals with the origin of varieties, and the explanation of them which the mutation theory affords. Although the facts and experiments recorded are drawn almost entirely from the vegetable kingdom, Prof. de Vries believes that the principles upon which they are founded are equally applicable to animal organisms. The keystone of his argument is the contention that the hereditary characters of a species, transmitted from generation to generation, are transmitted, not as a composite whole, but as separable unit-characters which are liable to change and variation in regard to the appearance or form of the units. It is these partial changes in the new generation which constitute varieties. Prof. de Vries represents his idea as a struggle between two antagonistic characters—one being the original or normal character of the species; the other, the new character or anomaly. In such a contest the normal character may be active and the anomaly latent or semi-latent through various grades until the position is reversed, the normal character becoming latent and the anomaly active, thus producing a new variety of the original species which is maintained without further selection. The older or specific character is intensified by unfavourable conditions, while the anomaly or younger character is intensified by favourable ones, and the most susceptible stage seems to be that of the young embryo in the ripening seed. As an example the author cites a variety with variegated leaves, and traces its origin as follows: original species, leaves green; half-race, rarely variegated; ever-sporting variety, Var. *variegata*; constant variety, Var. *aurea*. In the "half-race" the anomaly or new character is only occasionally present, the majority of the seedlings corresponding to the parent form. In the "ever-sporting" variety, or, as he also calls it, the "middle race," the proportion of the two characters appearing is more nearly equal; whilst in the constant variety the new

character has established itself, and the normal character has become latent or semi-latent.

In the development of a new character, therefore, Prof. de Vries recognizes two phases: the production of the new internal character, and its "activation" or manifestation. These may, or may not, occur at the same time. He says:—

"Every mutation consists fundamentally in the transposition of an internal character; from being latent it becomes active; from semi-latent, semi-active; and so on. If new factors are becoming active for the first time after having been latent through a shorter or longer series of ancestors, we speak of PROGRESSIVE mutations. If the active characters again become latent, the process is a RETROGRESSIVE one. In all other cases it is DEGRESSIVE."

Vegetative mutations, or bud-variations, also occur, and are seen as vegetative segregation in hybrids, as vegetative atavism in ever-sporting varieties, or as true vegetative mutations, usually atavistic in nature.

The author believes that the real difference between the terms "species" and "variety" corresponds to the difference between the formation of a new character and the simple transposition of a pre-existing one. Those forms which arise from the production of a new character he would regard as species; those which depend upon its latency or activity he would term varieties. According to this view, he would look upon Mendelian hybrids as retrogressive or degressive mutations, i.e., true varieties, and unisexual hybrids as progressive mutations, or elementary species; this opinion is supported to some extent by the fact that the latter are much less fertile than the former. He claims that the extinction of large groups of species proves that the variability resident in them was insufficient to adapt them to a changing environment, and that ordinary fluctuating variability is linear, oscillating only in a plus or minus direction, whilst adaptations demand a variability in all directions. Natural selection, he says, "is a sieve....How the struggle for existence sifts is one question; how that which is sifted arose is another." Further, the first insignificant beginnings of new characters do not come under the operation of natural selection, since they are of no value in the struggle for existence; hence there is some justification for the conclusion that every organ must have originated from a mutation, and not through fluctuating variations.

It has been impossible to give more than a brief outline of some of the main arguments by which Prof. de Vries supports his theory. They have been before the scientific world for some years, and it may be said that, aided by the work of Prof. Bateson and the discoveries of the Mendelian school, they have continued to gain adherents. In this volume, in particular, they are supported by an array of facts and experimental observations which cannot lightly be passed over.

The truth of the hypothesis of the existence of unit-characters is now generally conceded, and there is little doubt that the distinction Prof. de Vries draws between the value of fluctuating and discontinuous variations in progressive evolution is a real one. On the other hand, some varieties are not constant when expected to be so, and there is always the difficulty of transgressive variability, which produces forms, apparently transitional, whose true nature is only revealed by breeding experiments. Many of these changes, also, appear to depend to a considerable extent on external conditions—cultivation and so forth. The author states: "Fluctuating variability is a phenomenon of nutrition, whereas mutability is the result of hitherto unknown causes." If the causes are unknown, is he certain that he can exclude nutrition? And if cultural conditions cannot be excluded in the observations of mutability so far made, would mutability have occurred under natural conditions?

Sir W. T. Thiselton-Dyer concluded, after observing a number of mutations in cultivated plants, that the specific stability at the beginning of the experiments was such that the changes would not have occurred in nature: in fact, that it was a question of external conditions and environment. It may safely be said that the more the life-habits of a plant are disturbed, the more probably will mutability ensue. Prof. de Vries's attempt to locate the unit-characters by his theory of Intracellular Pangenesis is too speculative to be of much use. It is possibly true that the evidence adduced in support of the theory of mutation suggests that some such explanation would fit the facts, but a final judgment must depend not so much upon the applicability of any theory as on proof of its accuracy.

In spite, however, of these criticisms, the book is one to be read, and read again.

OUR LIBRARY TABLE.

Waves of the Sea, and other Water Waves. By Vaughan Cornish. (Fisher Unwin.)—All science is measurement, and knowledge is scientific in proportion as the mind of the man seeking it conforms itself to this habit of measurement. In these days, when the striking results—but the results only—of particular departments of science are published in magazines and newspapers, in a form that may be described as at least semi-digested, fit for assimilation by any mental dyspeptic, the minds of the majority tend to become less and less scientific, whilst appearing to be more so. The scientific observations that can only be made by the few are talked about familiarly by the many, and, almost as a consequence, the scientific observations that might be made by the many are made by very few. Thus all the world talks glibly of the wonders that Madame Curie and Prof. Schiaparelli have discovered, though these require not only patience, accuracy, skill, and long training in the worker, but also elaborate and expensive apparatus, and only the Curies and Schiaparellis, and not the world at large, possess these requisites.

To observe waves, however, no elaborate apparatus—no apparatus at all—is required, but only the patience and care, the seeing eye and the scientific habit, which are within the reach of all. But who observes waves? who even conceives that it is possible to observe them scientifically? Yet all come in contact with wind and water (the factors in wave-formation), though the latter may be only a pond; many go to the seaside, where waves of the sea are always to be seen; and others go down to the sea in ships, where waves may be not only seen, but also felt. Yet probably the only scientific information that these all express is that “they have heard from some one that the seventh wave is always the biggest, but that they have never counted to see if it is so.”

To all such Mr. Vaughan Cornish's book will be a revelation. It is written simply; technical expressions that give the appearance of learning are avoided; it is easy to understand; but it is absolutely scientific, for the habit of measurement is conformed to throughout. We will not give any of Mr. Vaughan Cornish's results, for, as we said above, scientific knowledge is not the possession of scientific results, but the power of correlating facts, and of deducing results from the correlation. We will, therefore, only indicate his method in one particular line, and perhaps his investigation of the size and speed of deep-sea waves may best show how he chooses his facts to correlate. Here he takes as his basis of measurement, not primarily the size and length of the waves themselves, but the area of the water on which they are formed. He starts with small ponds, then greater ponds, then great lakes and greater lakes—Coniston Water, Lake Geneva, Lake Superior—then semi-enclosed seas such as the Mediterranean and the China Sea, then the North Atlantic and North Pacific Oceans, then the more stupendous oceans of the South Atlantic and South Indian, and finally that greatest of all the oceans, stretching right round the globe, the South Pacific. And he shows that there is a connexion, and how it may be found, between the characteristics of the waves produced on the Round Pond in Kensington Gardens and on the greatest ocean of the world.

We recommend all who go on or beside the sea to read Mr. Vaughan Cornish's book, and when they have read but a little way in it, to accord him the sincerest form of flattery by imitating him in observing, and in his manner of observing, the “Waves of the Sea and other Water Waves.”

Inorganic Chemistry. By F. Stanley Kipping and W. H. Perkin. Part II. (W. & R. Chambers.)—This second volume on ‘Inorganic Chemistry’ by the Professors of Chemistry at Manchester and Nottingham is a necessary adjunct to Part I., and is of the same high standard of excellence. The earlier part of this volume is devoted to a further consideration of physical and chemical change, a study of chemical equilibrium, and short discussions on osmotic pressure, the ionic dissociation theory, and other fundamental principles and theories of the science. The later part of the volume gives a systematic account of the better-known elements arranged on the periodic system, and short references to spectrum analysis and radio-activity. The more advanced matter, suitable for a third-year course, is distinguished by a marginal dark line. There are 120 figures, a coloured plate of spectra, and two large tables illustrative of the periodic arrangement of the elements. The matter and arrangement, it is almost

needless to say, are excellent, and make the book a valuable substitute for many of the numerous text-books on the subject.

One or two minor matters only strike us as capable of improvement, e.g., on p. 514 we wish that the expression “albuminoids or proteids” might be modified; in modern phraseology the words are not used by physiologists as synonyms, and the word *protein* has largely replaced *proteid*. Again, on p. 518 the authors speak of “the ‘nitrifying’ bacteria obtained from leguminous plants,” and state in a foot-note that “the term ‘nitrifying’ bacteria is applied not only to organisms which are capable of fixing atmospheric nitrogen, but also to those which bring about the formation of nitrates from nitrogenous organic matter.” Now the term “nitrifying” was first applied (possibly unfortunately) to the last-mentioned, but earlier discovered bacteria, whilst the first-mentioned, but later discovered bacteria were, and still are, called “nitrogen-fixing” bacteria: any confusion between the two groups is to be deplored.

The Birds of the British Islands. By Charles Stonham. Part XVII. (Grant Richards.)—This work is proceeding by somewhat slow stages to its twentieth and last section. The present part is devoted to some of the gulls and their dainty cousins the terns. These lend themselves perhaps better to Miss Medland's delicate treatment in black and white than any other birds on the list. A liberal number of plates is devoted to the careful delineation of the chief phases of immaturity and adolescence. The picture of the lesser tern on the wing is singularly beautiful. The text still adheres strictly to the restrained style of a book of reference.

SOCIETIES.

ROYAL.—Feb. 9.—Sir Archibald Geikie, President, in the chair.—The following papers were read: ‘Certain Physical and Physiological Properties of Stovaine and its Homologues,’ by Messrs. V. H. Veley and W. L. Symes; ‘The Effect of some Local Anæsthetics on Nerve,’ by Messrs. W. L. Symes and V. H. Veley; and ‘Experimental Researches on Vegetable Assimilation and Respiration,’ Parts VIII. and IX., by Messrs. F. F. Blackman and A. M. Smith.

SOCIETY OF ANTIQUARIES.—Feb. 2.—Dr. C. H. Read, President, in the chair.

Mr. Charles Foulkes read a paper on ‘Italian Armour from Chalcis in the Ethnological Museum at Athens.’ This collection of armour of the fourteenth and fifteenth centuries was discovered during some alterations to the Castle of Chalcis in Eubœa in 1840. It has never been carefully examined or labelled, and it is only recently that Mr. Ramsay Traquair, acting on behalf of the Byzantine Research and Exploration Fund, has photographed, and made notes upon, the most important pieces. There are some sixty helmets of various types, the most important of which are three great basinetts and a large variety of salads. There is a great deal of body-armour in a more or less dilapidated condition, amongst which some breastplates worn with the brigandine are worthy of notice, particularly so because they bear armourers' stamps, one of which suggests Milanese origin. There has been no attempt at restoration, and portions of lining, straps, and coverings are still *in situ*. The Castle of Chalcis was taken from the Venetians by the Turks in 1470, and the specimens exhibited range from the latter part of the fourteenth century to this date.

Mr. O. M. Dalton read notes on a collection of personal ornaments and rings from Chalcis, now in the British and Ashmolean Museums, and on finger-rings bearing representations of the five wounds of our Lord.

Feb. 9.—Dr. C. H. Read, President, in the chair.

Mr. Neil Baynes, in presenting his Report as

Local Secretary for North Wales, gave some descriptions of the megalithic remains of Anglesey. Out of 54 cromlechs which are known to have existed, only 27 remain at the present day, and of these the examples at Bryn Celli ddu, Plas Newydd, Presaddfed, Bodowyr, Pant y Saer, Ty Newydd, and Lligwy are in the best state of preservation. Twenty-five meini hirion are still standing, but 14 at least have been destroyed. The finest stones are to be found at Bryn Gwyn in the parish of Llanidan. A chambered mound at Plas Newydd has been roughly excavated and its cist laid open; at its entrance is a curious stone with two semicircular depressions in its upper edge.

The safe custody of certain monuments has recently been entrusted to the Commissioners under the Ancient Monuments Protection Act, 1882. Lord Sheffield has transferred the cyttiau on Holyhead Mountain; the meini hirion at Plas Feilw, Ty Mawr, and Dindryfal; and also the cromlechau at the last-mentioned spot and at Trefignath. Lord Boston has secured protection for the cromlechau at Bodowyr and Lligwy; and Major Fox Pitt has done the same for the cromlechau at Presaddfed. It is expected that before long other monuments will be placed in the custody of the Commissioners.

Mr. P. M. Johnston drew attention to a series of small carved heads on the south door of Wotton Church, Surrey. These heads are those of a layman, a priest, a queen, a king, a peasant, and a Pope wearing the early form of pyramidal tiara. The doorway can be ascribed architecturally to a date between 1200 and 1215. This being so, Mr. Johnston was of opinion that the carved heads are a pictorial record of the great Interdict, and he would identify them as follows: The layman, the lord of the manor of Wotton; the priest, the Rector of Wotton; the queen, Isabella of Angoulême; the king, King John; and the Pope, Innocent III. who put England under the Interdict. The face of the Pope appears to be distorted with rage. Mr. Johnston was of opinion that the man who carved these heads, or his employer, whatever his views as to King John's actions, deliberately proclaimed that his sympathies in the matter of the Interdict were with the people, and not with the Pope, whom he therefore caricatured in his carving.

Mr. H. Clifford Smith exhibited an English carved wooden reliquary case, dating about 1500. The case is apparently of pear or box wood, and bears in front figures of St. James and St. John, and on the back and sides the conventional flower pattern common in embroidery and other works of art of this date.

ZOOLOGICAL.—Feb. 7.—Prof. E. A. Minchin, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during December, 1910. Dr. C. W. Andrews exhibited a skull of a sabre-toothed tiger (*Smilodon californicus*) from an asphalt deposit in California.—The Secretary exhibited a mounted specimen of the Platypus, which had been lent by Mr. P. St. Michael Podmore.—Mr. Edward Gerrard exhibited the head of a caribou, shot by Sir John Rogers in British Columbia, which had a distinct third antler over the centre of the orbital arch of the frontal bone. A very fine eland head, obtained by Major Gordon on the Bahr-el-Ghazel, and three fine heads of white-tailed deer were also exhibited.

Dr. W. N. F. Woodland gave an account of a paper on the structure and function of the gas-producing mechanism (“red body”) found in connexion with the gas-bladders of many Teleostei (Physoclisti and Physostomi).—Prof. J. Cossar Ewart gave a summary of his memoir entitled ‘Skulls of Oxen from the Roman Station at Newstead, Melrose,’ illustrating his remarks by lantern-slides.—Mr. G. P. Farran presented a paper, communicated by Dr. W. T. Calman, on Copepoda of the family Corycæidæ collected by Sir John Murray and Dr. C. W. Andrews at Christmas Island. The collection, though small, was exceedingly rich in species, and the genus *Corycæus* was especially well represented.—Mr. H. R. Hogg read a paper on ‘Some New Zealand Spiders,’ based on a small collection sent by Prof. C. Chilton of Christchurch, New Zealand.—Mr. Oldfield Thomas read a paper on mammals collected in the provinces of Kan-su and Szechwan, Western China, by Mr. Malcolm Anderson, for the Duke of Bedford's exploration of Eastern Asia. This collection, from a region hitherto almost unrepresented in the British Museum, was perhaps the finest that had ever come from China, at least so far as small mammals were concerned: 47 species were included, represented by 350 specimens, presented, as on previous occasions, to the National Museum by his Grace.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 7.—Mr. Alexander Siemens, President, in the chair.—The paper read was 'The Detroit River Tunnel, between Detroit, Michigan, and Windsor, Canada,' by Mr. W. J. Wilgus.—It was announced that 18 candidates had been admitted as students.—The monthly ballot resulted in the election of 4 Members, 37 Associate Members, and 1 Associate.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Feb. 8.—The Rev. W. T. Piltner in the chair.

Dr. Pinches read a paper on Enlil and Ninlil, the older Bel and Beltis. The author said that, though much is known concerning these divinities, there is still a great deal to be learnt, and many known facts concerning them could be treated in a new way, especially in the light of fresh material. Enlil was cast in a severer mould than "the merciful Merodach," the patron-deity of Babylon, who was placed at the head of its pantheon when that city became the capital of united Babylonia. In primitive times, however, it was, to all appearance, Enlil who held the highest place, and indeed his name became synonymous with Bêlu, "Lord," especially when speaking of a god. He was in fact the "Lord of the earth" or of "the world" *par excellence*, and was always, on that account honoured by the Babylonians, who worshipped him in conjunction with his father Anu under the name of Ana-Enlila, or Anu-Ilil, when Merodach, having failed his people, apparently ceased to be the great object of worship among the remnant who remained in ruined Babylon. Besides being the god of the earth and of the air, Enlil was the god of gold, the maker of oracles, and, in connexion therewith, the god of dreams. But the most interesting thing concerning this deity is the legend referring to him and his spouse Ninlil. It begins with a reference to the dwelling of certain inhabitants of the Babylonian plain as being in Dur-ana, in Nippur, and in Dur-gisimmar, which is described as a city, and apparently means "the date-palm-home." The names are then given of the holy river of the place, its well of sweet water, and its sparkling brook. Its young hero and its young handmaid were Enlil and Ninlil; and its patriarch was Nun-bar-se-gunnu, who, from what follows, seems to have been the father of Ninlila. In the inscription there is a considerable gap, which makes it difficult to understand what follows. Some personage is mentioned as taking Enlil to the portal, and it is desired that some unclean thing or undesirable person might be made to leave the city. Such a thing could not remain within its walls when the king visited it, and especially on account of the presence of Ninlil. Twice Enlil calls to the watchman of the gate and announces the arrival of himself and the lady Ninlil.

An interesting commentary upon the text was given, and its literary merits were dealt with. A description was supplied of Enlil's divine attendants and his relationship to other gods, and of some of his numerous names. Enlil appears as a god of plenty and fruitfulness, and as such seems to have been identified with Dagan or Dagon, the Syrian god of corn.

SOCIETY OF ENGINEERS.—Feb. 6.—The chair was first occupied by the retiring President, Mr. Diogo A. Symons, who presented the following premiums awarded for papers published in the *Journal* during 1910: the President's Gold Medal to Mr. W. C. Easdale for his paper on 'Sewage Disposal Ideals'; the William Clarke Premium to Mr. S. M. Dodginton for his paper on 'Public Slaughterhouses'; the Bessemer Premium to Mr. C. W. V. Biggs for his paper on 'The Inspection and Testing of Engineering Materials and Machinery'; the Nurse Premium to Mr. H. C. Adams for his paper on 'Current Professional Topics'; a Society's Premium to Mr. A. H. Allen for his paper on 'Electricity from the Wind'; and a Society's Premium to Mr. C. R. Enoch for his paper on 'Engineers and Empire Development.'

Mr. Symons then vacated the chair in favour of Mr. F. G. Bloyd, the President for 1911, who delivered his Inaugural Address, which noted with regret the loss which had been sustained by the death of Sir John Aird, who had been a member of the Society of Engineers since 1855. The main portion of the address was devoted to a review of the growth of railways in this country since their inception, the legislation which governed their working, and some of the most important details of their construction and equipment as exemplified in modern practice.

MATHEMATICAL.—Feb. 9.—Dr. H. F. Baker, President, in the chair.—The following papers were communicated: 'The Application of the

Mathematical Theory of relativity to the Electron Theory of Matter,' by Mr. E. Cunningham,—'On the Reduction of Arithmetical Binary Forms which have a Negative Determinant,' by Messrs. G. B. Mathews and W. E. H. Berwick,—and 'On Certain Vectors associated with an Electromagnetic Field and the Reflection of Light at the Surface of a Perfect Conductor,' by Mr. H. Bateman.

ARISTOTELIAN.—Feb. 6.—Prof. G. Dawes Hicks, V.P., in the chair.

Miss H. D. Oakeley read a paper on 'Value and Reality.' The theory that the world of values is objective in its source may be connected with Natural Realism. The qualities of the objects of perception which are objective for Natural Realism are the experiential foundation of our estimates of value. The "secondary qualities" have a degree of reality; the stage at which the recognition of value is aroused in consciousness is a higher degree. This view is founded on the exposition of Natural Realism in the late Prof. Laurie's 'Synthetica,' though it does not follow that exposition into the Absolute Idealism in which it seems to culminate. A recognition of the reality of value seems also to be involved in the metaphysical meaning of Plato's Ideal theory. The character of experience as not only significant, but also symbolic, is not adequately explained either psychologically as association, or epistemologically as expression of that which is universally valid. The reality of the world increases in proportion to its increase in value, and the valuable is a force with power over the existent. The ideas cannot intelligibly be reduced to forms of a force originally without value. From the point of view here taken, the appearance of things as in space and time, if symbolic, must be so in that sense in which the symbol is part of the truth. Reality must also be allowed to Individua, since the simple witness of experience, if not corroborated on the plane of the understanding, has its credentials in the recognition of value. Of this reality, however, the inner side seems to be unknown to us. The account of the reality of things as ultimately purpose is unacceptable, since experience of reality would thus be inseparably associated with practical experience. The truth in this view appears to be that there must be some value as the substance of any reality. The law of value in nature, corresponding to that of purpose in human life, may be described as manifestation. The metaphysical relation of purpose to that of other values is in this view the struggle from a lower to a higher grade of reality, or a form of the tendency of any existence to increase its value.

The paper was followed by a discussion.

MEETINGS NEXT WEEK.

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| MON. | Royal Academy of Arts, 4.—'The Du Cerceau, Prof. R. T. Blomfield. |
| — | Surveyors' Institution, 4.—'Sugar Beet: will it pay to grow it in Great Britain?' Mr. F. J. Lloyd. |
| — | Society of Arts, 5.—'Brewing and Modern Science,' Lecture III., Prof. Adrian J. Brown. (Cantor Lecture.) |
| TUES. | Royal Institution, 3.—'Hereditas,' Lecture VI., Prof. F. W. Mott. |
| — | Colonial Institute, 4.—'The Origins of the New Zealand Nation,' Mr. Guy H. Scholefield. |
| — | Statistical, 5.—'The Fatality of Fractures of the Lower Extremity and of Lobar Pneumonia: a Study of Hospital Mortality Rates, 1751-1901,' Messrs. M. Greenwood, Jun., and R. H. Candy. |
| — | Institution of Civil Engineers, 8.—Discussion on 'Coast-Erosion.' |
| — | Anthropological Institute, 8.15.—'Prehistoric and Aboriginal Pottery Manufacture,' Rev. J. W. Hayes. |
| — | Zoological, 8.30.—'Report on the Deaths which occurred in the Zoological Gardens during 1910,' Dr. H. G. Plimmer; 'On <i>Tragelaphus buxtoni</i> , an Antelope from Abyssinia,' Mr. R. Lydekker; 'A Contribution to the Study of the Variations of the Common Salamander (<i>Salamandra maculosa</i>),' Mr. E. G. Boulenger; and other Papers. |
| WED. | Society of Literature, 5.—'Sources of Longfellow's "Tales from a Wayside Inn,"' Mr. W. E. A. Axon. |
| — | British Numismatic, 8.—'Numismatic History of Edward I., continued, 1272 to 1279,' Mr. H. B. Earle Fox; 'Find of Guineas near Dundrum, co. Dublin,' Mr. J. B. S. MacIlwain. |
| — | Geological, 8.—'The Geology of the Districts of Worcester, Robertson, and Ashton, Cape Colony,' Mr. R. Heron Rastall; 'The Geology of Northern Albania,' Baron Ferencz Nopcsa, Jun. |
| — | Society of Arts, 8.—'Water-Flinders,' Prof. J. Wertheimer. |
| THURS. | Royal Institution, 3.—'Problems of Animals in Captivity,' Lecture III., Dr. P. Chalmers Mitchell. |
| — | Royal Academy of Arts, 4.—'French Architecture of the Sixteenth Century,' Prof. R. T. Blomfield. |
| — | Royal, 4.30.—'Transmission of Flagellates living in the Blood of Certain Freshwater Fishes,' Miss M. Robertson; 'Report on the Separation of Tonium and Actinium from Certain Residues and on the Production of Helium by Tonium,' Dr. B. B. Boltwood; 'The Secondary Gamma Rays produced by Beta Rays,' Mr. J. A. Gray; and other Papers. |
| — | Institution of Electrical Engineers, 8.—Adjourned Discussion on 'Long-Distance Transmission of Electrical Energy.' |
| — | Society of Antiquaries, 8.30. |
| FRI. | Institution of Civil Engineers, 8.—'The Design and Construction of Works for the Bacterial Purification of Sewage,' Mr. Reginald J. Samuel. (Students' Meeting.) |
| — | Royal Institution, 9.—'Mouvement Brownien et Réalité Moléculaire,' Prof. Jean Perrin. |
| SAT. | Royal Institution, 3.—'Architecture: The Byzantine and Romanesque Period,' Lecture III., Dr. T. G. Jackson. |

Science Gossip.

Six Hunterian Lectures on 'The Fossil Remains of Man and their Bearing on the Origin of Modern British Types' are to be delivered in the theatre of the Royal College of Surgeons in Lincoln's Inn Fields by Prof. Arthur Keith. These lectures, which begin next Monday and end on March 3rd, are designed to serve as an introduction to the study of the anthropological collection in the Museum of the College, and will be illustrated by means of the epidiascope.

ANOTHER small planet was discovered by Dr. J. Palisa at Vienna on the 29th ult., and observed again on the 31st. Two are also announced as detected photographically by Herr Helffrich at the Königstuhl Observatory, Heidelberg, on the 29th and 31st respectively.

FURTHER observations of the spectrum of Nova Lacertæ obtained by M. P. Idrac at the Meudon Observatory show, in addition to the great breadth and brilliancy of the hydrogen lines, three brilliant bands in the yellow part of the spectrum, a very wide band in the green, and other lines less strongly marked.

FINE ARTS

OUR LIBRARY TABLE.

Raphael and the Portrait of Andrea Turini. By Tom Virzi. (Nutt.)—The purpose of Signor Virzi's book is to prove that a picture belonging to him, now at the Burlington Fine-Arts Club, is a portrait of Andrea Turini by Raphael. Andrea Turini was a younger brother of Baldassare Turini, the datary of Pope Leo X. and a frequenter of Raphael's studio whom the painter appointed his executor in his will. Andrea himself was physician to Popes Clement VII. and Paul III. He attained some renown as a controversialist in medical science, and treatises by him bear dates from 1528 to 1543. There is no record of Raphael ever having painted his portrait, and at the time of the painter's death in 1520 he was a comparatively obscure professor at Pisa. To assume that because Raphael was on terms of intimacy with Baldassare he would be intimate with Andrea, and therefore would probably desire to paint his portrait, is to rest one unsupported hypothesis upon another.

Signor Virzi's portrait represents a man with an open book in front of him. On a cartellino in the background of the picture are the letters 3^a TI AVIC. It is therefore a natural inference that the book is by Avicenna. Andrea Turini makes frequent references in his works to those of the Arab physician, but this is not sufficient to establish the identity of the portrait, since Andrea Turini is referring to what were in fact common textbooks. Leonardo also in his writings makes several references to the works of Avicenna; and Dante placed their author in Limbo amid a group of great philosophers, Hippocrates, Galen, and Averroes.

The consideration of stylistic evidence of authorship traverses wide ground. "I propose," says the author, "to review as rapidly

as I am able, and with every care and without bias, the characteristics of the schools of Florence, Venice, Milan, Bologna, Ferrara, Umbria, and Rome." The result is not commensurate with the promise the words convey. Enthusiasm proves a poor substitute for ripe sanity of judgment. "At first sight," it is said, "the picture appears to belong to the Venetian school." This is certainly the case. The Venetian character of the work seems strongly marked. Signor Virzi, however, pronounces it superior to the most famous Venetian works both in draughtsmanship and colour, and arrives finally at the work of Raphael as furnishing its parallel.

Some of his conclusions are hard to follow, but the picture is well worth the attention of the connoisseur.

Art in Northern Italy. By Corrado Ricci. (Heinemann.)—The General History of Art published simultaneously in five languages, and issued in this country by Mr. Heinemann, is a noteworthy example of international enterprise in artistic matters. The art of Northern Italy could have fallen into no fitter hands than those of Signor Corrado Ricci, whose term of office at Parma, Milan, and Florence was marked in each case by important changes in arrangement, and who now holds the office of Director-General of Fine Arts and Antiquities in Italy. In a compact volume of about three hundred and fifty pages he has succeeded in presenting an entirely lucid outline of the development of architecture, sculpture, and painting in Northern Italy from the Byzantine period to modern times.

Venice and the surrounding provinces are treated with most detail, as their importance justifies, but the space is admirably proportioned throughout the book. The bibliographies which follow each chapter add considerably to its value. They are especially useful to the student from the number of references to Italian and German periodical publications, because the results of much recent critical work in investigation find expression only in the pages of a *Jahrbuch* or *Bulletin*. Italian art is to be discussed in two volumes on account of the quantity of work to be passed under review. The line of demarcation between North and South is, of course, artificial, and as a consequence the work of Leonardo in Milan is treated without reference to his Florentine upbringing.

The illustrations number 600. They are admirably chosen; the architectural subjects form an attractive section. Some of those of pictures might have been larger with advantage, even although there were fewer of them, in order to give more indication of the quality of the work, e.g., in Jacobello del Fiore's 'Coronation of the Virgin,' in Masolino's 'The Feast of Herod,' in the triptych by Defendente de Ferrari.

In the selections from Sir William Stirling-Maxwell which Señor Luis Carreño has arranged under the title of *Stories of the Spanish Artists until Goya*, Messrs. Chatto & Windus have given to the world a charming volume, which cannot fail to stimulate the interest of the ordinary reader in the great painters of Spain. Those who have already some knowledge of the Spanish School will not always agree with the verdicts here recorded. The critical point of view has shifted, since Stirling-Maxwell wrote these pleasant pages, by more than a degree or two; consequently, some of his judgments will appear to modern students to miss, now and then, the true significance

of a painter's achievement. For instance, Stirling-Maxwell appreciated the best work of El Greco as warmly, and is as generously ready to award him high place among his peers, as any present-day enthusiast could desire; but with him appreciation and homage are based on grounds other than those which appeal to the contemporary. The chapter on Velasquez creates a suspicion that, with all his admiration for the latter's genius, this cultivated amateur never caught sight of the great Spaniard's loftiest quality—the broad humanity that lies behind every experiment, and informs with life the technical triumphs of his matchless craftsmanship. Stirling-Maxwell does not only fail to pluck out the heart of his hero's mystery: he does not dream that a mystery exists. So he writes of "copies," and "facsimiles" of nature, while Mr. Edward Hutton, in the preface to his volume, speaks—with perhaps even less of truth—of "Velasquez' dream of a world."

Stirling-Maxwell's canons of taste were old-fashioned: he can pay no higher compliment to one of his favourite Spaniards than to compare him to Domenichino at his best. Nevertheless, interspersed with agreeable biographical gossip, this volume contains much sound criticism as well as passages of admirable writing. It is a pleasure to read again the pages which contain the graceful description of Aranjuez, the gorgeous picture of the meeting of royal France and Spain in the Isle of Pheasants, and the vivid account of Murillo's masterpieces in the chapel of the Hospital de la Caridad at Seville.

Greater care should have been taken to bring the foot-notes referring to pictures named in the text into harmony with existing knowledge. Notes which, being supposed to stand in correction of statements that the lapse of time or continued research has rendered out of date, are content to describe as "not an authentic picture" (of Velasquez) the famous canvas at Vienna known as 'The Family of Mazo,' and do not hint that the attribution of the National Gallery 'Admiral Pulido Pareja' is doubtful, serve no useful purpose. It is a pity that the editor did not expunge the passages referring to illustrations specially prepared for the original work; they can only serve to increase the reader's discontent with the photographs and colour-plates in the present volume.

WE have received the second part of Dr. George A. Fothergill's *Stones and Curiosities of Edinburgh and Neighbourhood* (Edinburgh, John Orr), of which we might say very much what we said about the first part. Dr. Fothergill has not only the zest of the antiquary and the feeling for things long forgotten or totally ignored by the average person, but he has also an unusual talent for reproducing by pen-and-ink sketch what he sees. His illustrations are indeed of much more account than his letterpress, which rambles about in a discursive and inconsequent way. Thus, in dealing with a holy well at Liberton, he branches off into a discussion of modern hygiene which includes this passage:—

"The corpulent, overfed hunting man, whose body may be subject to eczema, is recommended by his physician to eat less and hunt more—at least that was my advice to the few hunting magnates whom I (previous to 1899) had the good fortune to attend. Golfing by the seashore is equally beneficial to men and women who will overstock their bread-baskets, and so lay themselves open to a variety of cutaneous diseases."

One does not usually find this kind of writing in an antiquarian work; but Dr.

Fothergill's services as a collector and illustrator are so valuable, and his enthusiasm is so obvious, that we can even forgive him for his literary and historical slips. Thus it is hardly worth correcting him about the date of the founding of the Bannatyne Club (1823, not 1827), or pointing out that the Tully-veolan of 'Waverley' was most improbably the Ravelston associated with Scott's early days. We are sufficiently grateful for the illustrations of such antiquities as remain at the Ravelston of to-day.

For the rest, we have accounts and pictured reproductions of the oldest dated stone extant in an Edinburgh house, of various tradesmen's signs and effigies dating from the past, of carved and other reproductions of the Scots thistle, of the old barber-surgeon's "bleeding dish," and so on. But for Dr. Fothergill's sketches many of these things, now passing out of memory and disappearing before the craze for so-called "improvement," might vanish without remaining token or record. We hope to see much more of Dr. Fothergill's work.

Indian Drawings. By Ananda K. Coomaraswamy. (Essex House Press.)—Judged simply as an example of bookmaking, 'Indian Drawings' is a welcome change from the usual type of work which comes before the reviewer of art publications. It is printed not upon clay, but a fine quality of paper, and it is pleasant to see the beautiful Morris type serving for the nonce not to embalm a classic (the reprinting of which is undertaken a little for the sake of having something to print), but for the everyday purpose of producing a book of current interest, yet worthy of a permanent and beautiful form. The illustrations are of two kinds. The more usual "facsimile" reproductions of drawings are rightly relegated to the end of the book, though still printed on relatively imperishable material; while the drawings in the text, made by the author from Oriental originals, are splendid examples of line-drawing suitable for setting amongst type. Mr. Coomaraswamy is inclined to apologize for the latter, confessing that the line is rather heavier than in the originals; but we can hardly blame a modification which has been suggested by so splendid a decorative instinct, and which produces such fine results. The effect upon the page of some of these drawings—such as the 'Three Lions' (Tanjore School) on p. 25, or 'The Musicians' (Figure I.)—is magnificent. 'The Princess with the Lotus' (Fig. II.) would be almost more effective, but for the oddly topheavy distribution of the type above and below it.

The two last-cited drawings, from "Frescoes" at Ajantā and Sigiriya respectively (at Sigiriya, at any rate, they seem rather to be tempera than true fresco paintings), open the book in a manner which raises our expectations somewhat unduly. The author begins here in tantalizing style by dealing in rather more dynamic fashion and with rather more creative art than satisfies him in his later pages. Certain passages of a previous work ('Mediæval Sinhalese Art,' same author and publishers) had led us to hope that we might get from him that authoritative exposition of the principles of Oriental art we have long been waiting for. Mr. Coomaraswamy seemed conceivably the man for such a dissertation, and the wall-paintings from the caves of Ajantā and from Sigiriya (in Ceylon) might be no unsuitable text.

'The Musicians' gives us a far higher opinion of these Ajantā wall-paintings than Mrs. Herringham's records recently published in *The Burlington Magazine* (June, 1910), and we would willingly see more of them, and

hear more of the intellectual outlook of the race of artists who produced them. Nor are we entirely satisfied when our author, after quoting Blake's admirable dictum, "The distinction that is made in modern times between a painting and a drawing proceeds from ignorance of art," renounces speedily all attempt to establish the identity of the two forms, and settles down to discuss, not Indian drawing, but, in accordance with his title, *Indian drawings*, which as a rule, charming as they are, prove to be of the familiar Indo-Persian type—restrained within the bounds of a convention others have made, and reminding us a little of certain modern portraiture prudently executed in the manner of Holbein. The convention of Oriental drawing is not seen in these Indo-Persian drawings at its highest pitch of vitality, but appears as a somewhat negative restriction upon an impulse towards naturalism not very different from that animating much European drawing in all periods. So far as we can follow the author in his sorting of schools, he seems to claim this insistence on human and dramatic interest ('The Four Yogis' here reproduced is a good example of such sincere character-drawing) as typically indigenous and Indian, as against an emptier and more calligraphic Persian manner. This may be geographically correct, but leaves such drawings as 'The Musicians,' 'The Princess with the Lotus,' or the 'Seated Sage' (Figure IV.) outside both categories. Such work—which might, quite arbitrarily, be christened Indo-Chinese in spirit rather than Indo-Persian—reveals a mastery of line as an instrument of expression, and an insight into natural structure which is in complete harmony with it.

PERSIAN AND INDIAN MINIATURES AND DRAWINGS.

PERHAPS in our notice of Mr. Coomaraswamy's book on 'Indian Drawings' we are tempted to exaggerate the perfection of Oriental art, which has upon the imagination of the modern painter an influence akin to that which the small available remnants of antique art exercised over the artists of the Renaissance. Most which we see is but degenerate stuff, mere parrot talk, in which, however, we catch the accent of a language nobler than our own. Intrinsically it would rarely be easy to justify our enthusiasm for Oriental over Occidental art. For such as have this enthusiasm for imaginative reconstruction is the exhibition of Mr. Kevorkian's collection at the Persian Art Gallery. This collection we have already briefly referred to, but now that it is adequately displayed, it offers a more extensive opportunity for studying "the combination of grandeur and coquettish elegance" of Mughal culture than we had realized at a semi-private inspection. To see so many examples of an art which achieves with such certainty qualities which our finest artists get only tentatively, and on occasion, tempts us to over-estimate the work shown, because we take it as a symbol of what the civilization must have been which could have produced it. It is a prodigal reflection of some previous age of gold.

The rather literal, yet nobly serious realism of such Indian drawings as the 'Four Yogis' already cited or the 'Man in a Garden,' also reproduced by Mr. Coomaraswamy (Plate VI.), is but little represented in Bond Street, though Nos. 100 and 138, for instance, belong to this category. Merely from internal evidence we can see no reason why this development should not be set

down to European influence. When grafted upon the Persian School of illumination which is the main theme of this exhibition, it produced something more pictorial. No. 69 with its strong landscape sentiment is a typical instance with its delicate compromise between the art of East and West, and in this obviously poetic aspiration the amateur of European Art will probably find his first introduction to that of the Orient.

The bulk of the exhibition, however, is made up of Persian illumination pure and simple, marvellous in its artificial brilliance and certainty of execution, if on the whole somewhat shallow in content. Nos. 70, 71, 67, 27, 97, 73 may be mentioned as especially beautiful of their kind. Of the numerous illustrations of Christian subjects, borrowed from the Italians, which are to be found in Indo-Persian art, we may note No. 78, *John the Baptist*, as an example of European mastery of tone going with the subject. No. 140, *Portrait of the Virgin Mary*, shows an artist using colour with a grand intention of simplicity, enforcing his main contrast of blue and yellow by a muffled echo in the background of warm ivory and black, yet striking a weird note of discord by the equality in mass of the two primary colours. One can hardly imagine a Persian designing so unless his standards had been unsettled by foreign intervention.

OTHER EXHIBITIONS.

A REPRESENTATIVE collection of the work of Mr. H. M. Livens at the Goupil Gallery shows him as, within a somewhat narrow range, a master of water colour. No. 10, *Low Tide*, is perhaps the subtlest and most beautiful of all in its realization of the clarity of grey morning light; but Nos. 21, 25, 34, and 40 are also admirable instances of his broad and constructive use of an exacting material. We have frequently called attention to these qualities in Mr. Livens; and the good colour and intimate characterization of his little portrait groups 46–51 have also previously been noticed in these columns. The large collection of oil paintings in the further gallery, however, while as a whole inferior to the water-colours both in draughtsmanship and in the constructive planning of technical processes which enables the beholder to watch an artist sorting, as it were, his facts into categories, yet contains one or two noticeable surprises. Of these, one of the most striking is No. 79, wherein the artist uses the *papillotage* which is so characteristic an effect of a group of dappled fowls in a diffused light, as a foil to the sudden dart of a black hen pecking something off the ground. It is a dramatic contrast vividly seized, and expressed in suitably concise terms. *A Summer Day* (95), a pang of violent and harmonious colour, is in the style of Monticelli, but with closer allusion to nature. It shows again a group of fowls whose satin and tinsel robes light up a bowered alley of green as effectually as any bevy of Court ladies from the brush of the older painter. It is the first success in riotous colour of a painter occasionally attempting such things, but hitherto more at home in schemes almost of monochrome with a few notes of colour glimmering in their bath of shade. Nos. 78 and 88 are instances of such schemes brought to a successful issue, and, in crisper fashion, Nos. 57 and 66. Other canvases show that the use of impasto is still a difficulty with Mr. Livens, and in certain pictures of tumbledown houses he is inclined to rely too much on the sentimental interest of his subject.

In the upper of Mr. Marchant's galleries Mr. William Ranken's water-colours are as yet somewhat wanting in seriousness—even such seriousness as belongs to his portrait at the Institute. They are insistent and restless, and fluently—too fluently—confident. No. 25, however, shows some attempt at mastering a colour-scheme with possibilities of beauty.

Mr. James Aumonier's exhibition at the Leicester Galleries is chosen and hung in too haphazard a manner to make an agreeable ensemble. Mr. Aumonier is, moreover, by nature a painter of large pictures, and it is only rarely that, denied an ample space to model, he brings to a small canvas the clearly differentiated motive and its own nicely adapted technique which make a little picture, in the highest sense, worth while. Thus No. 34, *Sunset*, a finely executed water-colour design of boldly ordered flakes of cloud, is the only work which shows him at his best. *Sandy Lane, Corfe* (2), and *The Old Clay Pits, Corfe* (57), are delicately wrought, but in the first aspect slightly wanting in physiognomy. Had the artist been content to show a larger number of mere notes for pictures, he would have done himself more complete justice, so far as that is possible within such limits of scale.

Mr. George Belcher's exhibition would be more satisfactory artistically had it been confined to his clever studies of single figures, instead of consisting of their artificial conjunction in groups, such conjunction being necessary for carrying a comic-paper anecdote. Doubtless the mere confrontation of contrasted types intensifies the humour of characterization, just as we often see a pair of comedians working in combination, each of whom alone we should regard as fairly normal, though together they represent so wide a range of character as to astonish us. The comedian working alone makes up frequently in such a fashion as to provide variety within himself by stressing some latent contradiction of character. If two comedians thus made up were set to play together, the advantage of character would not be the same as is got by contrasting simple types. They are already fully developed compositions, taxing to the full the beholder's attention, and it is by thus adding one over-analyzed piece of characterization to another that Mr. Belcher, with all his ready observation, becomes heavy-handed.

The habit of compilation, moreover, accustoms him to multitudinous form. He grows to tolerate repetition, and his single figures have less simplicity than in his previous show. Economy, after all, is the essence of fun, not the industrious elaboration of points irrelevant for the nonce, though once perhaps they may have raised a laugh.

SADE.

MESSRS. CHRISTIE sold on Saturday last the following works, from various collections. Drawings: Rowlandson, Chevalier d'Eon fencing with Sergeant Léger of the Guards, 1781. Early English School, Mrs. Robert Hodshon Cay (formerly Elizabeth Liddell), in blue striped dress and black lace shawl, 315*l*. Pictures: F. Guardi, *The Dogana*; and *The Church of the Redentore, Venice*, with boats, gondolas, and figures (a pair), 756*l*. F. Goya, *Interior of a Spanish Tavern*, with figures round a table, 199*l*. G. Stubbs, *Waldershare Park, Kent*, with a lady, a gentleman, sportsmen and dogs, 220*l*. G. Morland, *Tom Oldacre and the Old Berkeley Hounds*, 283*l*. Early English School, *Admiral Samuel Graves, commander of the British fleet at the time of the American War*, 546*l*. P. de Koninck, *Distant View of the Town of Haarlem*, with

figures on a road in the foreground, 315l. Lawrence, Mr. Hunter, in brown coat, white vest and stock; seated in a crimson chair, holding his glove and a letter, 367l.; Mrs. Hill, in dark cloak edged with fur, 283l. N. Hone, Mrs. Anastasia Blake-Forster, in pink dress trimmed with white lace, 1,102l. Early English School: Mrs. Mills, in white dress with pink bow; powdered hair, with white ribbon, 273l. W. A. Hobday, Portrait of a Lady, in white dress, open at the neck, with white sash; a pink cloak, lined with white fur, by her side, 1,417l.

Fine Art Gossip.

THE offices on the ground floor of the South-West Wing of the National Gallery and the rooms above, which have for so long contained the pictures of the British School, have now been given over to the builders for reconstruction with fireproof material. The rooms in the South-East Wing which have during the last year been almost entirely rebuilt are fast approaching completion.

THE FERRARESE - BOLOGNESE ROOM (Room VI.) has been dismantled, and the rooms in the new wing, which has lately been added at the north-west corner of the building, are now being hung with pictures of the French, Ferrarese, Bolognese, and English schools. The new wing is likely to be thrown open to the public during the next two or three weeks.

WE have to express our sympathy with Mr. A. H. Buttery, the official picture-cleaner to the National Gallery, and well-known as an expert judge of pictures, who has lately, we understand, broken his leg at a skating rink.

MR. PERCIVAL GASKELL AND MR. W. LEE HANKEY, Associates, have been elected Fellows of the Society of Painter-Etchers and Engravers.

AN exhibition of Etty's works at the York Art Gallery will be opened next Monday, when also a statue of Etty will be unveiled.

DR. OLDENBOURG, the Director of the Old Pinakothek at Munich, a nephew of Dr. Bode of Berlin, is preparing a much-needed monograph on the life and works of Thomas de Keyser (*circa* 1595-1679), many of whose works are still at Amsterdam, where he was born and where he died.

M. ANATOLE GUILLOT, the French sculptor, whose death is announced this week at the early age of 45, was a pupil of Gautherin and Falguière. He was a member of the Société des Artistes Français, and was represented at the last Salon by a plaster group, 'Le Matin au Bois.' His best-known works are the statue to Vauban and his sculptures on the tomb of Coquelin at Pont-aux-Dames.

THE death is also announced, at the age of 68, of M. Urbain Bourgeois, a former Second Grand Prix de Rome, and a well-known painter.

The Irish Architect and Craftsman, the first number of which appeared last week, has been founded in the hope of creating a greater interest in architectural projects in Ireland. The new College of Science in Dublin forms the subject of one of the articles; and prizes are offered for designs for a small village church.

At the annual distribution of prizes to the students of the Dublin Metropolitan School of Art last week, the head master, Mr. James Ward, gave a review of the work of the School, and referred to the high place it had

taken in metalwork. At recent exhibitions held in Berlin and Weimar the enamels and metalwork from the Dublin School won the highest appreciation, and formed the subject of a special article in the German goldsmiths' journal. An extension of the School buildings will be carried out during the present year.

Two pictures were last month added to the collection in the Brera: a portrait of a lady by Nicolas de Largillière, assigned to his first Parisian period between 1678 and 1684; and a Madonna and Child with two angels, ascribed to Civerchio, and acquired in Florence. The latter is a good Lombard work, luminous and characteristic in colour, and in a remarkable state of preservation. The attribution to Civerchio is, however, gratuitous and of very recent date.

A SIGNED picture by Basaiti, belonging to a late period of his career—discovered by Count Malaguzzi-Valeri in a private collection at Milan, and acquired for the Brera some two years ago—has only recently been exhibited in the Gallery. It now hangs amongst the Bellinesque pictures, and next to the 'Noli Me Tangere,' which the authorities at the Brera also ascribe to Basaiti, though Freiherr Von Hadeln has sought to identify it with the picture of this subject by Catena mentioned by the "Anonimo" in the church of the Spirito Santo at Crema. The new Basaiti, which represents the 'Lament over the Dead Body of Christ,' is reproduced in the *Rassegna d'Arte* (No. 12, 1910).

IN *Staryje Gody* for December Dr. W. Stechow writes on an unknown landscape painter of the Netherlands, who probably came from Antwerp. The writer considers that he was connected with Jan Breughel I. (1568-1625) and Abraham Govaerts (1589-1626), basing his conclusions on pictures in private collections at St. Petersburg and on a drawing in the Hermitage. The painter is henceforth to be known as the "Master of the Winter Landscapes."

No fewer than two hundred drawings by Andrea del Sarto and Jacopo Pontormo were seen in the exhibition recently organized by the Department of Engravings and Drawings in the Uffizi. Among them were studies for the frescoes in the vestibule and cloisters of the Annunziata, in the cloisters of the Scalzo, in the Villa of Poggio a Cajano, and for many other well-known works. Some excellent articles on these drawings by Andrea del Sarto in the Uffizi were published in the Sienese periodical *Vita d'Arte* by Dr. Filippo di Pietro, who has now issued them in collected form in a well-illustrated volume.

COL. EUSTACE BALFOUR, the youngest brother of the ex-Premier, who died at Whittingehame on Tuesday last, was well known as an architect. The firm of Balfour & Turner (Mr. Thackeray Turner) designed several London buildings of note, including the late Mr. Beit's house in Park Lane and the new National Scottish Church in Covent Garden. Mr. Balfour published various essays on architectural and military subjects, and was a keen Volunteer.

EXHIBITIONS.

- SAT. (Feb. 18).—Mr. E. Wake Cook's Water-Colours, 'Nature's Pageantry: Scenes in Flowery Lands, Real and Ideal, Private View, Fine Art Society's Gallery.
—Mr. J. R. K. Duff's Pastels, Private View, Goupil Gallery.
—Friday Club, Pictures by Members, and Drawings and Lithographs by Honoré Daumier, Alpine Club, Mill Street, W.
—Mr. Arthur Severn's Picture, 'An Angry Sea,' Messrs. Graves's Gallery.
—Turner's Vignette Drawings Lithographed by M. H. Long, Messrs. Rowney's Gallery.
—Water-Colours by Deceased and Living Artists, Messrs. Agnew's Gallery.

Musical Gossip.

WE are indeed glad to learn that the King has consented to deposit on loan at the British Museum the whole of his valuable Musical Library. For the present, the collection will be placed temporarily in a separate room; later, however, it will be housed in a specially constructed room in the New Galleries now in course of construction in Montague Place. Until its removal this library will not be accessible to the general public.

ONE of the great treasures of the Buckingham Palace Collection is undoubtedly the series of Handel autographs presented to George III. by John Christopher Smith, amanuensis of the composer: 32 volumes of operas, 21 of oratorios, 7 of odes and serenatas, 11 of cantatas and sketches, and 12 miscellaneous. Next to these may be named a large volume almost entirely in the autograph of Henry Purcell. There is also a fine series of manuscripts by Agostino Steffani, whose connexion with Handel makes it of marked interest. This, the most complete collection of his works extant, was probably brought to England by George I. or II.

THE ROYAL LIBRARY contains many works by Johann Christian Bach, the eleventh son of Johann Sebastian Bach. There is also a copy of Mozart's early Sonatas, Op. 6, dedicated to Queen Charlotte; in these the violin parts are in the handwriting of Leopold Mozart, the composer's father. These Sonatas were presented to the Queen by Mozart in 1765, when he was nine years old.

THERE are many volumes containing autograph inscriptions by Mendelssohn; full scores of Wagner and many other composers; also an almost complete set of piano-forte scores of Auber's operas. A catalogue of the library was begun by Sir William Cusins, but was left unfinished. The manuscripts are about 1,000 in number, and the printed music and books about 3,000. This munificent loan by the King will be highly valued by all earnest musicians.

DR. HANS RICHTER (then plain Mr. Richter) came to London for the first time in 1877, and appeared at the memorable Wagner Festival held at the Albert Hall in May. He came only as assistant conductor to Wagner, but his merits were at once recognized. Two years later he was again in London, and founded the "Richter" Concerts, though at first under another title. Of the work accomplished by him at these concerts, which lasted over twelve years, we now see the rich fruit. But his task was no light one. He had to overcome the prejudice which existed concerning the new art, and to fight against the misrepresentations circulated about Wagner's disdainful attitude towards his illustrious predecessors; and in this he was greatly helped by the noble performances which he gave, especially of all the Beethoven Symphonies, and of works by Bach, Mozart, &c. By these he won over his audiences to listen attentively to excerpts from Wagner's later music-dramas.

As early as 1882 he gave 'Tristan und Isolde' and 'Die Meistersinger'—for the first time in England—at Drury Lane. The cause of Wagner gradually triumphed, and numerous cycles of the 'Ring,' also other performances of Wagner operas, were given at Covent Garden under his direction; while during the winter of 1907-8 a bold scheme,

long desired by Richter, was carried out, namely, a complete cycle of the 'Ring' in English. A second followed, and since then the tetralogy has been successfully given (though not under his direction) at Edinburgh.

IN 1885 Richter was appointed conductor of the Birmingham Festival, a post which, some thought, ought to have been offered to a native conductor. It was, however, unanimously conceded that the directors had selected a man of pre-eminent gifts. After Richter became conductor of the Manchester Orchestra, his appearances in London were confined almost entirely to the concerts of the London Symphony Orchestra. He conducted their very first concert; and at their concert on March 15th he will presumably make his final public appearance in London, but will not finally lay down his magic wand until the 20th of March, when he conducts at Manchester for the last time.

THE great conductor will be missed, but he has laboured for many years—we have referred here only to his work in England—and will, we hope, fully enjoy the rest he has so richly earned.

THE grand season at Covent Garden opens on Saturday, April 22nd, and will end on July 29th. A gala performance, commanded by the King, will be given on Monday, June 26th. The operas announced for the season include 'Carmen,' 'Faust,' 'Louise,' 'Pelléas et Mélisande,' 'Roméo et Juliette,' 'Samson et Dalila,' and, by way of novelty, 'Thaïs' by Massenet, originally produced at the Paris Opéra in 1894—all these in French. Those in Italian will be familiar operas by Verdi, Rossini, Bellini, Donizetti, Mascagni, Leoncavallo, and others. Puccini will be represented by no fewer than five works. His latest, 'The Girl of the Golden West,' will be given with Emmy Destinn, who created the title-part at New York.

MESDAMES MELBA, TETRAZZINI, EDVINA, AND KIRKBY LUNN are announced; also Maria Kousnietzoff, who will appear in 'Thaïs.' Of other artists may be named MM. Dalmorés, McCormack, Burke, Marcoux, and Sammarco. The conductors will be MM. Campanini, Panizza, Pitt, and Tcherepnine.

THE concluding string recital of the series given by the Royal Dublin Society took place on Monday afternoon, when the Hans Wessely Quartet and Dr. Esposito were the instrumentalists. The works performed were Beethoven's Quartet in F, Opus 18, the 'Kreutzer' Sonata, and Schumann's Piano Quintet.

MR. ANDREW DE TERNANT is engaged in collecting materials for an 'International Bibliographical Dictionary of Writers on Music,' and invites British and foreign publishers and authors to send him lists of their works dealing with the history and criticism of music. The book will contain notices of some 5,000 authors, from the earliest times to the present, including editors and leading contributors to the musical journals, musical critics and lecturers, and literary men and women, travellers, and others, who have contributed valuable reminiscences of music and musicians. Mr. de Ternant's address is 25, Speenham Road, Brixton, S.W.

MRS. KENNEDY-FRASER of Edinburgh has received a sum of 200*l.* out of the Royal Bounty Fund. This recognition is doubtless due to Mrs. Fraser's successful and valuable efforts in collecting and recording

the songs and music of the Scottish Highlands; and it is interesting to recall that she is a daughter of the late David Kennedy, who was eminent as a Scottish singer.

A SPECIAL novelty will be the arrival in June of the Imperial Russian Ballet from St. Petersburg. The following ballets are announced: 'Cléopâtre,' Arensky-Glazounoff; 'Scheherazade,' Rimsky-Korsakoff; 'L'Oiseau de Feu,' Strawinski; 'Les Sylphides,' Chopin; 'Le Carneval,' Schumann; 'Le Pavillon d'Armide,' Tcherepnine; and 'Prince Igor,' Borodin. Six evenings will be devoted to ballet only; on other occasions short operas will be followed by ballets. The Chopin and Schumann ballets will be curiosities.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	London Symphony Orchestra, 3.30, Palladium.
—	Sunday Concert Society, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.	London Trio, 8.30, Æolian Hall.
TUES.	Mr. Lengyel's Pianoforte Recital, 3, Bechstein Hall.
—	Miss Adela Verne's Pianoforte Recital, 8.30, Bechstein Hall.
WED.	Classical Society Concert, 3, Bechstein Hall.
—	Miss Ruby Holland's Pianoforte Recital, 3.15, Steinway Hall.
—	Société des Concerts Français, 8.30, Bechstein Hall.
THURS.	Miss Walter Lewis's Vocal Recital, 5, Bechstein Hall.
—	Broadwood Concert, 8.30, Æolian Hall.
FRI.	Mr. Plunket Greene's Song Recital, 3.15, Æolian Hall.
—	Miss Lily Crawford's Vocal Recital, 8.15, Æolian Hall.
—	Mr. Dunhill's Choir, 8.15, Steinway Hall.
SAT.	Chappell Ballad Concert, 2.30, Queen's Hall.
—	Mr. Marmaduke Barton's Pianoforte Recital, 3, Bechstein Hall.
—	Miss Mania Seguel's Pianoforte Recital, 3.15, Æolian Hall.

DRAMA

THE WEEK.

HAYMARKET. — *All that Matters: a Comedy of English Life.* By Charles MacEvoy.

THE oddest medley this, yet packed with thought and observation and real drama—a wild farrago of styles, in which the grotesque jostles the poetic, and the clown disputes with young love for pride of place—a play incoherent, exasperating, unsatisfactory, patchwork-like, yet one which the spectator is glad, after all, to have seen. At one moment we are in an Arden constituted by the Dorset Downs, and see an old Adam watching over his Orlando and a Rosalind who quarrels with her sweetheart in sheer perversity. At another we might be at Southend, and are plunged into the company of Cockney trippers and buffoons. At one moment we are out on the hill-top with the sweet summer breezes in our lungs, and the scent of hay in our nostrils, and the garnered wisdom of a shepherd in our ears; at another we are in the parlour of gentility, and are treated to the small talk of the tea-table. Mr. MacEvoy's piece baffles description, so quickly is the sublime followed by calculated bathos, so artless is the author's notion of plot-making and of varying his effects, so disconcerting are the moods of his two leading characters. The play is everything by turns, and nothing long. The dialogue is now dithyrambic, now facetious, now trivial. There is portraiture that is so clear-cut as to compel admiration, yet on the other hand hero

and heroine are so wayward, so wrong-headed, so self-conscious, that their conduct at any particular time can never be calculated upon. Mr. MacEvoy has got material enough here for two or three plays, and he tumbles it out with scarcely an attempt at "joining his flats."

His "comedy" is a succession of loosely connected scenes, but even a single scene may shift its key in the most capricious manner. He starts by presenting a couple of studies of rustic types—a shepherd and his wife in the employ of a young squire who is the last of a gradually disinherited race. On their austere loyalty intrudes the vulgarity of a troop of excursionists, who can only see something funny in the spectacle of an old house and family going to ruin. Here the playwright strikes the first of those discords on which he seems to dwell with purposeful delight. Hey, presto, he wafts us away to the downs, and there opens up an idyllic love-scene between his impoverished squire and the daughter of one of Allan's rich rivals. From the ludicrous we have passed into the sphere of high-flown sentiment, but before we can get used to the change the lovers have come to words over some quixotic matter of dispute and have parted unhappily. The next two scenes take place in the drawing-room of the heroine's mother. The note is now one of teacup-and-saucer comedy. The misunderstanding progresses between Olive and Allan; she engages herself to another suitor, and for the first time we learn that she has had a miserable home-life. Another quick-change, and we are in a cave by the sea. Here is to be the climax of the hero and heroine's misery; they are to be cut off by the tide. Yet upon their melodramatics Mr. MacEvoy does not scruple to hurl his crowd of Cockney trippers, who scream with fright, and reduce the whole scene to the level of farce. Finally, we are once more transported to the heights, where before dawn on the downs the faithful shepherd comforts his master, and tells him most affectingly his simple philosophy of life just before Olive creeps on to renew her vows of love, and so to secure a romantic ending of the story.

The outstanding feature of the performance is that of Miss Phyllis Neilson-Terry. To say that she as Olive, or that virile young actor Mr. Norman Trevor as Allan Hyde, can make consistent characters the author has left inconsistent would be to say too much. But the charm of youth in the actress is reinforced by a command of pathos not usually possessed by one of her years, and she does not shirk representation of the less pleasing and more egoistic side of the girl's temperament. She has the support of Miss Helen Haye, delightful as the genteel and simpering mother of the heroine, and Mr. Fisher White, whose shepherd will rank as one of his most memorable impersonations; and also of a group of players (including Miss Sydney Fairbrother) who are unsparing of themselves in their endeavour to give point to the humours of Mr. MacEvoy's Cockneys.

Dramatic Gossip.

A STRIKING feat was accomplished by Princess Bariatinsky last Tuesday afternoon at the Royalty Theatre. Within a year she has mastered our language sufficiently to take a long part such as that of Nora Helmer in English and win the favour of a critical audience. There were signs of strain, to be sure, about her performance. The tirades of the Nora of the last act—as the wife in revolt—were given with rather too halting and laboured a delivery. Struggling as she was with a foreign medium, she scarcely attempted to reconcile those two phases of the heroine, or rather those two different heroines, that Ibsen never reconciles.

It would seem as if any actress who chooses the leading part in 'A Doll's House' must accentuate the features of either the earlier or the later Nora—emphasize either the kittenishness of the doll-wife or the suddenly developed pride of the woman who desires to be free. The latest interpreter has from the first got an eye on the last scenes of the play, and shapes her conception of Nora accordingly. She therefore seems to condescend only to the heroine's moods of childish frivolity and irresponsibility. She dances the tarantella without any fire or provocativeness; she is more womanly and serious than most Noras; and she plays the whole of the second act with an emotional intensity which is in excess of what is warranted by the text. Her best moments are those in which Nora, gradually learning the exact value of her husband's affections and character, tries to disengage herself from his wine-inspired caresses or listens in silence to his angry and egotistical complaints. Here her looks and gestures were full of eloquence.

TO CORRESPONDENTS.—J. R. C.—A. S.—J. E. P.—W. J. J. N.—E. W.—J. N. R.—Received.

M. A. W.—Not suitable for us.

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SATURDAY, FEBRUARY 25, 1911.

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LITERATURE

Martha, Lady Giffard, her Life and Correspondence (1664-1722): a Sequel to the Letters of Dorothy Osborne. Edited by Julia G. Longe. With a Preface by Judge Parry. (Allen & Sons.)

THE lady whose 'Life and Correspondence' has been edited by Miss Longe may be remembered by readers of Macaulay as "the indefatigable sister" of Sir William Temple, who lived with him, accompanied him in his diplomatic missions, and survived him some years. If the essayist really meant to be sarcastic (as the editor of the volume thinks he did) when he wrote of her as one "who seems to have been a more important personage in his family than his wife," he was not justified in such an attitude. But, as Miss Longe points out, the sister was without the domesticities of the wife, being a childless widow, and had other qualifications as a counsellor. As a letter-writer she is far indeed from shining in comparison with her sister-in-law (Miss Longe herself admits Lady Giffard's lack of humour), but it must always stand to her credit that she was one of the first to maintain that Dorothy Osborne's letters should be given to the world. Lady Temple's sister considered his wife "a very remarkable woman"; and there is no trace of any such friction between them as might easily have arisen.

This volume is, in a sense, a sequel to the 'Letters of Dorothy Osborne.' Although it contains but a few of Lady Temple's own communications, it carries on the story of her husband's life which

they begin. Miss Longe has introduced some connecting narrative among the chapters of correspondence and comment which make up the bulk of her book; and admirers of Temple will now owe her almost equal gratitude with that which the "servants" of Dorothy Osborne have already acknowledged to her family. In saying this we but echo Judge Parry, whose praise of the editor's courage in printing the letters exactly as they were spelt and written we must also endorse. Miss Longe has expended much care and enthusiasm on her task, and her commentaries are ample to a fault. Sometimes, indeed, they tend to overshadow the text; but the matter is always interesting, if not invariably strictly relevant. In general, she maintains a good level of accuracy, but has fallen into some slips which might have been avoided.

In a brief but sufficient Introduction the editor assures us that the husband whom Temple's sister lost after a month's marriage belonged, without doubt, to the same family as that of Lord Halsbury. She admits that the lady herself was distinguished neither for beauty nor wit, and rests her claim to remembrance upon the capacity for friendship shown by her correspondence. It is satisfactory to hear that Lady Giffard's life and character of Temple have been studied in the original manuscript; but the statement that the latter was written "in vindication of Bishop Burnet's aspersions on his religious principles" is couched in rather misleading English. It is noteworthy, by the by, that even Macaulay dismisses the aspersions of the Whig prelate.

The five letters of Lady Chesterfield to Lady Giffard are of little interest, and need not keep us from those of Dorothy (Lady) Temple to her husband which follow. Both belong to the years 1664-5, when Temple was in London seeking his fortune, while wife and sister kept house at Sheen, which was probably Richmond. There are seven of these Temple letters, to which is added a long epistle (dated January 22nd, 1664) from the poet Mrs. Philips (known to her contemporaries as "Orinda") to Dorothy. The young wife is cheated by a horse-dealer, and has other domestic difficulties. She is "as weary as a dog without his Master" without her "Dearest Heart." Their son, "your poore Jack, is all the entertainment I have hee men's [sic] his little duty and grows & thrives every day," she adds, alluding to him who, as a young man in his prime, drowned himself in the Thames in the first year of William and Mary, having found the duties of War Secretary beyond his powers.

The most attractive passage occurs in the second letter, where Dorothy rallies her husband on wishing for letters from her "such as I used to write before we were married." She will send them, if he likes, but has "none in my head I can assure you" of similar quality. She explains why:—

"Tis not the great abundance of diversion I finde heer though, nor want of any kind-

nesse (I think) that hinders mee from being just what I was then, but a dullnesse yt I can give no account of and that I am not displeased with but for your sake and because it is many times an occasion of the making good one of my Brothers propheys [sic] whoe used to tell mee often I had more kindnesse for you then became mee, and that I might assure mysele if I ever came to bee your wife you would reproach mee wth it."

That all was right between the pair is clear enough from the concluding passage of the last letter:—

"My dear dear heart make haste home, I doe soe want thee that I cannot imagine how I did so endure your being soe long away when your businesse was in hande."

The chapter headed 'Diplomacy,' which tells of Temple's rise as a public man, should be read as a corrective to Macaulay's estimate of him as a person who loved soft ways. It concludes with Lady Giffard's translation of a Spanish letter addressed to her from Antwerp by an old archer of the King's Guards, who had given her lessons in his language at Brussels whilst her brother was at the Congress of Aix. Miss Longe upholds the seriousness of the document against its first printer, who judged it to have been a jest of Sir William's.

Part IV. of the book consists of three letters of Sir William Godolphin (brother of Sidney) to Lady Giffard—of whom, there seems some reason to suppose, he may have been an admirer—and some gossip communications from Lady Sunderland, Waller's "Sacharissa." The lady, of whom Temple had been at one time an admirer, was now the wife of Sir Robert Smythe, and Miss Longe recalls Dorothy Osborne's disapproval of this second marriage of her namesake. The other Dorothy's letters—there are only two—are easily dated by their contents. The editor helps out the reference to the strange affair of Lady "Harvie" by a citation from Pepys. "Tis a dangerous thing I finde for ladyes to brage of power in State affaires," remarks Lady Giffard's correspondent with regard to it. "I think there is noe Premier Minister here nor any greate favorite, those who have had most have soe still," is her summary of the general situation at Court; for Lady Castlemaine, though menaced by the King's passion for "la Belle Stewart," had not yet lost her hold on him.

In the second letter the description of Charles II.'s dismissal of Ormond from the Viceroyalty of Ireland is followed by the significant comment: "The Duke of Buckingham has his greatest desire in his being out but not all tis thought because he did not choose his successor."

A very indifferent dinner given to Charles II. at the Dutch Embassy (with ludicrous details); the recent abolition of the custom of the drawing of valentines by the Maids of Honour; the Duchess of Monmouth's fear of a surgical operation; and the quarrels of Rochester with "Tome Keeligrew" and of "Brunkard" (Brouncker spells more correctly Mr.

Pepys) with Sir John Morton (printed as "Norton" a few pages later), are other topics glanced at, the final subject being the unwilling wooing of Lady Rich by Lord Burleigh. By the way, there is an obvious misprint in the fourth line of La Fontaine's verses 'A Madame Harvie' cited on p. 102; and the comment on Buckingham (the second and last Villiers duke) erroneously implies that the title had always been in one family, of which he was the "fifth and last" representative (p. 107).

The succeeding chapter, which describes Temple's doings at the Hague and the rapid breakdown of his work, the Triple Alliance of 1668, contains a more serious two-fold error in the description of William of Orange (King William III.) as "the son of William the Silent, that brave, quiet soldier who bore the burden of statesmanship and generalship unflinchingly through the great Dutch revolution of 1643." But we get another glimpse in it of the charming Dorothy, coming home in a King's yacht which had been instructed to fire on the Dutch unless they lowered their flag, and referring the perplexed captain (who appealed to her) to his orders. Also we are told of a later attempt of the French king to make use of Lady Giffard's influence with her brother for diplomatic purposes—the information coming, it is noted by the editor, not from the English envoy's sister, but from a letter of Colbert's.

In Part VI. ('A Chronicle of Family Events') mention is made of a packet of newly discovered letters from Jack Temple (the unfortunate son of Sir William and Dorothy) to his French wife. The editor dates them not earlier than 1688, and remarks that, though written in all probability not very long before his death, they show no sign of melancholy, but, on the contrary, "testify to the delightful, eventful, and varied life he must have led at the French Court." The stoicism with which Sir William took his heir's death Miss Longe prefers to attribute to fatalism rather than his reputed approval of self-murder.

The Moor Park chapter introduces us to Temple's secretary, Swift, and to another member of the Temple household, Stella. Since Lady Giffard "cordially disliked" the future Dean and he "literally hated her," it is curious that Lely's portrait of the lady should have come into the latter's hands. The editor suggests that it must have been given to Stella, "her sometime waiting-maid," who got a small legacy from Temple's sister. The Dean surrendered it to Sir William's heir on condition of a legacy to Martha Dingley. A bad misprint disfigures the Latin heading of some verses of Swift's on 'A Description of Mother Ludwell's Cave,' copied out in a hand conjectured to have been Hester Johnson's. A copy of Swift's abject letter to his patron, when soliciting a testimonial with a view to ordination, is given, with the remark that the writer

in his capacity of literary executor probably destroyed the original, but overlooked this.

One of Lady Giffard's letters to her niece, Lady Berkeley (conjecturally dated 1697), contains a reference to the secretary having been sent "with another compliment from Papa [Temple] to ye King, where I fancy he is not displeased with finding occasions of going." The same letter mentions "Hetty's place" as the height of "my cousin Martha's" ambition—these, of course, being Stella and her future housemate in Ireland.

The editor in commenting upon Swift's relations with Hester Johnson is very severe upon the former, assuming that there was no marriage, and excluding the possibility of other than selfish motives in Swift's conduct. She also is inclined to withhold from Stella the good sense which Sir Walter awarded her, though adducing some good specimens of her wit.

Swift's conduct as literary executor of Temple is probably less capable of defence; and the indignant strictures of Lady Giffard's correspondents upon his publication of the third part of Sir William's memoirs are naturally emphasized by Lady Giffard's editor. Macaulay, as Miss Longe observes, certainly understated the gravity of the matter: it put the finishing touch to all connexion between the Temple family and their former dependent.

Besides other family correspondence, there are several letters from Edward Young, the author of 'Night Thoughts' (then an Oxford don), and the old Duchess of Somerset, who succeeded to Duchess Sarah's place at Queen Anne's Court. In reference to the former Duchess, the editor should have known better than to place Longleat (the seat of her second husband) in Northamptonshire. The Lord Privy Seal who died in 1700 was certainly not "Ralph Montague, Lord Halifax" (p. 259); but William Savile, the second Marquis, did die that year. The celebrated Jacobite doctor and rival of Mead should be Radcliffe, not "Ratcliffe." "Carnworth" (p. 293), Archbishop "Tennison" (p. 295), and "Brandenberg" are other examples of loose spelling. A comparison of p. 311 with p. 292 will help to show the baselessness of the editor's strange notion that the Duchess of Somerset could have been prevented from appearing at the Court of George I. because she had been in a former reign "too intimately associated with the Königsmarks": the young Lady Ogle had been a purely passive victim in the disgraceful affair which ended in Thynne's murder. Her father was the eleventh Earl (not "Duke") of Northumberland. "Marcissue Lutterell" (p. 159) and "Van Der Moulen" (p. 161) are bad misprints. Our praise of the admirably reproduced portraits and other illustrations cannot be extended to the Index, which is bafflingly meagre.

Economic Annals of the Nineteenth Century: 1801-1820. By William Smart. (Macmillan & Co.).

UNEXPECTED and highly useful results sometimes spring from the efforts of Royal Commissions, which may be regarded as by-products influenced by the character of the main work. A good example of this description has proceeded from the recent Royal Commission on the Poor Laws and the Relief of Distress through the labours of Prof. William Smart, which incidentally enables us to gauge the vigour with which he performed his service on that body. As a member of that important Commission it fell to his lot to write several memoranda "on the history of the Poor Laws and on the industrial social developments of the past century." In the course of doing this he

"realised how little can be said, to useful purpose, of any one historical movement if it be taken and studied by itself. The history of pauperism, for instance, is the history of social failure. But failure is the other side of success, and, in its very simplest aspect, pauperism is the reverse of growing wealth and growing freedom."

Following out this train of thought, which no doubt was engendered by his lifelong study of economic fact, Prof. Smart "discovered," to use his own words,

"that, to form any adequate judgment of the phenomena with which the Poor Laws directly deal, it was necessary first to know the history of the working world at the time,"

and further, that the economic history of the nineteenth century had not yet been written.

With praiseworthy energy he set to work at once to remedy this deficiency. He may rest assured that, while the volume he has written will be a satisfaction to himself, there will be many besides his own students who will thank him for his elucidation. He modestly declines any claim "to have written 'history,'" but he has done what will be more useful than much which passes under that name by chronicling the main course of events at the beginning of the nineteenth century. The twenty years from 1801 to 1820 were amongst the most stirring and eventful which the century, with its many and varied experiences, knew. They were largely occupied with the deeds of our armies in the terrible war which was then being waged, and it was inevitable that those events should be recorded, and the annals of that period would have been indeed incomplete without them. The serious anxieties through which this country was then passing impressed the minds of the generation which was then living very strongly, and the few who now remember the last survivors of those days remember also how the sorrows of the time had impressed themselves on their habits of life and

thought. All these events have their place in these pages.

"While I am quite certain," Prof. Smart says, "that the historian who ignores the economic life of the people must go wrong in his interpretation of history, I am not sure that economic history can ever profitably be separated from political. However that may be, in the period covered by this volume the two sides are more closely bound up than, perhaps, at any other period."

Slowly and sadly the country wore through the struggle. Prof. Smart does ample justice to the "two sides of the one national life, the England which was 'saving Europe by her example,' and the England which was quietly pursuing her everyday work at home." Gradually the conditions on which modern England is carried on emerged. Thus up to 1800 "scarcely an improvement had been made" in the manufacture of wool since the time of Queen Elizabeth. After reading this we shall not be surprised to find that the "Assize of Bread," the law regulating the price of the loaf, which dated "back to the reign of Henry III.," was not repealed till 1815. It was not till 1792 "that the four-course system" of agriculture, long the basis of farming in the corn-growing districts, came generally into use; and the improvement in manures only began in 1800. The number of improvements which seem to the present generation as if they had always existed, and the lateness of the dates at which they were introduced, will interest the reader. Attempts to do away with the practice of chimney-sweeping by "climbing boys"—a barbarous method scarcely known to the generation before the present—are continually mentioned. The first effort was made in 1804, but in 1819 the practice still continued. At that date Sydney Smith, usually foremost in reform, did not bestir himself to assist, and considered that the matter must wait till a new Building Act was passed. The remembrance of the cruel work is still preserved by the poetry of William Blake and the prose of Charles Lamb. Education for the working classes was again and again discussed; many of the strong men of the century saw the need for it, Samuel Whitbread and Henry Brougham being foremost in this. The schools instituted by Lancaster in 1810, and supported by James Mill, Henry Brougham, Samuel Rogers, Samuel Romilly, Francis Place, and others, principally Nonconformists, had considerable influence. In the next year the National Society, providing education "in the principles of the Established Church," followed. Elementary education in England was carried on mainly by those two organizations till the system of 1870 came into force.

The earliest Factory Act was brought in by the first Sir Robert Peel in 1802. The cruelties practised on the children forwarded to the manufacturing districts by "waggon loads at a time" are almost incredible. Even more incredible, were it not vouched for by Francis Horner, was

the agreement "made between a London parish and a Lancashire manufacturer that, for every 20 sound children, one idiot should be taken." It was not, however, till 1819 that the amended Factory Act was passed—a law which has needed frequent emendation since to keep it abreast of the requirements of the time.

The reform of the criminal law had the unremitting support of Samuel Romilly, Sir James Mackintosh, and Sir Fowell Buxton. The treatment of criminals was perfectly barbarous. Transportation was carried out with an utter disregard of decency in the arrangement of the ships which conveyed convicts to Botany Bay. The Game Laws received some improvements. A Licensing Bill, which began to be considered in 1812, was discussed again in 1816, and finally dropped in 1817. The miserable condition of the jails corresponded with that of the criminal law. Mrs. Fry paid her first visit to Newgate in 1813. Romilly narrated in his diary an interesting conversation he had with her on her devoted work among criminals. In 1814 a Committee of the House of Commons was appointed to inquire into the state of the prisons in London and Southwark. The Report "was not pleasant reading. There was great overcrowding; liquor was sold as in public-houses"; but the Bill to remedy some of the abuses was lost, "it would seem because it was a reflection on the magistrates of the City of London." Some improvements were made in 1815. A further Report followed in 1818, and a Select Committee was appointed in 1819. It became clear that a reform of the criminal laws was essential to any improvement. Sir James Mackintosh carried his resolution in favour of this in 1819 against the opposition of the Government, but nothing further was done at the time.

The history of the twenty years contained in this volume is very striking. It is full of vigorous efforts made by great men to remove many blots in the annals of the time—efforts stifled almost as much by the mass of troubles which required reform as by the indifference of those in power, an indifference which was based greatly on ignorance. This is incidentally shown in the article on Banks in 'The Encyclopædia Britannica,' vol. ii., published in 1817, which concluded: "Taken by itself, it is at least a doubt whether Savings Banks may not produce as great a quantity of evil as good." In every direction reform was called for.

That women were whipped in the public streets as late as 1817 is clear. Prof. Smart adds that it seems incredible that they were "burned alive for certain offences till nearly the end of the eighteenth century"; but he does

"not see what else can be gathered from a passage in 'Hansard' of 10th May, 1790, when Sir Benjamin Hemmet secured the deletion of the penalty from the statute book (Geo. III. 30, c. 48), 'it having been his official duty to attend on the melancholy occasion of seeing the dreadful sentence put in execution.'"

Throughout Prof. Smart maintains a distinctly impartial attitude, and gives chapter and verse for all that he relates. 'Hansard' is referred to virtually on every page. There is no better source, as the Preface tells us, for acquiring a clear knowledge, "a unifying view of the development of the nation," than the debates at Westminster.

It has only been possible to give here a scanty sample of the interesting contents of the volume. Our readers should study it themselves. An Index both of the persons named and a Subject Index will be found very useful. A General Index, when the work is completed, will make the contents accessible to the ordinary reader.

The Roman Empire: Essays on the Constitutional History from the Accession of Domitian (81 A.D.) to the Retirement of Nicephorus III. (1081 A.D.). By F. W. Bussell. 2 vols. (Longmans & Co.)

THE scheme and the chronological limits of these two imposing volumes are alike remarkable. Distinguishing an objective and a subjective treatment of history, Mr. Bussell comes forward in the first volume as a political theorist, and offers "a subjective appreciation" of the period which he has defined; in the second, he undertakes the task of an ordinary historian, and professes to write objectively a history of the facts. This method, which the author defends in his Introduction, leads to a good deal of repetition, and subjective appreciations have a way of reappearing in the objective volume. If he had contented himself with a relation of the facts, adding his comments and modern instances at suitable points, the work would have been shorter and more readable. He has a high standard of diction; his style is his own; like Gibbon's, it never flags; but, though it is very agreeable for an essay or two, we confess that its elegance becomes a little wearisome through two long volumes.

Mr. Bussell has delimited a completely new constitutional period for subjective treatment, beginning with Domitian, and ending with the accession of Alexius Comnenus. In Vol. II. the terminus is the same, but he starts from A.D. 400. He does not offer a formal vindication of his points of departure, but he gives a curious reason for halting at A.D. 1081. The date was suggested to him by a passage in Zonaras (a writer of the twelfth century), who, in recording the prophecy of an astrologer that Constantinople would fall 696 years after its foundation, observes that, as this time is now long past, the seer must have been in error, or else have signified the period "during which the ancient usages of the republic were maintained." The horoscope of the astrologer takes us to the year 1025, which was marked by the death of the Emperor Basil II., and, in

the view of Mr. Bussell and Zonaras, the end of the old Imperial constitution. Mr. Bussell considers that the judgment of Zonaras is borne out by the evidence of the historian Psellus, who played an ambiguous political part under the sovereigns succeeding Basil; but he brings his exposition down to 1081 in order to show how the "feudal and patrimonial idea seizes upon and submerges the poor remnant of 'republican' tradition."

Every one will agree that there was a conspicuous *social* difference between the Empire of the Basilian and the Empire of the Comnenian dynasty; but Mr. Bussell has not shown, so far as we can find, that there was a conspicuous difference in the working of the *constitution*. In order to demonstrate this, a careful examination of the Comnenian period would be requisite, and this he has not furnished. Without further proofs, we are not prepared to believe that the ancient usages of the republic were more faithfully maintained in the tenth than in the twelfth century. Change there was, but does it mark a constitutional epoch? We are not inclined to ascribe any importance to the complaints of Zonaras. We suspect that if he had lived two centuries earlier, he would have made the same complaints, with as much right, about modern tyranny and the extinction of the old practices.

Mr. Bussell is best when he passes A.D. 400. He has a good grip of the development, and his perspective is clear. He is learned and accurate; he has studied the original sources with diligence; he has thought for himself; and he is frequently suggestive. He has done well to enlarge on the truth that the Empire was representative of the "Will of the Age," and that the world had no wish for self-government. He asks characteristically:—

"Can it be honestly maintained, with the whole turbulent history of the conciliar period before us, from Nice, let us say, to the 'robber-den' at Ephesus, that any question of universal moment could have been safely intrusted to the people's representatives?"

We may call attention to his sensible suggestions on the excuse for venality of office, and his pertinent criticisms on the fanciful speculations of Finlay concerning the "extinction of the Roman power" at the end of the seventh century. He is assuredly right in finding the great epoch of change a hundred years earlier, in the period after the murder of Maurice. His view of Justinian is sympathetic; he is inclined to think that no one else would have done better; but we may wonder whether he is justified in supposing that Justinian was "sadly ignorant of the real state of affairs." He presents with force the apparent contradiction between the direct and the indirect data bearing on the rule of Constantine V.: the chronicle suggesting that it was "the very nadir of this period, grossly barbarous and violent, yet ineffective, the least Roman of all reigns"; while the indirect evidence points to the conclusion that it was a time

of salutary reform and renovation. He infers from this discrepancy that we must suspend the historical judgment. Yet is not the difficulty largely met by the fact that the author of the chronicle was a bigoted image-worshipper, in whose nostrils the very name of Constantine stank? We cannot think that Mr. Bussell throws much light on Julius Cæsar when, rejecting the divergent views of Mommsen and Signor Ferrero (whom he calls "Ferrari"), he writes:—

"Cæsar is neither the tranquil guide of events towards a predestined goal, nor the worried creature of circumstances. But he represented the larger interests and the wider suffrage, the more spacious opportunity."

This sounds fine, perhaps profound, but what exactly does it mean?

When the author brands "the barbarism of the Empire" after the middle of the sixth century, and connects it with the growing influence of the priests, he is right, no doubt, in his view that the influence of the clergy signally increased during the Heraclian period. But he puzzles us when he observes in this context that in the sixth and seventh centuries "history is forced once more to become mere biography." If this is specially true of that period (a proposition which we should question), it surely depends not on the particular circumstances of the age, but on the personal predilections and interests of the writers who chose to record the history of the time.

Historical parallels are often more misleading than illuminating, and Mr. Bussell, with his eye on the "modern politician" is naturally tempted to urge them to excess. He wearies us with the perpetually recurring Shogunate, but this comparison is far apter than his designation of the Armenians of the eighth century as Protestants. And he seems to equate the Armenians with the Armenians. Did not the Armeniac province at that time include a great part of Cappadocia as well as of the Pontic coast where the population was not Armenian? He has made a special study of Armenian affairs, and the sketch of Armenian history from A.D. 540 to 1120, appended to Vol. II., deserves particular recognition as one of the most useful portions of his work.

An obvious criticism which these Essays invite is that they ignore markedly modern research, with the exception of a few English works. It is a merit to build on original sources, but it is not a merit to discard the assistance which the labours of others can afford. Such help would have saved the author from some mistakes, and might have given him profitable hints. He might have learnt, for instance, that the date of the restoration of images and the first Sunday of Orthodoxy is A.D. 843, and not (according to the vulgar error) A.D. 842. Most critics, we believe, now acknowledge the Procopian authorship of the 'Historia Arcana'; but Mr. Bussell pronounces it spurious, adopting the theory of Ranke, which he attributes

to Prof. Bury, who, however, in his edition of Gibbon accepts the work as genuine. As to Caballinus, the nickname of Constantine V. (see Vol. II. p. 174), though interpreted as an odious epithet, is it not now held that it properly meant "belonging to the town of Caballa"?

But when all is said, Mr. Bussell has made a learned and interesting contribution to the history of the Eastern Empire. The book is singularly free from the misprints which have become increasingly common in modern publications of a learned character.

A Book of Sacred Verse. Compiled and edited by William Angus Knight. (Religious Tract Society.)

If it is a difficult thing to write religious poetry, it might seem easy to make a selection from what has been written which should contain only what is good. But this has not proved true. The first Lord Selborne, if we remember right, was the earliest in modern days to attempt the task; and he succeeded very well. There is much, especially in his latest edition, which deserved preservation, and perhaps but for him would not have been preserved. One later collection certainly deserves a permanent place on our shelves: it is Canon Beeching's 'Lyra Sacra,' in which the wide knowledge of a scholar and the inborn taste of a poet have combined to produce an excellent selection. Yet it is a pleasing employment for the autumn of a cultivated life to collect the thoughts of men of letters which have influenced a sterling character: different men have divergent tastes; and we would not check an enthusiasm for anthology which seeks to atone for the barrenness of present-day invention. We extend our welcome, therefore, to Emeritus Professor William Knight, so long the honoured teacher of philosophy at St. Andrews, when he comes to us with a new 'Book of Sacred Verse.'

He starts with "a somewhat new principle." He has confined his selection to what he considers "the noblest products of English and American genius, during the last four centuries, on the subject with which it deals," and made it a miscellany, not for public use, but for private study. He has endeavoured to please all schools of thought.

In a Preface, which is partly a reprint of what he wrote for a public hymnal forty years ago, he states his view of religious poetry. He is emphatic in his belief that "all the highest poetry of the world is religious, when that word is widened out and rightly understood," and that there is much religious poetry outside the region of hymns. He thinks, further, that a good hymn cannot be "doctrinaire." We presume that he means "doctrinal," and he continues: "Details of dogma may be stated in a creed, but they should not be obtruded, far less sung, in a poem." There seems to us,

we are bound to say, some confusion of thought here. What does he mean by "details"? Should poetry not teach anything? It is all very well to say that the religious poet must leave out "the contentious points on which the sects differ"; but what are "the sects," and what are "the contentious points"? Prof. Knight, indeed, cannot, even in his own anthology, adhere strictly to the rule which he imposes on his poets. If ever there was dogmatic verse—even to "details of dogma"—it is in the hymn in 'The Dream of Gerontius,' "Praise to the Holiest in the height." Prof. Knight includes it; but this, if it is hardly poetry "which even Agnostics may value," is an almost solitary exception in the volume. Prof. Knight has set before himself an impossible task in the endeavour to form a collection of beautiful pieces which shall not wander outside the limits of what, to all Theists, are the mere "elements of religious knowledge."

O how much more doth beauty beauteous seem
By that sweet ornament which truth doth give!

The intelligent Christian echoes the lover
in the Sonnets.

The fact is that religious poetry which does not teach anything is not religious, even if it succeeds in being poetry. That is the defect of Prof. Knight's collection. On the "dogmatic" side it is so weak as to be without colour, and therefore, loses one main source of attraction. Many of its pieces fail, in consequence, to show any real poetic fire. If the good poems of Christianity are few, the amount of good poetry, in the last four centuries, that is merely Theistic, is slighter still.

Thus almost the first thing we are struck by in Prof. Knight's volume is the omissions. An eminent critic has said truly that "the high-water mark in the religious lyric in England is fixed by Herbert: Vaughan in one or two pieces reaches as high; so in another style do Crashaw and Marvell." Will it be believed that Prof. Knight prints but three poems of Herbert, two of Vaughan, one of Marvell, and does not insert a single line of Crashaw, who, in our judgment, at times soars higher than any of the others? We miss the wonderful 'Easter Day'; the hymn 'To the Name above Every Name,' the 'Song of Divine Love,' the 'Dear Bargain,' 'St. Mary Magdalen,' the version of the Twenty-Third Psalm, the lines on St. Teresa's book and picture, and that glorious hymn to her beginning,

Love, thou art absolute, sole lord
Of life and death.

Is the Professor afraid that the last would not please his broad-minded auditory? Does he forget that Crashaw followed it by an apology "as having been writ when the author was yet a Protestant"? But it is not only the seventeenth century that is neglected. There is not a line of

Crabbe or of Blake, or Campbell. Surely those lines in 'The Pleasures of Hope,' beginning

Unfading Hope when life's last embers burn

have the very spirit which Prof. Knight seeks to represent in his book. And we have nothing among moderns, of Mr. Bridges or Prof. Dowden. Myers or Wilton. The poems of Keble that are quoted are, as poetry, conspicuously not his best; it is the same with John Ellerton, and Samuel Stone, and William Bright; while of Bishop Christopher Wordsworth what is printed is almost the worst, as poetry, that he could write. Is the objection to Dr. Beeching's 'God who created me' that it is too distinctly Trinitarian to please "the devotionally-minded of every sect"? We find it in most modern anthologies, so difficulties of copyrights are not likely to have stood in the way. At any rate, it is good verse and good religion. We do not like to make a mere list of omissions, which are in some cases noted, perhaps, by individual rather than assured taste, but we must express our surprise at finding two conspicuous women poets of our day excluded, Christina Rossetti and Harriet Eleanor Hamilton-King. There may be, for all we know, commercial reasons for this; but no anthology can claim completeness which ignores the authors of 'Goblin Market' and of 'The Disciples' and 'The Hours of the Passion.'

Now it is inevitable that where we lose from English religious poetry so much that is good, we may hope to include some verse that is not so generally printed in such anthologies; but we must expect also to put up with a great deal that is not good at all. Briefly, this happens to us under Prof. Knight's guidance. We have the two best poems of Stevenson (though 'The Celestial Surgeon' is changed into 'The Celestial Surgery'), Mr. Benson's 'O Lord of Hosts,' and Mr. Kipling's 'Recessional.' But also we have pages and pages of verses, English and American, which can hardly stir the most undenominational emotions, and never come near being poetry at all.

NEW NOVELS.

Defender of the Faith. By Marjorie Bowen.
(Methuen & Co.)

THE work of Miss Bowen, so far as it is historical, renders no account of her sex. It is indistinguishable from the writing of a man in its largeness of feeling, virility, and restraint. Perhaps the sex of the author is patent in her delicacy of handling in the love-passages; but even so much is not clear. Beyond doubt, the author takes rank as one of the two or three writers to-day of historical fiction.

This book is a pendant to her previous 'I Will Maintain,' which, likewise, was a serious study of William of Orange. The earlier book was a brilliant *tour de force*; and this strikes one as being on the same level. But it showed a better continuity of plot. It may be recalled that the other book dealt with the emancipation of William from the control of the De Witts, and the hideous assassination of the latter. This takes up the story later, and involves a mission of vengeance in which Cornelius de Witt's son takes part. The tale is the stronger for being knit by this interest; but even so it fails to cohere properly as a story. It is nearer to history than fiction, and it has something of the dignity and the inevitableness of history. Once again the figure of the Stadtholder is of the chief importance, and once again Miss Bowen achieves a marked success with it. William is limned as that able, conscientious, individual, and rather repellent character which he may well have been. We are inclined to think that the author finds him attractive, but it is not certainly with the attractiveness of a romantic hero. Among the intrigues of the day she moves with a deftness which can only have come of patient and enthusiastic study.

The White Peacock. By D. H. Lawrence.
(Heinemann.)

THIS novel is a characteristic specimen of the modern fiction which is being written by the feminine hand. The older ideas and ideals are sacrificed ruthlessly to an attempt to breathe vitality into a succession of cinematographic pictures illustrative of the lives of the *dramatis personæ*. There is, however, no selection, as this method would suggest; impressions are merely scattered at random. It is, as it were, paulo-post-Impressionism in fiction. That there is cleverness in this modern study of nerves is obvious from the first chapter, but it is equally impossible to avoid the conclusion that the characters were spun in the author's brain. There is no verisimilitude. Farmer's daughters talk high culture, and an ordinary reader's head whirls in trying to determine the social relations of the sundry people involved. Scenes seem introduced merely because the author has observed them or thought of them, not because they add anything to the plot, or even to the atmosphere. Such is the modern method which a growing school of writers in this country encourages, but which, as we have pointed out before, owes its conception rather to Zola than to English sources.

The author of 'The White Peacock' is never realistic with the crudity of the master, but she is needlessly frank to a fastidious mind. As the trend of the novel in general seems to be in this direction, she should be successful, particularly when she has learnt her craft better. There are suggestions, and even more than suggestions, of the making of a fine style in her writing.

Wilson's. By Desmond Coke. (Chapman & Hall.)

'WILSON'S' is a capital study of boy-nature, which will be read with interest by others than boys at school. Dick Hunter is a successful athlete, popular with all and sundry, but it falls to him to be transferred to a weakling house as its head-boy, and to do the uphill work of infusing life and energy into a clique of "slackers." Dick is in the main a strong character, with, as Mr. Desmond Coke says, an "odd streak of feebleness." The problem is: Will this sunlight-loving boy be able to win through the dark days of stress and trial, and in the process develop the sense of responsibility which will make him a man and satisfy his reserved but sympathetic father? The powers of evil are represented by two youths, Stone and Best, but the greater of these is Stone. If Mr. Coke strays at all from probability, it is in his portraiture of Stone, who seems an almost impossibly unregenerate blackguard. In thirty-four years of direct connexion with school life the present writer has never met his like. The development of Hunter, however, is admirably portrayed. We have, too, specimens of the author's exceptional descriptive powers where school functions are concerned, whether it is a speech day, a cricket match, or a bumping race. Be it observed that he describes Public School life as it is, with all its love of "beef" and athleticism, and its masters pandering to this spirit—not the Public School as it might be, estimating intellectual things and finer motives somewhat more highly.

Billy. By Paul Methven. (Chatto & Windus.)

GIVEN a marriage of convenience on both sides, with the subsequent development of love in the less intelligent of the contracting parties—in this case the husband—and matrimonial trouble becomes simply a question of degree. Mr. Methven handles the uncomfortable situation with skill and resourcefulness. His athletic heroine, "Billy," is attractive, though she is not always sympathetic or convincing. Charming unconventional as she is, imagination boggles at the spectacle of a young married woman, in full possession of her faculties, wandering up and down Europe for some six months, in the capacity of sister to a man who is neither brother nor husband, without any apprehension of possible consequences. The divorce suit which, notwithstanding her technical innocence, is the natural corollary to such proceedings is responsible for some vivid chapters, and its dramatic and unexpected climax puts no strain on probability. "Billy's" weakling husband is a figure of ingenious humour tempered with pathos. The co-respondent, on the other hand, leaves us wondering at the magic dormant in golfing proficiency and "fancy" roller-skating.

Impatient Griselda. By Laurence North. (Martin Secker.)

A NEAT style, sparkling with gentle humour, and references to Virgil as well as the frivolities of the present day, carries the reader pleasantly from beginning to end of this domestic comedy. The heroine is endowed with musical genius, but her mother, prejudiced against anything which savours of Bohemianism, refuses her the advantage of tuition in a foreign land. A young inmate of the household, who is a friend of the family, falls in love with the thwarted maiden, and is indirectly responsible for her flight from home. A character of importance in her development is a lady who has experimented in platonic marriage, and written forcibly on a subject repellent to old-fashioned British matrons. The atmosphere of the upper middle class of London is adequately suggested, but the novel is essentially a literary bonbon, and as such we recommend it.

A Fair House. By Hugh de Sélincourt. (John Lane.)

RAISING his curtain over the ruin caused by a death in childbirth, Mr. de Sélincourt shows how paternal love took the place of rebellious despair in the breast of the bereaved husband. The latter is a noble and attractive figure, and his business (that of a publisher) enables the author to illustrate the evil wrought by an indiscriminating censorship of literature. Before accepting a suitable lover, the child in the story gives her heart to a coarse and arrogant novelist who is unable to marry her: he is drawn with vigour and sympathy and serves to deepen the reader's interest in the relations between the heroine and her father. The book, despite the author's experience, is not free from amateurishness, but it is tender and pathetic, and occasionally exhibits considerable literary skill.

Mr. Perrin and Mr. Traill. By Hugh Walpole. (Mills & Boon.)

AN obtuse reader would in all probability define this as a school story. The scene is laid in a Cornish school; the whole of the action passes between the beginning of a term and the second day of the vacation following it; the principal characters are schoolmasters. But the boys, except one or two typical figures, are a mere crowd, devoid of face and speech: the author concentrates his remarkable talent upon the development of a tragedy from an atmosphere of struggle and suspicion, in which his pedagogues exasperate each other under the rule of a malevolent hypocrite. The savage irony of that excess of life which causes overwork and morbid companionships is admirably depicted by Mr. Walpole; and there is much in his drawing of Perrin,

driven out of his mind by fatigue and jealousy, to haunt a sympathetic imagination. Of the description of Perrin's madness we cannot speak so highly: it lacks eeriness. Humour and some aspects of good luck relieve the gloom of the book, which, apart from the above defect in its pathology, is alive from cover to cover.

BOOKS ON THE EAST.

Regilding the Crescent. By F. G. Aflalo. (Martin Secker.)

The Desert Gateway. By S. H. Leeder. (Cassell & Co.)

WE were somewhat at a loss to discover why a Fellow of the Zoological Society, distinguished above most by his learning in the ways of fish, should have written a book on the Turkish question, until we came across this sentence: "The Turk is essentially a fighting animal." Mr. Aflalo extends his interest to the Othmanli as a mammal. He has much to say about him that is interesting and true, but we cannot help thinking that he writes both too late and too soon—too late, because Mr. Knight and Mr. McCullagh have already told the story of the Turkish Revolution as fully as is possible at the present time; too soon, because the Young Turks are still on probation. Mr. Aflalo admits that no one can yet foresee success or failure for the Committee of Union and Progress. He preserves an open mind, and prefixes the significant motto from Burke, "To innovate is not to reform." His personal qualification for writing on the subject consists in a residence of some months in Turkey, where he was an eye-witness of the counter-revolution of April, 1909. He was in the streets of Constantinople during the fighting, and records this high testimony:—

"During that trying week of April, when Constantinople lay at the mercy of thousands of revolted troops, whose officers were either murdered or in hiding, the writer had many opportunities of observing the wonderful discipline maintained by the matineers, who not only restrained the brutish Kurds from loot and massacre, but (what must have been far harder) restrained themselves as well. In Stamboul, even at the height of the excitement, with the rabble shouting itself hoarse for the Sheriat (*i.e.* Koranic law), he found the rebel soldiers invariably courteous to foreigners, and quick to thrust their importunate countrymen on one side to make room for them."

His account of the revolution and the reaction is confused, but it was not his intention to retell the thrice-told tale. He wishes rather to consider the various factors in the problem which the Young Turks are trying to solve, and he sketches the characters of some of the leading Turkish politicians. We gather that he has his doubts of the Committee and their mode of influencing the elections, and sees danger in the present situation, based upon military force; and that his sympathies are rather with the Liberal party, which does not support the Committee, one of whose prominent figures is Sabah-ed-din, "the Lord Rosebery" of Ottoman politics. The description of Ahmed Riza Bey by an opponent as "just the hole in the gruyère" strikes one as felicitous, though possibly untrue. Mr. Aflalo seems to contradict himself when he writes in one place that the revolution "was for an idea...not a sudden mutiny on the part of a disaffected army corps"; and in another, "The Turkish

revolution was essentially a military movement," as it undoubtedly was and still is. He is fair to the Turks, and freely admits that there is six to one and half a dozen to the other when it is a question of massacres between Turks and Armenians: it merely depends upon which of the two is uppermost. Luckily for the Turks under the new régime, the Armenians are cowards, as a rule, and do not fully use their opportunities.

Mr. Aflalo does not see his way to prophesy the future any more than other writers. He talks of "rebinding the Koran in two volumes," and separating the spiritual law from the statutes; and he praises the ex-Sheikh el-Islam for his enlightened views, which are said to extend to the abolition of polygamy; but no one at present sees how the divorce of religion and law is to be accomplished. The danger which the author himself points out, that the extension of the conscription to Christians would weaken the fighting qualities of the army, largely founded upon Islam and martyrdom for the faith, proves the difficulty of tampering with the religious basis.

On the whole, Mr. Aflalo inclines to conservative views. He is not for a sudden emancipation of women, and deprecates the exaggerated notions entertained by Westerns on the evils of polygamy and the seclusion of women. As he wisely remarks, "the trouble is not so much that the average Turkish woman is actually disgusted with her empty and purposeless existence as that she ought to be." He is firm about the impossibility of abolishing the Capitulations in the present state of the Turkish law courts. He upholds the new press law, and gives a remarkable account of the development of trumpery and malicious newspapers in Turkey, which caused a dearth of paper on which to print them: "The Turks have been so long without papers," under the stringent censorship of Yildiz, "that they believe everything that they read in print," sometimes with dangerous results. He sees no signs of any enthusiasm for the Constitution in the provinces of Asia, and realizes that the true menace to the Committee lies there.

There is much in the volume with which most people who know the subject will agree, but there is nothing very new, and the book does not give one the impression of a mature and well-considered judgment. It is essentially the writing of a journalist, offering examples of the style which flourishes in the newspapers. We need hardly say that no journalist is happy till he has written "happenings." Mr. Aflalo admits his ignorance of Turkish, so there is no need to criticize him on this score, but the admission surely destroys the worth of his appreciation of Turkish rhetoric in the Parliament.

The illustrations are unimportant. One is described as "A verse from the Koran," but really shows two complete chapters. The best is a cartoon of Enver Bey and the Dawn of Liberty, with winged angels blowing trumpets and bringing a wreath to the hero of 1908, and a beautiful blackfaced sun, the *Shems Hurriyet*, beaming over St. Sophia.

Mr. and Mrs. Leeder spent the winter of 1909-10 at Biskra, and were instantly made captives by the charm of the Oriental life. They were also captured at once by a remarkably intelligent boy whom they call Taïb, and who thenceforward directed their movements, whilst a "courteous Arab gentleman," one 'Ali ibn Mes'ud, who was

also singularly sophisticated, instructed them in the religion and ritual of his people, fortifying his discourses by numerous appeals to the Koran and the Traditions. So far did the process of initiation go that Mr. Leeder was not only allowed to take photographs—and very clear and sharp his numerous photographs are—of Muslims in the various postures of the *Grande Prière*, as the French call it, at the 'Id after Ramadan, but was even permitted to take part, with his friend 'Ali, in prayer at the mosque of Sidi 'Okba. Nay, *mirabile dictu*, he was actually taken by Taïb and 'Ali to their respective homes, and introduced to their enchanting young sisters, both married and unmarried, but all unveiled. He was naturally astonished, and so, we confess, are we. Even the presence of Mrs. Leeder hardly accounts for this extraordinary breach of Muslim manners, and we must suppose either that the Europeanizing of the Biskra Arabs has made vast strides in the last few years, or that Mr. Leeder is a docile subject for hypnotism. It is rather a relief, after this singular revelation, to read that young Taïb firmly turned the key on his harem as they passed his door in the evening. "I always lock my women in at five o'clock," said the boy; and his brief reply to the expostulations of his English friends was, "C'est l'habitude!"

In a modest Preface Mr. Leeder claims only to have penetrated a very little way, by means of sympathy and kindness, through the barriers of Eastern reserve. No doubt he did; but he must not imagine that he would be equally successful in places where Europe has taken no such hold and the local conditions are different. Nor would a longer and more intimate acquaintance with Muslims at home induce him to see them invariably in the very rosy hue which suffuses his account of his friends at Biskra. The experiences were exceptional.

The idea of the writer is to provide the sort of book he needed himself when he arrived, a stranger, at Algiers. We should have thought there were plenty already; but 'The Desert Gateway' will serve as a pleasant introduction to visitors who are wholly ignorant of Mohammedan ways and thoughts. It is written in an innocent spirit of childlike faith, and its optimism is refreshing, if a little surprising. A dim refrain from one of Miss Edgeworth's books surges up from the present writer's infancy as he reads Mr. Leeder's glowing praises of all things Muslim: "And good little Frank believed it!" Let him by all means go on believing, for half at least of his beliefs are true; but let him at the same time modify just a few exuberances. Let him not imagine that the street letter-writers indite "classical Arabic"; or that 'Okba "conquered, in 680, the whole of Northern Africa from Egypt to Tangier," and "began his brilliant career as the barber of the Prophet"—so rapid a conquest would hardly have been believed if told of the barber of Bagdad; or that "Islam means the Baptism of God"; or that the famous Ayat el-Kursi consists of seven verses; or that "classical literature must have been lost but for" the libraries of the Moors. To say that "actual divorce is rare" is misleading, for repudiation comes to much the same thing, as Mr. Leeder admits. Some of his ideas about Mohammedan law are peculiar; and his term "dependent women" is perhaps overnice. It is better to recognize Mohammedan facts as they are. In the case of streets full of the damsels of the Ulad Nail, Mr. Leeder is forced to recognize them, but he does not quite realize the primitive point of view which makes legal marriage with them not impossible.

But if he is not very learned and rather too credulous, he has nevertheless written a pretty, sympathetic little book, which may be more serviceable and informing than more pretentious works.

OUR LIBRARY TABLE.

Studies in Arcady, and other Essays from a Country Parsonage, by R. L. Gales (Herbert & Daniel), covers a wide field. In addition to the 'Studies in Arcady' there are essays grouped under the headings 'Folk-lore and Tradition,' 'Speech and Language,' 'Discussions and Digressions.' The 'Studies in Arcady' reveal a real knowledge of rural life. The tone is somewhat pessimistic. According to the writer, rural England and the labourer appear to be in a bad way. Still, he is not unmindful of the brighter side, and his essay on 'The Humours of Parish Visiting' is most entertaining. The chapters on 'Folk-lore and Tradition' are full of charm, whilst those on 'Speech and Language' show keen observation. The closing chapters, entitled 'Discussions and Digressions,' are calculated to provoke thought. We cannot follow the argument on 'Catholicism and Happiness.' For instance, the author says:—

"If in some pre-natal state one could have chosen the scene of one's entrance into this planet, knowing only that one must be one of the toiling myriads, the 'dim common population,' where would one have chosen one's lot, in Scotland or the Tyrol, in some forgotten corner of Brittany or Spain, or in some great manufacturing town like Leeds or Sheffield? For any one who has seen the benighted Popish countries, to ask the question is to answer it."

We fail to see what Catholicism has to do with this question at all. It is a matter of climate and the presence of the manufacturing arts. Notwithstanding this disagreement, we acknowledge the ability and charm of these essays.

The Intimate Life of Alexander Hamilton. By Allan McLane Hamilton. (Duckworth & Co.)—Till a comparatively recent date, the fine and fascinating figure of Alexander Hamilton, the Federalist, was less known than it deserved in this country. The admirable romance of Mrs. Atherton ('The Conqueror') and the solid and ingenious essay of Mr. F. S. Oliver did much to redeem us from the reproach of ignoring one of the most interesting personalities in the early history of the United States. To these books Hamilton's grandson, Mr. Allan McLane Hamilton, now adds a very entertaining volume dealing with the intimate life of the famous statesman. Mr. Hamilton possesses what Johnson regarded as the leading qualification for a biographer: he knows how to write trifles with dignity. He has had the advantage of drawing upon a large stock of family documents and tradition, and his work is an invaluable quarry for those who wish to understand the career and the times of a great constitutional statesman. We may call attention in particular to two very curious instances, not generally known, of the influence which the work of Alexander Hamilton still exercises upon the world in the twentieth century:—

"The Baron Kaneko, one of the most learned and advanced Japanese, who has had much to do with the renaissance of his native land, told me" (writes Mr. Hamilton) "that when the Japanese Constitution was framed, reference was frequently made to 'The Federalist,' which was considered by them to be the greatest authority upon constitutional subjects extant."

Sir Walter Hely-Hutchinson, the late Governor of Cape Colony, adds a still more striking testimony to Hamilton's influence on the movement which recently brought about the South African Union:—

"The unificationists went about, so to speak, with a copy of Alexander Hamilton's 'Life' in one pocket, and a copy of 'The Federalist' in the other, preaching unification, and advising their friends to read, before making up their minds against unification, about the birth-throes of the Constitution of the United States; and to note Hamilton's words of wisdom both as to the weakness likely to arise from over-assertion of State rights, and as to the folly of rejecting a Constitution which was, of necessity, a compromise, merely because some of its provisions did not square with one's own particular or particularist views.... I am, of course" (adds Sir Walter) "far from saying that the study of your grandfather's life brought about unification, but there is no doubt that it was one of the influences which materially contributed to that end."

Only the other day the abiding influence of Hamilton's work was again illustrated in the effect produced by the letters of "Pacificus" in *The Times*. The truth is that Hamilton wielded one of the most dominating influences ever brought to bear on constitutional politics, and we welcome the opportunity here afforded of learning what kind of man he was in private and domestic life, as well as how he devoted all his unique powers to the single end of making a thoroughly democratic government consistent with an enduring international policy.

Tales from the Old French, translated by Isabel Butler (Constable & Co.), is in every respect a charming book. It is the work of one of the best printers in America; it is translated with simplicity and directness from a selection of the best of the Old French short tales; and it is accompanied by a short and sympathetic epilogue which shows a true understanding of the period in which the various stories were written. The selection comprises five lais, three fabliaux (we prefer this spelling), and four didactic tales. Among the lais is included that of the two lovers; the mountain on which they met their fate is seen on the left from the line between Rouen and Paris, just after passing Ponte de l'Arche. The lay of the bird was translated by Lydgate as 'The Chori and the Bird,' and Lydgate's version was reprinted by Ashmole as one of the classics of English alchemy. The translator has noted the previous appearance of others of her tales in our literature. We commend this dainty volume to any one who wishes to sample mediæval French literature at its best. Incidentally the volume offers a puzzle to experts in typography: an initial O appears twice, and obviously one of them is reversed, but which?

Life of the Black Prince by the Herald of Sir John Chandos. Edited from the Manuscript in Worcester College, with Linguistic and Historical Notes, by Mildred K. Pope and Eleanor C. Lodge. (Oxford, Clarendon Press.)—We may congratulate the Oxford school of Romance languages on possessing such worthy associates as the editors of this volume, and the editors themselves on their subject and the fullness and accuracy with which it has been treated. The poem has hitherto been known to students in the very rare edition by Dr. Coxe, prepared for the Roxburghe Club in 1842, which aimed at a literal reproduction of the unique manuscript, and the "critical text" (which was neither critical nor a text) published in 1883 by Francisque Michel. The editors now aim

at preserving the features of both these editions, since they give us in parallel columns a transcript of the manuscript, and an approximation to what may have been the original poem as written by the author, and add a literal translation. These are introduced by a thorough study of the linguistics and phonetics of the poem, and an historical introduction, and followed by critical and historical notes, a glossary, and an index of proper names. The most exigent student could desire nothing more, except indeed a facsimile of some portion of the original text which would enable him to judge how far the few variants in this text from Coxe's very careful transcript are justified.

As a poem the work has few merits: its value is that for a couple of years it is a first-hand authority for the events of the Black Prince's life. It opens with the campaign of Crecy, the capture of Calais and the plot of Aimery of Pavia to surrender it to the French, and then passes to the campaign of Poitiers—the battle being fully described. Up to this point the Herald has been writing on the authority of common report, but when he goes on to treat of the expedition into Spain on behalf of Pedro, and describes the battle of Navarete, his work is the chief authority on the subject. Froissart seems not only to have founded his narrative on the Herald's information, but also to have revised the 'Memoires' when he had, later, the written poem before him. The history of the events of 1366 and 1367 depends on the poem almost entirely.

The linguistic introduction, as befits its authors, does not leave itself open to general criticism. A point of terminology seems of some importance—the use of the term Anglo-Norman for works of the period of Gower. It seems to us that the term should be restricted, as we have already contended, to works such as the 'Bestiary' of Philippe de Thaon, written during the existence of a real organic connexion between England and Normandy. Books written in French by Englishmen or in the French spoken by Englishmen might be described generally, yet correctly, as Anglo-French. The characteristics common, say, to Marie de France and Gower are not Norman in any sense; and to call the latter Anglo-Norman simply obscures this fact. We congratulate the editors on their localization of the Herald, and on their ingenious reconstruction of his original; but we would repeat their caution to beginners that this must not be taken as final. It must be remembered that the representation of sounds in writing was entirely an individual matter in those days; and though it was in the main phonetic, yet every writer had his own system. The text given is consistent with itself, probable, and linguistically correct. The historical notes are usually accurate and full, but occasionally betray a certain unfamiliarity with mediæval life outside the range of the subject. An error has been pointed out in *Notes and Queries* for Jan. 14th, p. 25. A note should have emphasized the presence of Queen Isabella at the return of the Black Prince with the King of France after Poitiers as almost the last public act of her life; while a statement that Cardinal Talleyrand de Perigord was in 1343 "Head of the Order of St. Francis" is due to a misunderstanding of his position—he was "Protector" of the Order. The head of the Order is the Minister General, who cannot hold any ecclesiastical preferment. We have, however, seen few works of scholarship lately produced in so satisfactory a manner. It is evidence of the distinction of women in linguistic studies long noted by those who follow University class-lists.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE new Supplement to the 'Dictionary of National Biography,' which will be published early in 1912, is intended to commemorate all persons of adequate distinction who died after the death of Queen Victoria on January 22nd, 1901, and before January 1st, 1911. The following is the sixth part of the list of names which the Editor, Mr. Sidney Lee, has selected for notice out of the obituary records of the past ten years. The less important names will be dealt with briefly, and a few may on further inquiry be rejected as falling below the requisite level of interest.

The Editor will be happy to consider proposals of new names which seem to satisfy the necessary conditions of repute. When a new name is suggested, the dates of birth and death should be given together with a very short statement of the main facts which appear to justify the claim to admission. Wherever possible, there should also be supplied a precise reference to an obituary notice or other source of authentic information.

All communications should be addressed to the Editor of the 'Dictionary of National Biography,' care of Messrs. Smith, Elder & Co., 15, Waterloo Place, S.W.

- Sackville, 2nd Baron. See Sackville-West, Sir Lionel Sackville.
 Sackville-West, Sir Lionel Sackville, 2nd Baron Sackville (1827–1908), diplomatist.
 Sadlier, Mrs. Mary Anne (1821–1903), Canadian writer.
 St. Helier, Lord. See Jeune, Sir Francis Henry.
 St. John, Sir Spenser, G.C.M.G. (1829–1910), diplomatist and author.
 Salaman, Charles Kensington (1814–1901), musical composer.
 Salisbury, 3rd Marquis of. See Cecil, Robert Arthur Talbot Gascoyne.
 Salmon, George, D.D., F.R.S. (1819–1904), Provost of Trinity College, Dublin.
 Salmoné, Habib Anthony (1860–1904), Orientalist.
 Salomons, Sir Julian Emanuel (1836–1909), Australian judge.
 Salting, George (1836–1909), art collector and benefactor.
 Salvin, Francis Henry (1817–1904), writer on falconry.
 Sambourne, Edward Linley (1845–1910), *Punch* artist.
 Samuelson, Sir Bernhard, 1st Bt., F.R.S. (1820–1905), ironmaster.
 Sandberg, Samuel Lewis Graham (1852–1905), Tibetan scholar.
 Sanderson. See Burdon-Sanderson.
 Sanderson, Edgar (1838–1907), historical writer.
 Sandham, Henry (1842–1910), Canadian artist.
 Sandys, Frederick (1832–1904), pre-Raphaelite artist.
 Sanford, George Edward Langham Somerset (1840–1901), lieutenant-general R.E.
 Sankey, Sir Richard Hiram, K.C.B. (1829–1908), lieutenant-general, Anglo-Indian administrator.
 Saumarez, Thomas, C.B. (1827–1903), admiral.
 Saunders, Sir Edwin (1814–1901), dental surgeon.
 Saunders, Howard (1835–1907), ornithologist.
 Saunderson, Edward James (1837–1906), Irish politician.
 Savage-Armstrong, George Francis (1845–1906), poetical writer.
 Savill, Thomas Dixon (1856–1910), neurologist.
 Saxe-Weimar, Prince Edward of (1823–1902), field-marshal. See Edward of Saxe-Weimar.
 Schunck, [Henry] Edward, F.R.S. (1820–1903), chemist.
 Scott, Clement William (1841–1904), dramatic critic.
 Scott, Hugh Stowell, "Henry Seton Merriman" (1863–1903), novelist.
 Scott, Sir John, K.C.M.G. (1841–1904), judicial adviser to Khedive.
 Scott, John, C.B. (1830–1903), shipbuilder and pioneer of Volunteer movement.
 Scott, Leader (pseud.). See Baxter, Mrs. Lucy E.
 Scotter, Sir Charles, 1st Bt. (1835–1910), railway manager.
 Seale-Hayne, Charles (1833–1903), politician and benefactor.

- Searle, Charles Edward (1828-1902), Master of Pembroke College, Cambridge.
- Seddon, Richard John (1845-1906), Prime Minister of New Zealand.
- See, Sir John, K.C.M.G. (1845-1907), Prime Minister of New South Wales.
- Seeley, Harry Govier, F.R.S. (1839-1909), geologist.
- Selby, 1st Viscount, See Gully, William Court.
- Selby, Thomas Gunn (1846-1910), Wesleyan missionary in China.
- Selwin-Ibbetson, Henry John, 1st Baron Rookwood (1826-1902), politician.
- Selwyn, Alfred Richard Cecil, F.R.S. (1824-1902), geologist.
- Sendall, Sir Walter Joseph, G.C.M.G. (1832-1904), Governor of British Guiana.
- Sergeant, [Emily Frances] Adeline (1851-1904), novelist.
- Sergeant, Lewis (1842-1902), journalist and author.
- Seton, George (1822-1908), Scottish genealogist.
- Severn, Walter (1830-1904), water-colour artist.
- Sewell, Elizabeth Missing (1815-1906), writer.
- Sewell, James Edwards (1810-1903), Warden of New College, Oxford.
- Shand, Alexander Burns, 1st Baron Shand (1828-1904), Scottish judge.
- Shand, Alexander Innes (1832-1907), traveller and author.
- Shand, James (1823-1902), improver of fire engines.
- Sharp, William, "Fiona Macleod" (1856-1905), man of letters.
- Sharpe, Richard Bowdler (1847-1909), ornithologist.
- Shaw, Alfred (1843-1907), cricketer.
- Shaw, Sir Eyre Massey (1830-1908), head of the Metropolitan Fire Brigade.
- Sheffield, 3rd Earl of. See Holroyd, Henry North.
- Shelford, Sir William, K.C.M.G. (1834-1905), railway engineer.
- Shenstone, William Ashwell, F.R.S. (1850-1908), writer on chemistry.
- Sherrington, Madame Lemmens (1834-1906), soprano singer.
- Shippard, Sir Sidney Godolphin Alexander, K.C.M.G. (1838-1902), commissioner for Bechuanaland.
- Shorthouse, Joseph Henry (1834-1903), novelist.
- Shrewsbury, Arthur (1856-1903), cricketer.
- Shuckburgh, Evelyn Shirley (1843-1906), classical scholar.
- Sieveling, Sir Edward Henry (1816-1904), physician.
- Simmons, Sir John Lintorn Arabin (1821-1903), field-marshal.
- Simon, Sir John, K.C.B., F.R.S. (1816-1904), sanitary reformer and surgeon.
- Simonds, James Beart (d. 1904), Principal of the Royal Veterinary College.
- Simpson, Maxwell, F.R.S. (1815-1902), chemist and physician.
- Sinclair, James, M.D. (1832-1910), surgeon, major-general.
- Skipsey, Joseph (1833-1903), miner and poet.
- Slaughter, Walter Alfred (1860-1908), musical composer.
- Smeaton, Donald Mackenzie (1848-1910), Anglo-Indian official.
- Smiles, Samuel (1812-1904), author.
- Smith, Sir Archibald Levin (1836-1901), Master of the Rolls.
- Smith, Sir Francis Villeneuve (1819-1909), Prime Minister of Tasmania.
- Smith, George Barnett (1841-1909), author and journalist.
- Smith, George Vance, D.D. (1816-1902), Biblical scholar.
- Smith, Goldwin (1824-1910), historian and political writer.
- Smith, Henry Spencer (1812-1901), surgeon.
- Smith, James Hamblin (1827-1901), mathematician.
- Smith, Reginald Bosworth (1839-1908), biographer and schoolmaster.
- Smith, Samuel (1836-1906), politician and philanthropist.
- Smith, Thomas, D.D. (1817-1906), missionary.
- Smith, Sir Thomas (1883-1909), surgeon.
- Smith, Thomas Roger (1830-1903), architect.
- Smith, Walter Chalmers, D.D. (1824-1908), Scottish preacher and poet.
- Smith, William Saumarez, D.D. (1836-1909), Primate of Australia.
- Smyly, Sir Philip Crampton (1838-1904), Irish surgeon.
- Smyth, Sir Henry Augustus, K.C.M.G. (1825-1906), Governor of Malta.
- Snelus, George James, F.R.S. (1837-1906), metallurgist.
- Solomon, Simeon (1843-1905), Pre-Raphaelite painter.
- Sorby, Henry Clifton, F.R.S. (1826-1908), mineralogist, past founder of Sheffield University.
- Sotheby, Sir Edward Southwell, K.C.B. (1813-1902), admiral.
- Soutar, Mrs. Robert. See Farren, Ellen.
- Southey, Sir Richard, K.C.M.G. (1809-1901), Lieutenant-Governor of Griqualand West.
- Southward, John (1840-1902), writer on typography.
- Southwell, Thomas (1830-1909), Norfolk naturalist.
- Spencer, Herbert (1820-1903), philosopher.
- Spencer, John Poyntz, 5th Earl Spencer (1835-1910), statesman.
- Sprengel, Hermann Johann Philipp, F.R.S. (1834-1906), chemist.
- Sprott, George William, D.D. (1829-1909), liturgiologist and Scottish Church historian.
- Stables, William Gordon (1840-1910), writer for boys.
- Stacpoole, Frederic, A.R.A. (1813-1907), engraver.
- Stafford, Sir Edward William, G.C.M.G. (1821-1901), Prime Minister of New Zealand.
- Stainer, Sir John (1840-1901), musician.
- Stamer, Sir Lovelace Tomlinson, Bart., D.D. (1829-1908), Bishop Suffragan of Shrewsbury.
- Stanley, Sir Frederick Arthur, 16th Earl of Derby, K.G., G.C.B. (1841-1908), Governor-General of Canada.
- Stanley, Henry Edward John, 3rd Baron Stanley of Alderley (1827-1903), diplomatist and Orientalist.
- Stanley, Sir Henry Morton (1841-1904), explorer.
- Stanley, William Ford (1828-1909), scientific instrument maker and writer.
- Stannus, Hugh (1840-1908), architect.
- Steggall, Charles (1826-1905), organist and composer.
- Stephen, Sir Alexander Condie, K.C.M.G. (1850-1908), diplomatist.
- Stephen, Sir Leslie, K.C.B. (1832-1904), man of letters and philosopher.
- Stephens, Frederick George (1829-1907), artist and critic.
- Stephens, James (1825-1901), fenian.
- Stephens, James Brunton (1835-1902), Queensland poet.
- Stephens, William Richard Wood (1839-1902), Dean of Winchester, Church historian.
- Sterling, Antoinette (Mrs. John MacKinlay) (1850-1904), singer.
- Stevenson, David Watson (1842-1904), Scottish sculptor.
- Stevenson, John James (1832-1908), architect.
- Stevenson, Sir Thomas (1838-1908), physician and analyst.
- Stewart, Charles, F.R.S. (1840-1907), physiologist.
- Stewart, James, M.D., D.D. (1831-1905), African missionary.
- Stewart, Sir William Houston, G.C.B. (1822-1901), admiral.
- Stirling, James Hutchison (1820-1909), metaphysician and philosopher.
- Stokes, Sir George Gabriel, 1st Bt. (1819-1903), President of the Royal Society, mathematician.
- Stokes, Sir John (1825-1902), lieutenant-general R.E.
- Stokes, Whitley (1830-1909), Anglo-Indian civilian and Irish scholar.
- Stoney, Bindon Blood, F.R.S. (1828-1909), Irish engineer.
- Story, Robert Herbert, D.D. (1835-1907), Principal of Glasgow University.
- Strachan, John Alexander (1862-1907), philologist.
- Strachey, Sir Edward, 3rd Bt. (1812-1901), author.
- Strachey, Sir John, G.C.S.I. (1823-1907), Anglo-Indian administrator.
- Strachey, Sir Richard, G.C.S.I., F.R.S. (1817-1908), lieutenant-general R.E., and Anglo-Indian administrator.
- Strong, Sir Samuel Henry (1825-1909), Chief Justice of Canada.
- Strong, Sandford Arthur (1863-1904), Librarian to the House of Lords.
- Stubbs, William, D.D. (1825-1901), Bishop of Oxford, historian.
- Sturgis, Julian Russell (1848-1904), novelist.
- Sturt, Henry Gerard, 1st Baron Alington (1825-1904), sportsman.
- Sutherland, Alexander (1852-1902), writer on Australian history.
- Swain, Joseph (1820-1909), wood-engraver.
- Swan, John Macallan, R.A. (1847-1910), artist.
- Swayne, Joseph Griffiths (1820-1903), obstetrician.
- Swinburne, Algernon Charles (1837-1909), poet.
- Syme, David (1827-1908), Australian newspaper proprietor and economist.
- Symes-Thompson, Edmund. See Thompson, Edmund Symes.
- Synge, John Millington (1871-1909), Irish dramatist.
- Tait, Peter Guthrie, F.R.S. (1831-1901), physicist.
- Tallack, William (1831-1908), prison reformer.
- Tangye, Sir Richard (1833-1906), mechanical engineer.
- Taunton, Ethelred Luke (1857-1907), ecclesiastical historian.
- Taylor, Charles, D.D. (1840-1908), Master of St. John's College, Cambridge.
- Taylor, Charles Bell (1830-1909), ophthalmic surgeon.
- Taylor, Helen (d. 1907), advocate of women's rights.
- Taylor, Isaac (1829-1901), Canon of York; archæologist and philologist.
- Taylor, Sir Richard Chambré Hayes, G.C.B. (1819-1904), general.
- Taylor, Walter Ross, D.D. (1837-1907), Scottish ecclesiastic.
- Tearle, Osmond (1852-1901), actor.
- Temple, Frederick, D.D. (1821-1902), archbishop of Canterbury.
- Temple, Sir Richard, G.C.S.I., F.R.S. (1826-1902), Indian administrator and author.
- Tennant, Sir Charles, 1st Bt. (1823-1906), politician and art patron.
- Tennant, Sir David, K.C.M.G. (1829-1905), Speaker of Legislative Assembly, Cape Colony.
- Thesiger, Frederic Augustus, 2nd Baron Chelmsford, G.C.B. (1827-1905), general.
- Thomas, William Moy (1828-1910), journalist and author.
- Thompson, Edmund Symes (1837-1906), physician.
- Thompson, Francis (1860-1907), poet.
- Thompson, Sir Henry (1820-1904), surgeon and artist.
- Thompson, Lydia (Mrs. Alexander Henderson) (1840-1908), actress.
- Thompson, William Marcus (1857-1907), editor of *Reynolds's Newspaper*.
- Thomson, Jocelyn Home (1859-1908), chief inspector of explosives.
- Thomson, John Anstruther. See Anstruther-Thomson, John.
- Thomson, Sir William, 1st Baron Kelvin, O.M. (1824-1907), man of science.
- Thomson, Sir William, C.B. (1843-1909), surgeon.
- Thornton, Sir Edward, G.C.B. (1817-1906), diplomatist.
- Thring, Godfrey (1823-1903), hymnologist.
- Thring, Henry, 1st Baron Thring (1818-1907), official draftsman.
- Thrupp, George Augustus (1822-1905), author of 'The History of Coaches.'
- Thuillier, Sir Henry Edward Landor, F.R.S. (1813-1906), Surveyor-General of India.
- Tichborne, Charles Robert (d. 1905), pharmacist and inventor.
- Tinsley, William (1837-1902), publisher.
- Todd, Sir Charles, K.C.M.G., F.R.S. (1826-1910), astronomer and South Australian politician.
- Tomson, Arthur (1858-1908), animal painter.
- Toole, John Lawrence (1830-1906), actor.
- Torrance, George William (1835-1907), musical composer.
- Townsend, Stephen Chapman, C.B. (1827-1901), surgeon-general.
- Tracey, Sir Richard Edward, K.C.B. (1837-1907), admiral.
- Tristram, Henry Baker, D.D., F.R.S. (1822-1906), Canon of Durham and archæologist.
- Tucker, Henry William (1830-1902), advocate of missions.
- Tugwell, George (1830-1910), Prebendary of Wells and Devonshire naturalist.
- Tulloch, John Stewart, C.B. (1828-1901), major-general.
- Tupper, Sir Charles Lewis, K.C.I.E. (1848-1910), Anglo-Indian official and writer.
- Turner, Charles Edward (1833-1903), Russian scholar.
- Turner, James Smith (1832-1904), surgeon-dentist.
- Turpin, Edmund Hart (1835-1907), organist and musical composer.
- Tweedmouth, 2nd Baron. See Marjoribanks, Edward.
- Tyabji, Badruddin (1844-1906), Indian judge and social reformer.
- Tyler, Thomas (1827-1902), Biblical and Shakespearean scholar.
- Tylor, Joseph John (1850-1901), Egyptologist.
- Tyrrell, George (1861-1909), Catholic theologian.
- Underhill, Edward Bean (1813-1901), missionary advocate.
- Urwick, William (1826-1905), Nonconformist historian.
- Vallance, William Fleming, R.S.A. (1827-1904), marine painter.
- Vandam, Albert Dresden (1843-1903), publicist and journalist.
- Vansittart, Edward Westby, C.B. (1818-1904), vice-admiral.
- Vaughan, David James, D.D. (1825-1905), Hon. Canon of Peterborough, joint translator of Plato's 'Republic.'
- Vaughan, Herbert Alfred (1832-1903), cardinal Archbishop of Westminster.

Vaughan, Sir James (1814-1906), chief police magistrate of London.
 Vaughan, Kate (d. 1903), actress and dancer.
 Veitch, James Herbert (1868-1907), horticulturist.
 Vezin, Hermann (1829-1910), actor.
 Victoria Adelaide Mary Louise, Princess Royal of England and German Empress (1840-1901).
 Vincent, Sir Charles Edward Howard (1849-1908), politician.
 Vincent, James Edmund (1857-1909), journalist.
 Vousden, William John, V.C. (1845-1902), major-general.
 Wade, Sir Willoughby Francis (1827-1906), Birmingham physician and medical writer.
 Wakley, Thomas Henry (1821-1907), surgeon and editor of the *Lancet*.
 Walker. See Forestier-Walker.
 Walker, Annie L. See Coghill, Mrs. Harry.
 Walker, Frederick William (1830-1910), High Master of St. Paul's School.
 Walker, Sir Mark, V.C. (1830-1902), general.
 Walker, Vyeil Edward (1838-1906), cricketer.
 Wallace, William Arthur James (1842-1902), colonel R.E.
 Waller, Charles Henry, D.D. (1840-1910), theologian.
 Waller, S. E. (1850-1903), painter.
 Walpole, Sir Spencer (1839-1907), historian and civil servant.
 Walsh, William Pakenham, D.D. (1820-1902), Bishop of Ossory and theological writer.
 Walsham, Sir John, 2nd Bt., K.C.M.G. (1830-1905), diplomatist.
 Walsham, William Johnson (1847-1903), surgeon.
 Walter, Sir Edward, K.C.B. (1823-1904), founder of the Corps of Commissionaires.
 Walton, Sir John Lawson (1852-1908), Attorney-General.
 Walton, Sir Joseph (1845-1910), Judge of High Court.
 Wanklyn, James Alfred (1834-1906), analytical chemist.
 Wantage, 1st Baron. See Loyd-Lindsay.
 Ward, Henry Leigh Douglas (1825-1906), mediæval scholar.
 Ward, Henry Marshall, F.R.S. (1854-1906), botanist.
 Wardle, Sir Thomas (1831-1909), silk manufacturer and author.
 Waring, Anna Laetitia (1820-1910), hymn writer.
 Warrington, Robert, F.R.S. (1838-1907), agricultural chemist.
 Warne, Frederick (1825-1901), publisher.
 Warner, Charles (1847-1909), actor.
 Warry, George Deedes, K.C. (1831-1904), legal writer.
 Waterhouse, Alfred, R.A. (1830-1905), architect.
 Waterlow, Sir Sydney Hedley, 1st Bt. (1822-1906), Lord Mayor of London and philanthropist.
 Watkin, Sir Edward William, 1st Bt. (1819-1901), railway promoter.
 Watson, Albert (1829-1904), Principal of Brasenose College, Oxford, and classical scholar.
 Watson, Frederick, D.D. (1844-1905), Hon. Canon of Ely and theologian.
 Watson, George Lennox (1851-1906), naval architect.
 Watson, Henry William, F.R.S. (1827-1903), mathematician.
 Watson, John, D.D., "Ian Maclaren" (1851-1907), preacher and author.
 Watson, Sir Patrick Heron, F.R.S. (1831-1907), surgeon.
 Watts, George Frederick, O.M., R.A. (1817-1904), artist.
 Watts, Henry Edward (1832-1904), translator of 'Don Quixote.'
 Watts, J. Stockwell (1844-1908), promoter of the "Liberator Relief Fund."
 Watts, John (1861-1902), jockey.
 Waugh, Benjamin (1839-1908), philanthropist.
 Webb, Alfred John (d. 1908), Irish politician and biographer.
 Webb, Allan Beecher, D.D. (1839-1907), Dean of Salisbury, colonial bishop.
 Webb, Thomas Ebenezer (1827-1903), Regius Professor of Laws in Trinity College, Dublin.
 Webber, Charles Edmund, C.B. (1838-1904), Major-General R.E., founder of the Institution of Electrical Engineers.
 Webber, Samuel Evan (1850-1903), cricketer.
 Webster, Wentworth (1828-1907), writer on the Basques.
 Weir, Harrison W. (1824-1906), animal painter.
 Weldon, Walter Frank Raphael, F.R.S. (1860-1906), biologist.
 Wellesley, Sir George Greville, G.C.B. (1814-1901), admiral.
 Wells, Henry Tanworth, R.A. (1828-1903), portrait painter.
 West, Edward William (1824-1905), orientalist.
 Westall, William (1834-1903), novelist and journalist.

Westcott, Brooke Foss, D.D. (1825-1901), Bishop of Durham and theologian.
 Westland, Sir James (1843-1903), Anglo-Indian financier.
 Weymouth, Richard Francis (1822-1902), philologist.
 Wharton, Sir William James Lloyd, K.C.B., F.R.S. (1843-1905), rear-admiral and hydrographer.
 Wheelhouse, Claudius Galen (1827-1909), Leeds surgeon and benefactor.
 Whistler, James Abbott McNeill (1834-1903), painter and etcher.
 White, John Campbell, 1st Baron Overton (1843-1908), manufacturing chemist and benefactor.
 White, Sir Robert, K.C.B. (1827-1902), general.
 Whitehead, Robert (1823-1905), inventor of the Whitehead torpedo.
 Whiteley, William (1842-1907), the "Universal Provider."
 Whitley, Jabez Cornelius (1837-1904), Bishop of Chota Nagpur, Bengal, and orientalist.
 Whitman, Alfred Charles (1860-1910), writer on engraving.
 Whitmore, Sir George Stoddart, K.C.M.G. (1830-1903), Major-General, Commandant of Forces in New Zealand.
 Whitworth, William Allen (1840-1905), mathematician and religious writer.
 Whympster, Josiah Wood (1813-1903), wood engraver.
 Wickham, Edward Charles (1834-1910), Dean of Lincoln.
 Wigham, John R. (1828-1906), inventor.
 Wiggins, Joseph (1831-1905), Siberian explorer.
 Wigram, Woolmore (1831-1907), Hon. Canon of St. Albans, campanologist.
 Wilberforce, Ernest Roland (1840-1907), Bishop of Chichester.
 Wilkins, Augustus Samuel (1843-1905), classical scholar.
 Wilkins, William Henry (1861-1905), author and novelist.
 Wilkinson, George Howard (1833-1907), Bishop of St. Andrews and Primus of the Scottish Episcopal Church.
 Will, John Shirres, K.C. (1840-1910), legal writer.
 Willes, Sir George Ommaney, G.C.B. (1823-1901), admiral.
 Williams, Charles (1838-1904), war correspondent.
 Williams, C. Greville, F.R.S. (1829-1910), chemist.
 Williams, Sir Edward Leader (1828-1910), designer of Manchester ship canal.
 Williams, Sir George (1821-1905), founder of the Young Men's Christian Association.
 Williams, John Carvell, (1821-1906), advocate of Disestablishment.
 Williams, Rowland (Hwfa Môn), (1823-1905), Archdruid of Wales.
 Williams, Sir William John, K.C.B. (1828-1903), lieutenant-general.
 Williamson, Alexander William, F.R.S. (1824-1904), chemist.
 Willis, Henry (1820-1901), organ builder.
 Willock, Henry Davis (1830-1903), Indian civilian.
 Willoughby, Digby (1845-1901), adventurer.
 Wilmot, Sir Henry, 5th Bt., V.C., K.C.B. (1832-1901), soldier and politician.
 Wilson, Arthur (1837-1907), steamship owner.
 Wilson, Charles Henry, 1st Baron Nunburnholme (1833-1907), shipowner and politician.
 Wilson, Charles Robert (1863-1904), Anglo-Indian historian.
 Wilson, Sir Charles William, K.C.M.G., F.R.S. (1836-1905), major-general R.E., Director of Ordnance Survey.
 Wilson, George Fergusson, F.R.S. (1822-1902), man of science and inventor.
 Wilson, Henry Schütz (d. 1902), author.
 Wilson, Sir Jacob (1836-1905), agriculturist.
 Wilson, John Dove (1833-1908), Scottish legal writer.
 Wilson, William Edward, F.R.S. (1851-1908), astronomer and physicist.
 Winshurst, James, F.R.S. (1832-1903), engineer.
 Windus, William Edward (1828-1910), artist and poet.
 Winton, Sir Francis de, G.C.M.G., C.B. (1835-1901), diplomatist.
 Wise, Sir William Lloyd (1845-1910), writer on patent law reform.
 Witt, John George, K.C. (1836-1906), legal writer.
 Wodehouse, John, 1st Earl of Kimberley, K.G. (1826-1902), statesman.
 Wolff, Sir Henry Drummond, G.C.B., G.C.M.G. (1830-1908), politician and diplomatist.
 Woodall, William (1832-1901), advocate of woman's suffrage.
 Woods, Sir Albert William, K.C.B., K.C.M.G. (1816-1904), Garter King of Arms.
 Woods, Edward (1824-1903), engineer.
 Woodward, Herbert Hall (1847-1909), Precentor of Worcester Cathedral, musical composer.
 Worms, Henry de. See De Worms.

Wright, Charles Henry Hamilton, D.D. (1836-1909), Hebraist and theologian.
 Wright, Edward Perceval (1834-1910), zoologist and botanist.
 Wright, Sir Robert Samuel (1839-1904), judge.
 Wright, Whitaker (1847-1904), company promoter.
 Wyllie, Sir William Hutt Curzon (1848-1909), lieutenant-colonel; Anglo-Indian official, assassinated in London.
 Wyon, Allan (1843-1907), medallist.
 Yeo, Gerald Francis, F.R.S. (1845-1909), physiologist.
 Yonge, Charlotte Mary (1823-1901), novelist and historical writer.
 Yorke, Albert Edward Philip Henry, 6th Earl of Hardwicke (1867-1904), Under-Secretary of State for War.
 Youl, Sir James Arndell, K.C.M.G. (1809-1904), Tasmanian politician.
 Young, George, Lord Young (1819-1907), Lord of Session.
 Yule, Andrew (1834-1902), promoter of Indian manufactures.

SALE.

ON Wednesday, February 22nd, Messrs. Sotheby sold the books forming part of the Townshend Heirlooms, removed from Raynham Hall, Fakenham. Among the chief prices were: Dreux du Radier, *L'Europe illustre*, 6 vols., 1777, 50l. 10s. Fénelon, *Les Aventures de Télémaque*, 2 vols., 1785, 32l. 10s. Molière, *Œuvres*, 6 vols., 1734, 23l. 10s. J. Houel, *Voyage Pittoresque des Isles de Sicile, &c.*, 4 vols., in 3, 1782-7, 16l. Ireland, *Statutes passed in the Parliaments in Ireland from 1310 to 1767*, 9 vols., 1765-9, 31l. Laborde, *Tableaux de la Suisse*, 4 vols., 1780, 20l. Piranesi, *Opere varie*, 14 vols., 1750-86, 59l. Saint-Non, *Voyage Pittoresque*, 4 vols. in 5, 1781-6, 27l. Sir F. Vere, *Commentaries*, 1657, in a handsome contemporary binding, 62l. The total of the sale was 986l. 17s. 6d.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Brewer (Willis), *Egypt and Israel*, \$2 net.
 An Inquiry into the Influence of the more ancient people upon Hebrew history and the Jewish religion, and some investigation into the facts and statements made as to Jesus of Nazareth.
 Brooke (Rev. Stopford A.), *The Onward Cry*, and other Sermons, 6/ net.
 Cordelier (John), *The Path of the Eternal Wisdom*, 2/ net.
 A Mystical Commentary on the way of the Cross.
 Fitchett (W. H.), *The Beliefs of Unbelief: Studies in the Alternatives to Faith*, 1/6 net.
 New edition.
 Kennett (Robert H.), *The Servant of the Lord*, 2/6 net.
 Four lectures originally delivered as one of the courses arranged for the clergy in Cambridge in the Long Vacation of 1909.
 Sheldon (Henry C.), *New Testament Theology*, 6/6 net.
 Snowden (James H.), *The Basal Beliefs of Christianity*, 6/6 net.
 By an American writer.
 Staepoole-Kenny (Louise M.), *Saint Charles Borromeo: a Sketch of the Reforming Cardinal*, 3/6
 Wace (Henry), *Prophecy, Jewish and Christian*, considered in a series of Warburton Lectures at Lincoln's Inn, 3/6 net.

Law.

Jones (Charles), *The Solicitor's Clerk*, Part I., 2/6 net.
 Seventh and revised edition.

Fine Art and Archaeology.

Antiquary: a Magazine devoted to the Study of the Past, Vol. XLVI. January-December, 1910, 7/6
 Berks, Bucks, and Oxon Archaeological Journal, January, 1/6

Short (Frank), Etchings and Engravings, What they Are, and Are Not, with some Notes on the Care of Prints.

Issued by the Royal Society of Painter-Engravers and Engravers, of which the author is president.

Poetry and Drama.

Accuser, Tristan de Léonois, and A Messiah. The Tragedy of Pardon, and Diane, 3/6 net each.

By the author of 'Borgia,' who is now dead. Binns (Henry Bryan), The Adventure: a Romantic Variation on a Homeric Theme, 2/6 net.

Browning's Men and Women, 1855, 3/6

Edited by G. E. Hadow.

Mackenzie (William Andrew), Rowton House Rhymes, 3/ net.

Sabin (Arthur K.), Medea and Circe, and other Poems, 4/ net.

With an introduction by Richard G. Moulton. Shaw (Bernard), The Doctor's Dilemma, Getting Married, and The Showing-up of Blanco Posnet, 6/

Music.

Gib (Rev. Chas.), Vocal Science and Art, being Hints on the Production of Musical Tone, 3/6

Deals with the boy's voice, muscular relaxation, the art of deep breathing, and elocution for ordination candidates. With illustrations and diagrams, introduction, and notes by J. F. Halls Dally.

Bibliography.

Pitman's Where to Look: an Easy Guide to Books of Reference, 2/ net.

Fourth edition, revised and augmented.

Philosophy.

Day (Barclay Lewis), Ideas Old and New, 3/6 net. Ideas of soul, ethics, deity.

History and Biography.

Beiloe (Hilaire), Danton: a Study, 1/ net. New edition.

Calendar of State Papers and Manuscripts, relating to English Affairs, existing in the Archives and Collections of Venice, and in the other Libraries of Northern Italy: Vol. XVI. 1619-1621.

Edited by Allen B. Hinds.

Castellane (The Marquis de), Men and Things of my Time, 6/ net.

Translated by Alexander Teixeira de Mattos, with 13 portraits.

Hart (George Henry), Great Soldiers, 3/6 net.

Begins with Alexander the Great and ends with Gordon. With 32 illustrations.

Henderson (Archibald), Interpreters of Life and the Modern Spirit, 5/ net.

King's History of County Kerry, Part IV., 6d. net. London, an Introduction to the History of the City, 4d.

In Our Own District Series. With occasional illustrations.

Moberly (C. A. E.), Dulce Domum: George Moberly, his Family and Friends, 10/6 net.

With portraits and illustrations.

Robertson (C. Grant), England under the Hanoverians, 10/6 net.

With 7 maps. Part VI. of 'A History of England.'

Smalley (George W.), Anglo-American Memories, 12/6 net.

Geography and Travel.

Denis (Pierre), Brazil, 10/6 net.

In the South American Series. Translated, with an historical chapter, by Bernard Miall, and a Supplementary chapter by Dawson A. Vindin. The book contains 36 illustrations and a map.

Mansfield (Charlotte), Via Rhodesia: a Journey through Southern Africa, 16/ net.

Contains 144 illustrations and 2 maps.

Sports and Pastimes.

Encyclopædia of Sport, Part XVI., 1/ net.

Education.

Bricker (Garland Armor), The Teaching of Agriculture in the High School, 4/6 net.

With an introduction by Dr. W. C. Bagley, and 30 illustrations.

Brown (John Franklin), The Training of Teachers for Secondary Schools in Germany and the United States, 5/6 net.

By an American teacher who worked as exchange teacher of English at Halle.

Cyclopedia of Education, Vol. I., 21/ net.

Edited by Paul Monroe, with the assistance of departmental editors, and more than one thousand individual contributors.

Knowlson (Joseph S.), England's Need in Education: a Suggested Remedy, 3/6 net.

Library of Congress: Classification, Class H. Social Sciences, 65c.

Smithsonian Institution Annual Report of the Board of Regents, showing the Operations, Expenditures, and Condition of the Institution for the year ending June 30, 1909.

Philology.

Bury (J. B.), The Imperial Administrative System in the Ninth Century, with a Revised Text of the Kletorologion of Philotheos, 10/6 net.

No. 1 of the British Academy Supplemental Papers.

Chambers's Scots Dialect Dictionary, comprising the Words in Use from the Latter Part of the 17th Century to the Present Day, 7/6 net.

Compiled by Alexander Warraek, with an introduction and a dialect map by William Grant.

Wetmore (Monroe Nichols), Index Verborum Vergilianus, 25/ net.

School-Books.

De Girardin (Madame), L'Ile des Marmitons, 1/

Adapted and edited by J. L. Burbey for Siepmann's Primary French Series.

Donington (G. C.), A Class-Book of Chemistry, 3/6 With many illustrations.

Heaton (Ellis W.), Physical Geography, 1/3 net.

Book 1. of The Junior Scientific Geography. The book contains 158 maps and diagrams in the text.

Heyden (A. F. van der), Civil Service Test Papers in Mathematics, 3/6 net.

A series of test papers in arithmetic and mathematics designed for the use of candidates for Second Division Clerkships and similar posts in the Civil Service.

Macaulay, Essay on Clive, 2/

Edited, with introduction and notes, by Vincent A. Smith.

Mackinder (H. J.), The Nations of the Modern World: an Elementary Study in Geography, 2/ With 189 illustrations and 8 pages of coloured maps.

Shakespeare: Coriolanus, with Introduction, Text and Notes, Appendix Glossary, Examination Questions, and Index to Notes by C. W. Crook, 2/ net; and Cymbeline, with Introduction, Text and Notes, Bibliography, Examination Questions, and Index to Notes by John H. Brittain, 2/

Science.

Castell-Evans (John), Physico-Chemical Tables for the Use of Analysts, Physicists, Chemical Manufacturers, and Scientific Chemists, Vol. II. Physical and Analytical Chemistry, 36/ net.

Corke (H. Essenhugh), Wild Flowers as they Grow, Photographed in Colour direct from Nature, 5/ net.

With descriptive text by G. Clarke Nuttall.

Fauna of British India, including Ceylon and Burma: Rhynchota—Vol. V. Heteroptera; Appendix by W. L. Distant, 10/ Many illustrations.

Fowler (Gilbert J.), An Introduction to Bacteriological and Enzyme Chemistry, 7/6 net.

With illustrations.

Harden (Arthur) Alcoholic Fermentation, 4/ net. Part of Monographs on Biochemistry.

Hornby (John), A Text-Book of Gas Manufacture for Students, 7/6 net.

Sixth edition revised and enlarged.

Johns (late Rev. C. A.), Flowers of the Field, 7/6

New edition entirely revised by Prof. G. S. Boulger with portrait, memoir of the author, and 64 coloured plates.

Kelway's Manual of Horticulture, 1910-1911.

Mendel Journal, No. 2, February, 2/6 net.

This journal will appear at intervals whenever sufficient material has accumulated.

Schlich's Manual of Forestry, Vol. III. Forest Management, by Sir Wm. Schlich, 9/ net.

Fourth edition, revised, with 59 illustrations.

Timehri: the Journal of the Royal Agricultural and Commercial Society of British Guiana, January.

United States National Museum: 1787, A Review of the Sciaenoid Fishes of Japan, by David Starr Jordan and William Francis Thompson; 1792, A Review of the Fishes of the Families Lobotidae and Lutjanidae, found in the Waters of Japan, by D. S. Jordan and W. F. Thompson; 1796, A New Labyrinthodont from the Kansas Coal Measures, by Roy L. Moodie; and 1797, Corynotrypa, a New Genus of Tubuliporoid Bryozoa, by Ray S. Bassler.

Widtsoc (John A.), Dry-Farming: a System of Agriculture for Countries under a Low Rainfall, 6/6 net.

In the Rural Science Series. The book contains 111 illustrations.

Fiction.

Arnfield (Mrs. Maxwell), Mothers and Fathers, 6/

The relations of parents to children in a typical English home are the theme of the book.

Ashes of a God, 5/ net.

One of the oriental romances of F. W. Bain, with a frontispiece.

Beadle (Charles), The City of Shadows, 6/

A romance of Morocco.

Bennett (Arnold), The Card, 6/

A story of adventure in a less serious vein than 'Clayhanger.'

Brockington (A. Allen), The Mark of His Calling, 6/

A study in temperament which relates the story of a young man full of promise and enthusiasm.

Compton-Burnett (Ivy), Dolores, 6/

Deals with the career of the daughter of a country parson.

Copping (Arthur E.), Gotty and the Guv'nor: a True Narrative of Gotty's Doings Ashore and Afloat, 7d. net.

New edition.

Davies (W. H.), A Weak Woman, 6/

The story of a young man's struggles and trials, and the disaster of his sister.

Dawe (Carlton), The Black Spider, 2/ net.

The exploits of a female Raffles.

Forbes (Lady Helen), The Polar Star, 6/

A sequel to 'The Bounty of the Gods,' in which the hero of the former novel marries and passes through a separation from, and reconciliation with his wife.

Gatty (Mrs.), Parables from Nature.

New edition.

Gerard (Morice), The Unseen Barrier, 6/

Described as romantic, up-to-date, and provided with a mystery kept intact till the end.

Hamilton (Cicely), Just to Get Married, 6/

Follows the dramatic version recently produced at the Little Theatre.

Kelly (William Patrick), The Stranger from Iona, 6/

A story of the classic age of Greece.

Lang (Mrs. L. Lockhart), Knight Checks Queen, 6/

Describes the career of a young woman with a voice and a temperament.

London (Jack), Adventure, 2/ net.

The story is placed in the Solomon Islands, and shows how an Englishman won through troubles by the aid of an American girl who affords the love interest.

Lord Bellinger: an Autobiography, 6/

A satiric account of an up-to-date lord. With an introduction by Harry Graham, and 8 illustrations.

MacDonald (Ronald), The First of the Ebb, 6/

The incidents take place in the last days of the Terror.

Paterson (William Romaine), The Old Dance Master, 6/

A study of marriage and social position.

Randall (F. J.), The Bermondsey Twin, 6/

Recites incidents mostly farcical arising from the likeness of twins with different reputations.

Rowlands (Effie Adelaide), The Man she Loved, 6/

A presentation of the difficulties arising from the marriage of youth and age, money and poverty.

Sabatini (Rafael), Bardelys the Magnificent; being an Account of the Strange Wooing pursued by the Sieur Marcel de St. Pol, Marquis of Bardelys, and of the things that in the Course of it Befell him in Languedoc, in the Year of the Rebellion, 1/ net.

A novel which first appeared in 1906, and has now been dramatized for Mr. Lewis Waller.

Thackeray's Works. Centenary Biographical Edition: Contributions to 'Punch,' 2 vols., and Barry Lyndon, 6/ net each.

Troly-Curtin (Marthe), Phrynette and London, 6/

Phrynette is the daughter of a French artist and views London through Parisian eyes.

Tynan (Katharine), The Story of Cecilia, 6/

A tale in an Irish setting, wherein Cecilia's love-story is strangely interwoven with her mother's history, and almost misses its happy conclusion by a chapter of accidents.

Whitby (Beatrice), Rosamund, 6/

The chief characters are four women, natives of a valley bordering the moors in the West.

General Literature.

Hutchins (B. L.) and Harrison (A.), A History of Factory Legislation, 6/ net.

With a preface by Sidney Webb. Second edition, revised, with a new chapter, in Studies in Economics and Political Science Series. See *Athen.*, March 14, 1903.

Loane (M. E.), The Common Growth, 6/

Another of the author's able books on the working classes.

Lydgate (John), The Serpent of Division, 7/6 net.

Edited, with introduction, notes and glossary, by Henry Noble MacCracken, with 3 full-page reproductions from contemporary MSS. Illustrations accompanying the text.

Macdonald (Frederic W.), *Recreations of a Book-Lover*, 2/6 net.

Pleasant, but not very deep studies in various aspects of books and reading.

Mariner's Mirror: the Journal of the Society for Nautical Research, Vol. I., Nos. 1 and 2, 1/ net each.

Phelps (William Lyon), *Essays on Russian Novelists*, 6/6 net.

Representation, February, 1d.

Royal Statistical Society Journal, February, 2/6

Schreiner (Olive), *Woman and Labour*, 8/6 net.

Discusses the position and rights of women in the modern world.

A Student's Library, 3/6 net.

A series of papers on different departments of study by various writers. Edited by H. Bisseker.

Women's Industrial Council Annual Report, 1909-10.

FOREIGN.

Theology.

Chachoin (L.), *Les Religions: Histoire, Dogmes, Critique*, 7fr. 50.

History and Biography.

Dumoulin (M.), *Etudes et Portraits d'Autrefois*, 5fr.

Jeanroy (A.), *Giosuè Carducci: l'homme et le Poète*, 5fr.

Legouis (E.), *Geoffroy Chaucer*, 2fr. 50.

Pougin (A.), *Marie Malibran*, 3fr. 50.

Prieur (P.), *Henri de Tourville, 1842-1903*, 8fr.

Philology.

Havet (L.), *Manuel de Critique Verbale appliquée aux Textes Latins*, 50fr.

Science.

Sirius (de Massilie), *La Sexologie*, 2fr. 25.

Fiction.

Gaudefroy-Demombynes (M.), *Les Cent et Une Nuits: Traduites de l'Arabe* 8fr.

General Literature.

Angeli (Umberto), *Si Vis Bellum Para Pacem*.

Scantrel (Yves), *Sur la Vie: Essais II.*, 3fr. 50.

Essays by M. Saurès from the *Grande Revue*.

* * * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

IN *The Cornhill Magazine* for March Mr. A. C. Benson takes for his subject Prof. Newton. Writing on 'The Authorized Version of the Bible,' Canon Vaughan celebrates the tercentenary of its publication. 'Temptin' Providence,' by Mr. W. J. Batchelder, and 'Margaret Elizabeth,' by Miss Dorothea Deakin are short stories. Following 'In the Footsteps of Sindbad the Sailor,' 'The Subaltern' offers impressions of life in the Persian Gulf and Busra. 'The Hunting of the Snark' is interpreted in terms of company-promoting. 'Garibaldi in South America' is a new document now first published by Mr. G. M. Trevelyan, together with a letter from Mazzini. The answers are given to the Browning paper, and a set of questions on the works of Lewis Carroll, by Viscount St. Cyres.

IN the March *Blackwood* Sir H. Mortimer Durand brings to a close his series of papers 'A Holiday in South Africa.' The number also contains an article on 'Political South America' and a continuation of 'Tales of the Mermaid Tavern' by Mr. Alfred Noyes. Col. Sir Charles Watson describes 'The Cavalry March to Cairo' and the occupation of the citadel by stratagem. 'A Study in Failure,' by Mr. Orlo Williams, deals with George

Burnett, the unfortunate friend of Charles Lamb, Coleridge, and Southey. 'A Ride to the Wady Salamuni,' in Upper Egypt, is described by Mr. A. E. P. Weigall.

MR. FISHER UNWIN is publishing this spring 'More Letters of Edward Lear,' edited by Lady Strachey of Sutton Court; 'Original Records of Early Non-conformity under Persecution and Indulgence,' transcribed and edited by Prof. G. L. Turner, 2 vols.; and 'The Tragedy of St. Helena' by Sir Walter Runciman, the work of an enthusiastic admirer of Napoleon.

THE Rev. Hugh Chapman is publishing through Messrs. Duckworth a book of essays entitled 'At the Back of Things.' The author has based each essay on some proverb or maxim, seeking to avoid the commonplace interpretation usually assigned to it by insisting on its moral or spiritual significance.

THE appointment of Dr. A. W. Verrall to the new Professorship of English Literature at Cambridge is very satisfactory. Dr. Verrall is familiar to the world as a classical scholar, but Cambridge already knows his eminence in English, while few living writers have a more graceful and persuasive style.

MESSRS. SONNENSCHNIGER will publish immediately a well-illustrated volume by Captain B. Granville Baker entitled 'The Danube with Pen and Pencil.'

THE same firm have also in the press the first volume of a new series of "Dublin University French Texts," supervised by Prof. M. A. Gerthwohl, 'Le Mariage de Figaro,' edited by M. E. Renault. Two other volumes, 'La Satire Ménippée,' edited by Mr. P. Demey, and 'Selections from Saint Simon,' edited by Mr. Neville Perkins, will be ready in March. The editors, who are all English teachers, supply a full Introduction and Notes.

MESSRS. Constable & Co., (10, Orange Street, Leicester Square) are anxious to obtain Wordsworth autographs, and will be glad to hear of any that can be had at the above address.

Scribner's Magazine for March will include 'Religion and Caste in India,' by Mr. Price Collier; the beginning of a series of 'Recollections Grave and Gay,' by Mrs. Burton Harrison; an Australian story by Mr. E. W. Hornung; and an article on the pictures in Sir Alma Tadema's London house.

MESSRS. SOTHEY'S sale on March 17th will include the late Sir John Evans's Horn Books, with specimens from A. W. Tuer's collection and others fully described by him in his 'History of the Horn Book.' They mostly date from the seventeenth century; the earliest is apparently the specimen assigned at the Caxton Celebration Exhibition in 1877 to the time of James I.

MR. LEE WARNER will publish early in March Vol. II. of the Riccardi Press edition of 'Le Morte Darthur,' by Malory. The same publisher will also

issue early in April 'Catulli, Tibulli et Properti Carmina,' uniform with the Riccardi Press 'Horace' of last year.

MESSRS. JACK are publishing in 'The Pilgrim Books' 'William Morris,' by the Countess of Warwick; and 'Ruskin,' by Mr. J. D. Symon.

THEY will also have ready in March 'The Woman's Book,' which is uniform with their 'Reference Book,' and covers a wide field of feminine activity.

MESSRS. GEORGE PHILIP & SON announce 'Eight Lectures on India,' prepared for the Visual Instruction Committee of the Colonial Office, by Mr. H. J. Mackinder; and 'A Synopsis of the Leading Movements in Modern History,' by Mr. F. R. A. Jarvis.

'THE HOPE OF GLORY' is the title of a new work by Archdeacon Wilberforce announced for immediate publication by Mr. Elliot Stock. The author, using as a basis the words of St. Paul—"Christ in you, the hope of glory"—has written a devotional work suitable for the Lenten season.

MR. G. M. FRASER has in the press 'Aberdeen Street Names: their History, Meaning, and Personal Associations.' The book will be published by Messrs. William Smith & Sons of Aberdeen, where Mr. Fraser is Public Librarian.

MESSRS. OLIPHANT, ANDERSON & FERRIER, of Edinburgh, are publishing shortly a volume of collected opinions on the problem of "the lapsed masses." The book will be entitled 'Non-Church-going: its Reasons and Remedies.' Among those who will contribute their views are Sir Oliver Lodge, Prebendary Carlile, Mr. J. Ramsay Macdonald, Prof. Stalker, the Rev. J. E. Rattenbury, and the Rev. Dr. Martin. The book will be edited, with an introduction, by Mr. W. Forbes Gray.

SIR HERBERT MAXWELL is issuing through Messrs. MacLehose the lectures on the Scottish War of Independence which he recently delivered in the University of Glasgow. The title of the work will be 'The Making of Scotland.'

THE UNIVERSITY OF LIVERPOOL SCHOOL OF LOCAL HISTORY AND RECORDS has just issued its annual report. The school now numbers 171 members, and is vigorously at work. The first volume of the Liverpool 'Town Books,' facsimiles of early Liverpool charters, the Registers of St. Nicholas's Church, 1604-1704, and 'Lancashire Place-Names' are to appear shortly.

AT the meeting of the Newsvendors Benevolent Institution last Tuesday satisfactory progress was reported. The receipts for last year were 2,712l. 19s. 6d., and pensions and relief given amounted to 1,396l. The total funds exceed 32,000l.

AMONG recent Parliamentary Papers of interest we note: Education, Scotland, Superannuation Scheme for Teachers (post free, 1½d.); and Report on Imperial College of Technology, year ending July, 1910 (post free, 4d.).

SCIENCE

Seventeen Years among the Sea Dyaks of Borneo. By Edwin H. Gomes. With an Introduction by the Rev. John Perham. (Seeley & Co.)

THIS book, judged according to the high standard of the anthropologist, who is nowadays prepared relentlessly to weed out from the shelves apportioned to his science any work that smacks of un-intelligent and loose observation, is of high value, though perhaps not absolutely of the highest. The author has laboured faithfully as a missionary amongst the Sea Dyaks of Sarawak for many years, and has obviously acquired such a working knowledge of his flock as must have been eminently suited to further his special ends. He is not a trained ethnologist, and makes no claim to be one. He abstains, therefore, with admirable self-restraint, from explanations. Once only, to our knowledge, does he transcend the limits of pure description, and then it is to say, with almost unnecessary caution, about various tabus connected with the practice of couvade—for instance, the rule that the parents must in no circumstances tie up anything with a string, lest parturition be impeded—"It is probable that they are founded on some theory of sympathy." *O si sic omnes!* On the other hand, he manages to present objectively and without bias whatever facts are of the class that mainly appeals to him. For with him, as indeed with our countrymen in general, interest tends to centre in what may be comprehensively termed the "superstitions" of primitive folk. Under this head there are, in regard to the Sea Dyaks, curiosities in plenty to report.

The so-called Sea Dyaks (Dayaks), perhaps more conveniently known as the Iban, form but one amongst a considerable number of Ethnic groups to be found in Sarawak. The Land Dyaks of the interior, the Kayans, Kinyehs (Kenyahs), Pundus, and so on, are quite distinct as concerns both language and customs. Mr. Gomes might with advantage have sketched for our benefit the recent movements of the Sea Dyaks, since we are under the impression that ever since the country has enjoyed the firm and beneficent government inaugurated by Sir James Brooke, this people has been rapidly spreading along the coast, a process which has entailed considerable intercourse with strangers. By means of such a history our author might have afforded his readers some chance of eliminating foreign influences, and extricating the things that belong to the immemorial tradition of the race. As it is, there occur at every turn suspicious parallelisms that call aloud for critical handling. Perhaps only a regional survey, more thorough and comprehensive than even Mr. Ling Roth's excellent

compilation, will finally resolve these difficult questions of borrowing.

Again it is from the standpoint of strict science a serious omission that the topic of social organization is wholly neglected. It is almost an axiom with the enlightened field-worker that such a study, carried out by means of the so-called genealogical method, should precede and condition all research into customs and beliefs, since kinship, together with the marriage system on which it rests, is the very mainspring of primitive life. Thus it is most tantalizing to be told that in some cases, though apparently not in all, the husband lives with the wife's people—an arrangement which must have its drawbacks when "it is considered a terrible crime for a man to mention the names of his wife's parents, and he dare not disobey their commands." There is a favourite theory of the day which regards matrilineal marriage and the system of matrilineal descent as going naturally together, whereas a change to the patrilineal mode would, on this view, be likely sooner or later to lead to the reckoning of descent through the father. Amongst a people who apparently practise the matrilineal and patrilineal customs concurrently, exact observations might provide that crucial case of transitional development for which all anthropologists are seeking.

To pass on to the more grateful task of recording positive achievement, we find a host of accurate and in many cases novel statements concerning magico-religious observances. The character of the *manang*, or medicine-man, is analyzed, not very sympathetically, it may be—that was hardly to be expected; his *pelian*, or ceremonies, are explained in a systematic and most interesting way. We note the important part played by the quartz crystal—*batu ilau*, "stone of light." Crystal-gazing would seem undoubtedly to account for its function here, and we are left wondering whether the magic crystals in which the Australian doctor's supernatural power tends especially to reside are not used in this way more often than European witnesses have been hitherto permitted to observe. The initiation ceremonies of the *manang*, again, are described fully, if perhaps inevitably from a somewhat exoteric standpoint. Only in the light of such initiation—a subject naturally shrouded in the greatest secrecy—can the relation of magic to religion in primitive society be properly appreciated. Further, we are glad to see Bishop Hose's valuable description of 'The Contents of a Dyak Medicine-chest' rendered more accessible by being reproduced in Mr. Gomes's pages.

Apart from these more systematic records of fact, the book teems with odd bits of curious observation. The polite way of dispatching a crocodile, the ritual of camphor hunting, the consulting of omen birds, the peculiar ways and ideals of the head-hunter, the singular practice of constructing "the liar's mound"—

apparently a form of curse—here are plums galore wherewith to fill the greedy maw of the anthropologist, the folk-lorist, and their thousand followers of like tastes, but less discriminating appetites. We heartily commend the book to the learned public, even though it shows gaps, and never goes deeply into things. Every type of European observer has difficulties of his own to face in getting to know the native mind, and the missionary not least of all. Thus it is characteristic that, seemingly, the Sea Dyaks have in no case confided to Mr. Gomes their beliefs in that very private possession of theirs, the *nyarong*, or spirit-helper. The word does not even occur in his glossary of native terms. Yet the institution, we have good authority for saying, plays an important part in the lives of many of these people.

IRRIGATION WORKS.

Notes on Irrigation Works: a Course of Lectures delivered at Oxford. By N. F. Mackenzie. (Constable & Co.)

The Practical Design of Irrigation Works. By W. G. Bligh. Second Edition, Revised and Enlarged. (Same publishers.)

No department of engineering, as that science is now constituted, can exceed, or perhaps equal, its hydraulic branch as regards comprehensive training and as affording an opportunity for a successful career. For a great field is covered, and in addition to the ordinary demand for works of water supply, drainage, river management, and so forth, the construction of canals on an extensive scale in various parts of the world has for many years been in progress, with every sign of future increase. These canals may be conveniently divided into two kinds: those primarily for navigation, of which the greatest examples are the works of Suez and Panama; and those whose main object is irrigation, whereby cultivation may be secured where it is now precarious, and made possible where want of rain precludes agriculture.

With the latter class, or irrigation canals, we are now concerned, and in many ways they are the more important; for, not to mention immediately apparent benefits, they represent an effort of man to assist water in its unequal contest with desert and the consequent desiccation of the world. Whether ultimate success is possible may be open to doubt, for the streams grind and carry the sand which, being ultimately deposited, reinforces the enemy; but that desiccation may be retarded by prudent irrigation and cultivation is self-evident. By their means the face of the desert becomes clothed with verdure, and the sand, which was carried by every blast of wind, is restrained from choking the flow of streams and overwhelming vegetation. Thus, as cultivation is pressed forward, it invades the desert, and the limit to its advance is the distance from the sources of supply to which water can be profitably carried.

There are endless examples of this warfare now in progress; indeed, wherever a river is lost or fails to reach the sea, the process is either going on, or equilibrium has been established. A striking case, at present interesting the scientific world on account of the researches of Dr. M. A. Stein, is that of

the desert in Chinese Turkistan known as Taklamakan. Here, no further back than the early centuries of our era, the valley was well watered, cultivated, and inhabited; the road from Kapilavastu in India to China, via Tibet, crossed it, rich in towns with shrines and temples, frequented by Buddhist pilgrims and merchants. Now it is a sea of sand, the cities buried, the rivers choked, their course obliterated except near the edges of the desert, where they can be traced by the dead and half-buried trees which flourished on their banks. And yet into this depression an enormous volume of water is every moment poured; great rivers, fed from extensive glaciers, flow by Kotan, Yarkand, and Kashgar; smaller, but important supplies find their way to the basin from the Thian Shan on the north, and the Altyn Tagh on the south; yet all are swallowed up by the advance of sand from the east. Here, therefore, is a place where, by judicious application of water, desiccation may be retarded, if not arrested, and the person to deal with such trouble is the Irrigation Engineer.

His ordinary duties, however, if less heroic, are more immediately profitable, and to them Mr. Mackenzie's book is a useful guide. Unable in the scope of six lectures to deal with all the problems which present themselves to the canal officer, he has selected the following:—

(1) Introductory, giving some general idea of irrigation works and their results.

(2) The statistics required for the preparation of an irrigation project.

(3) Types of weirs and the principles on which their design is based.

(4) The development of Egyptian irrigation since 1834.

(5) On the design of irrigation channels.

(6) Irrigation revenue and land revenue in India.

These are dealt with from the Indian or Egyptian point of view very fairly, and as fully as limits of space allow. The author cites Mesopotamia as an example of irrigation works of great antiquity, prosperous beyond conception whilst they were maintained, sunk in desolation when they were neglected, but offering fair hope of revival if they can be scientifically reconstructed. Of this, happily, there is a reasonable prospect:—

"Sir William Willcocks has reported that for an expenditure of seven-and-a-half millions sterling some 5,000 square miles of land could be brought under cultivation, and made capable of producing an annual revenue of one million sterling, or some 13½ per cent on the capital outlay. The immediate effect of the realisation of this scheme, which has no engineering difficulties, would be to convert Mesopotamia from a desert into one of the granaries of the world."

So, if the political horizon is clear, England may do for Mesopotamia what her engineers have done for Egypt, and revive the prosperity which was famous four thousand years ago.

In his introductory lecture Mr. Mackenzie invites attention to the wideness of the term "Irrigation Works." Of this there can be no question, for they include machinery for the application of water to land, varying from the humble watering-can or well and bucket to the great canal carrying thousands of cubic feet a second, and irrigating three or four thousand square miles. He further divides the works into productive, or those which pay, and protective—those which are ordinarily worked at a loss, but which in very dry seasons may preserve the country from famine; he shows, moreover, that these may overlap, mentioning the Swat Canal in the Punjab, which, though originated for political reasons to induce civilized behaviour among lawless folk, now pays from 8 to 10

Per cent on its capital. Naturally there are other less pleasing instances, where the engineer's judgment seems to have been warped. Money was wasted on canals in Bengal in places where water lay within a few feet of the surface, and was usually a drug in the market.

To help in the consideration of any irrigation project much information has to be collected; besides maps and levels, the rainfall, the depth at which water is found in wells, the nature of the soil, the volume of water available—all these and many more particulars have to be investigated and recorded. When this is done, the design may be projected and its prospects examined. Should they prove attractive, further detail is prepared; works are designed; estimates are produced, and with the assistance of the revenue authorities an idea of probable return on the outlay is obtained. All this is dealt with by Mr. Mackenzie in a sensible way; what has been done recently in Egypt is described; and finally the highly important question of administration is given the weight which it deserves.

Mr. Bligh's book is less literary and more technical than Mr. Mackenzie's, being largely a collection of designs, formulae, and tables from various sources, illustrated by diagrams, and explained by comment based on the author's experience. Thus, retaining walls, dams, weirs, regulators, bridges, drainage works, &c., are treated in a way which should be useful to students, but which cannot here be examined in detail. India, Africa, and America are laid under contribution, and the types of works, varying as they do according to place and circumstance, repay careful study. "The author's endeavour," he tells us, "throughout this work is to smooth the rough paths, and render the designing of works an easy as well as a certain matter." To a great extent he has succeeded, and his book, as well as Mr. Mackenzie's, should be welcome in every canal engineer's library. Here and there an obscure passage may be found, and possibly some of the criticisms may be questioned. Thus in Mr. Bligh's book, p. 256, we read: "it is disappointing not to find in these latest productions no improvement over the oriental types," &c.; and at p. 280 he refers to a new bridge and fall on the Jamrao Canal as "a relief of old times." But these are small matters, and do not detract from the value of the work as a book of reference.

To pass from these books, and return to the question of employment for young men in a profession but too often overcrowded, the expansion of irrigation is a fact of vast importance. In India alone prospects are encouraging, and no better school, for design of works or for distribution of water, exists; in Mesopotamia there is, as stated, a great opening. So, too, in Africa, where, specially in the South, development is certain—likewise in Australia, the United States, and, perhaps even more notably in Canada, where already a great block of country east of Calgary is marked off by the Canadian Pacific Railway Company for irrigation—qualified men are sure to be wanted. And, all things considered, the life is pleasant; much of it is in the open air, and to an unusual extent a man may see the result of his work, which follows fast on completion, for no sooner is water available than it is used, and revenue results. Earlier in India the position of canal officer was specially good. Of old the élite of the Engineer Corps served in it, as the following names, selected from

memory, may testify: Sir Arthur Cotton and his brother Frederick, masters of deltaic irrigation in Madras; Napier of Magdala, who, when Civil Engineer of the Punjab, set going the project for the Bari Doab Canal; Durand, whose career began on the Western Jumna Canal, and ended as Lieutenant-Governor of the Punjab; Strachey; Baird Smith; J. Anderson; Dyas; and others, not to mention living men. Whether recent departmental changes have improved matters in this respect may be doubted; on the other hand, the pay of junior grades is probably better than of old, and the canal officer has of necessity a responsible and influential position in the civil administration of the country.

THE SURVEY OF INDIA REPORT FOR 1908-9.

THE Report of the Survey, 1908-9, which has just arrived from Calcutta, is of more than ordinary interest. Besides a full record of the year's work in surveying and mapping, it gives some account of the results attained by recent administrative changes. Particulars are also supplied of a large increase in the staff, and other measures taken or sanctioned for the promotion of general topographical surveying by troops employed in the field. Col. F. B. Longe, Surveyor-General of India, administered the department throughout the year, and as a frontispiece the volume has a medallion portrait of his great predecessor, Major James Rennell, F.R.S. (1742-1830), who was appointed by Clive the first "Surveyor" in Bengal.

The total return of topographical and forest surveys in the year was 42,600 square miles, as against 35,968 in the previous twelve months, and, with the exception of a small tract in the Mishmi hills, no survey was carried out on a smaller scale than 1 inch to the mile. The improvement in the productiveness of the map department due to changes in organization is remarkable, and for the first time since the inception of the new system the publication of standard sheets has kept pace with the survey and drawing. Several highly creditable specimens of the cartographical art are included in the present volume. The work is all the more creditable because economy has to be considered, and the more expensive processes cannot be adopted. The largest coloured map that the Department has yet undertaken is the 32 miles to an inch general map of India in six sheets. It has also brought up to date its 80 miles to an inch railway map of the peninsula. As a special work outside the ordinary routine, 94 sheets on the 1-inch scale of Dr. Stein's exploration in Chinese Turkistan were compiled. The drawing of all except four hill sheets was completed, and most of the work was sent to the press.

Formerly it was the practice to give extracts from the reports of parties carrying out topographical surveys in districts or regions that attracted notice for political reasons, but this practice has been superseded by official caution and silence. With regard to the survey of about 200 miles of the Burma-China frontier north of the Kengtung Shan State it is reported that the villagers were found most friendly and hospitable, and no difficulty was experienced in obtaining supplies and labour.

Some particulars concerning the discoveries in the Mishmi and Lushai hills, especially as to the state of society among these primitiv

hillmen, would have been interesting and have lightened the somewhat heavy reading to which the Report is now restricted. The record of the fact that a single tiger mauled three men, killed one, and put a stop to any further survey proceedings in its neighbourhood for that year at least is an indication that some members of the Department are of the same way of thinking. That Indian surveyors are exposed to other dangers besides the attack of man-eating tigers was proved by the murder of Mr. H. W. McDonald and the killing of one surveyor, Yakub Ali, and two khalasis by raiders all in the Shirani country on the Afghan frontier.

SOCIETIES.

ROYAL.—Feb. 16.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'The Constitution of the Alloys of Aluminium and Zinc,' by Messrs. Walter Rosenhain and S. L. Archbutt; 'On the Production and Properties of Soft Röntgen Radiation,' by Mr. R. Whiddington; and 'Experiments on Stream-Line Motion in Curved Pipes,' by Prof. J. Eustice.

GEOLOGICAL.—Feb. 17.—*Annual Meeting.*—The officers were appointed as follows: President, Prof. W. W. Watts; Vice-Presidents, Dr. C. W. Andrews, Mr. Alfred Harker, Dr. J. E. Marr, and Prof. W. J. Sollas; Secretaries, Prof. E. J. Garwood and Dr. A. Smith Woodward; Foreign Secretary, Sir Archibald Geikie; Treasurer, Dr. A. Strahan.

The following awards of Medals and Funds were made: The Wollaston Medal to Prof. Waldemar C. Brögger.—The Murchison Medal to Mr. R. H. Tiddeman.—The Lyell Medals to Dr. F. A. Bather and Dr. A. W. Rowe.—The Bigsby Medal to Prof. O. Abel.—The Wollaston Fund to Prof. O. T. Jones.—The Murchison Fund to Mr. E. S. Cobbold.—The Lyell Fund to Dr. C. G. Cullis.—The Barlow-Jameson Fund to Mr. J. P. N. Green.

The President delivered his Anniversary Address, which dealt with the evolutionary aspects of geology, and especially with the mode and order of deposition of the various formations.

ASIATIC.—Feb. 14.—Lord Reay, President, in the chair.—Sir Charles Lyall read a paper entitled 'Abid of Asad, an Ancient Arabian Poet.' Sir Charles paid high tribute at the outset to the Schweich lectures of Dr. George Adam Smith, delivered in December last before the British Academy, on the 'Early Poetry of Israel,' which showed the close relationship in language, theme, and method of treatment of their poetry to the poetry of their cousins of the Arabian desert. The poet in the ancient Arabian tribal system held a very high place; he might almost be called the prophet of the tribe, and he was often their champion too. It was his duty to sing of the great deeds of the warriors, to uphold the heroic ideal, and to heap scorn upon their enemies.

The songs were not written, although writing was well known in Arabia in the century before Mohammed; it was, however, no more practised by the nomads then than it is now. Yet there were very definite and rigid forms of verse, and a conventional order of treatment of subjects. But, just as in the great period of Italian art there is no difficulty in detecting, despite the limited range of subject, the characteristics of the great masters, so it was possible for ancient Arabian poets to make their individuality felt, though using conventional methods. The themes and methods still reign in the minstrelsy of the desert which prevailed centuries ago. It is the actual life as he sees it which the poet sets forth, the people among whom he lives, the desert in all its many aspects, and sung in a voice which even now conveys a convincing impression of reality.

Of Abid, of the tribe of Asad, Sir Charles gave interesting particulars: he was born about 470 or 475 A.D. and died before 554, which was sixteen years before the birth of Mohammed. At this period Northern Arabia played an important part in the long warfare between Rome and Persia, and a new power, that of the kings of Kindah, was pushing up from the south. These conditions are reflected in Abid's poems, and he represents himself as a leader and chief of his tribe. Sir Charles read a number of his translations from the Arab poet, showing him in many moods, skilled in observation and expression.

Prof. Margoliouth, Miss Ridding, and Mr.

Longworth Dames took part in the ensuing discussion, and Sir Charles replied.

SOCIETY OF ANTIQUARIES.—Feb. 16.—Prof. F. Haverfield, V.P., in the chair.—Mr. F. King read a paper by Dr. Ashby, Mr. Hudd, and himself on 'The Excavations at Caerwent in 1910.' A field and garden, called the "Gaer," to the west of and adjoining the churchyard on the south side of the main road, have been excavated with very interesting results. Fronting on the main road, which was the Roman road, a series of shops and workshops was discovered. The buildings, in their early states, were all very similar in plan, but some had been altered considerably, and in two cases others had been combined to form one large building. The shops naturally occupied the front of each house and were small, being only from 8 ft. to 9 ft. square. They all had wide entrances or openings at the front and, where the alleys between them were wide enough, at the sides also. Running just outside the front of these shops was the street drain. The large rooms behind the shops had been fitted with furnaces, but only sufficient was left to show that a great deal of heat had been used. In one of the rooms three small bars of lead, 6½ in. long, 1 in. wide, and ¼ in. thick, and a small piece of ornamental lead were found, suggesting that the working of that metal formed part of the trade carried on. The furnaces, from the scanty remains, appear to have been built of the local yellow sandstone, which soon goes to pieces under the action of fire.

The three westernmost shops were combined at a later date to form one large house (House No. XV.), as were also the three next again to the east on the opposite side of the cross street (House No. XVI.).

In the east block of the former was a cellar unlike anything yet found at Caerwent. It measured 12 ft. 9 in. by 8 ft. 9 in., and was approached by a flight of five steps in the north-west corner, having a total descent of 4 ft. 2 in. The floor was of good lime concrete, and it had a narrow window in its south wall blocked up in later Roman times.

In House No. XVI. the best find was a small sandstone altar *in situ*, bearing the inscription: DEO MARTI OCELO AEL. AGVS TINVS O P V.S.L.M.

In House No. XIX., further to the east again, a quantity of fine coloured plaster was found belonging to the early building. To the east again was another cross street, a continuation of the one from the North Gate. Just here a large sinkage had taken place, part of the street and the wall of the house adjoining having gone down bodily. Apparently there had been a natural hollow filled up in early Roman times (for several fragments of Samian ware, Dragendorff shape 29, were found), and the filling was then consolidated with the weight above.

ROYAL NUMISMATIC.—Feb. 16.—Sir Henry H. Howorth, President, in the chair.—Mr. F. A. Walters exhibited a rare bronze medallion of Antoninus Pius with reverse, the Earth seated with the Four Seasons, and Mr. Bernard Roth showed a very rare gold stater of Dubnovellanus and a gold stater of the Vellocasses, a Gaulish tribe.

Mr. H. A. Grueber read a paper on the 'Coinage of the Triumvirs. Antony, Lepidus, and Octavian, illustrative of the History of the Times.' Mr. Grueber selected this period as in his estimation no other series of coins illustrated more fully or vividly the development and extension of the Roman Empire. The series opened with a coin of Mark Antony bearing his portrait and struck almost immediately after the death of Julius Caesar. The next series of coins was that relating to the formation of the 'Triumvirate' which gives portraits of the three Triumvirs. These were struck at Lugdunum by Antony. From that date the series is almost continuous, and the more important events commemorated were the first war with Sextus Pompey in Sicily; the victories of Brutus and Cassius in Asia Minor; the battle of Philippi; the siege of Mutina and its capture by Octavian; the second war with Sextus Pompey and his defeat at Naulochus; the wars with the Parthians and the victories of Vestidius and the death of Labienus; the triumph of Antony at Alexandria; and lastly the battle of Actium and the subsequent rejoicings at Rome. It is to this date that Mr. Grueber ascribes the origin of the Roman Imperial coinage. As all these coins were struck outside Italy Mr. Grueber gave a summary of the history of the Provincial issues and of the gradual development of portraiture on coins of the Republic.

The President pointed out how well the series chosen by the lecturer illustrated the richness in

historical significance of ancient as contrasted with the monotonous types of modern coins in which commercial needs rendered frequent changes of types undesirable. Mr. Walters and Mr. Harrison also spoke.

LINNEAN.—Feb. 16.—H. W. Monckton, Treasurer and V.P., in the chair.—The Vice-President announced seven vacancies in the List of Foreign Members.—Prof. Dendy showed three lantern-slides of some remarkable growth-forms in sponges, and exhibited a singular horny sponge collected by him in New Zealand, which has not yet been described.—The Rev. T. R. R. Stebbing referred to some curious sponges in a collection possessed by him, and Prof. Dendy replied.

The first paper, by Mrs. L. J. Wilmore, was entitled 'On some Hexactiniae from New South Wales.' The second by Canon Norman, 'Three Species of Harpacticid Copepoda.' The remaining papers were by Mr. Hirst, 'Report on the Araneae, Opiliones, and Pseudoscorpiones'; by Mr. G. A. Boulenger, a 'List of the Batrachians and Reptiles obtained by Prof. Stanley Gardiner on his Second Expedition to the Seychelles and Aldabra'; and 'On the Marine Brachyura from the Indian Ocean collected in 1905,' by Miss Mary Jane Rathbun.

ENTOMOLOGICAL.—Feb. 1.—Mr. G. T. Bethune-Baker in the chair.—It was announced that the Council had nominated the Rev. F. D. Morice President for the current year.—Mr. W. J. Kaye exhibited several species of the genus *Heliconius*, including the forms *rubripicta*, *adonides*, and *feyeri* with streaked hind wings. These forms seem likely to cause *H. plesseni* and *H. notabilis* to be sunk as forms of *melpomene* and *erato* respectively.—Dr. Nicholson exhibited and described a new species of *Tachyporus*, *T. fasciatus*, intermediate between *T. chrysomelinus* and *T. solutus*.—Mr. H. J. Turner exhibited interesting forms of *Luperina guenei*, including two new aberrations, *ab. murrayi* with pale submarginal area, and *ab. fusca* a melanic form.—Mr. Champion exhibited, on behalf of Mr. J. H. Keys, his black var. of *Athous haemorrhoidalis* from Dartmoor and a red variety of *Agabus bipustulatus*.—The Rev. A. Stiff brought bred specimens of *Polygonia c. album* var. *hutchinsoni*, believed to be the first known English examples of this form in the second brood.—Dr. O. M. Reuter communicated a paper on 'Bryocorina nonnulla Æthiopica,' and Col. Manders a paper on 'A Factor in the Production of Mutual Resemblance in Allied Species of Butterflies.'—A vote of condolence was passed with the family of the late Mr. J. W. Tutt, the President nominate for this year.

METEOROLOGICAL.—Feb. 15.—Dr. H. N. Dickson, President, in the chair.—Mr. R. Cooke and Mr. S. C. Russell submitted a joint paper on the 'Variation of the Depth of Water in a Well at Detling, near Maidstone, compared with the Rainfall 1885-1909.' This well is on the chalk formation at the foot of the range of the North Downs, 358 ft. above sea-level; its present depth is 118 ft. Weekly plumbings of the water in the well have been taken without interruption since 1885, and the authors have compared these with the rainfall of the previous week. The extreme variation of the water-level during the whole period was 30 ft. 3 in. Successive weeks of steady rainfall exercise a far greater effect upon raising the water-level than weeks of heavy but intermittent rainfall. As a rule the effect of the autumn rains is not felt on the well until the month of December, but the winter rainfall penetrates most readily. Following a series of wet years a high limit of saturation is attained; and when once this condition is thoroughly established the water remains at an almost constant level throughout the seasons, excess or deficiency of rain causing very little effect.

Mr. A. W. Clayden exhibited and described the actinograph, a new instrument which he has constructed for observing and recording changes in radiation.

A paper on a 'New Set of Cloudiness Charts for the United States,' by Mr. K. M. Clark, of Harvard University, was also read.

HISTORICAL.—Feb. 16.—*Annual General Meeting.*—Archdeacon Cunningham, President, in the chair.—After the acceptance of the report and the re-election of retiring Vice-Presidents and Councillors, the President delivered his annual address. He dealt with the question of nationality and the reasons for the very different courses of its development in England and Scotland.—Miss Abram, Mrs. Routledge, Messrs. F. J. Pope

and S. Partington were elected Fellows, and the Library of the Royal University, Bonn, was admitted as a subscribing library.

HELLENIC.—Feb. 14.—Dr. Kenyon, V.P., in the chair.—Prof. Ernest Gardner read a paper on 'A "Polyclitan" Head in the British Museum.' This head, from Apollonia, was recognized as a replica of the head of the Westmacott athlete; several other copies were known, and the relation of these offered an interesting problem. In the case of the Diadumenus of Polyclitus they had an independent Attic variant as well as Atticising copies; and in the case of the athlete pouring oil—probably an invention of the Myronic School—they had a Polyclitan variant. The motive of the Westmacott statue had been variously interpreted; the view that had met with most acceptance was that he was placing a wreath on his head; the identification as the statue of Cyniscus rested on no certain evidence, and was made improbable by the dating of Cyniscus to 460 B.C.

The Westmacott and other copies seemed to be derived from a Polyclitan bronze original. But other copies of variants differed considerably from these; the Barracco copy showed Myronic tendencies; the Eleusis copy and the Apollonia head both showed the softer, almost sentimental tendency of Attic art, leading towards the character associated with Praxiteles. The type was found in the Parthenon frieze. The question, in the case of the Apollonia head, was whether it was to be regarded as a more or less independent Attic variant upon the type, or as an Atticising imitation of the Polyclitan variant; it was probably the latter. It certainly seemed nearer to the original of the Westmacott statue than were the Barracco and Eleusis copies. Whether that original was by Polyclitus himself or only a work of his school was another problem; probably the latter, if they took the Doryphorus and Diadumenus as characteristic; but it was not easy to limit the possibilities of variation.

In the discussion which followed Mr. E. N. Gardiner, Mrs. Esdaile, Mr. Baker-Penoyre, Mr. G. F. Hill, and Mr. H. B. Walters took part.

CHALLENGER.—Jan. 25.—Dr. G. H. Fowler in the chair.—The following gentlemen were elected Fellows: Mr. G. H. Drew, Mr. J. Johnstone, and Mr. R. A. Todd.—Commander Campbell Hepworth read a paper on 'Remarkable Displays of Phosphorescence in the Sea.' One of the latest of these displays was witnessed in the Malacca Straits on June 9th, 1909. Light waves were observed moving over the surface of the water. They gradually extended until they appeared to radiate from a centre situated on the horizon, round which point they rotated with increasing brilliancy and velocity. The rays, though curved, were likened to those of a swiftly revolving light. Close to the ship they measured about 6 ft. across, the dark intervals being about twice as wide. A very similar display was witnessed two months later in the South China Sea; while in April, 1901, a moving luminescence, resembling the ripples caused by the passage of wind over a cornfield, was observed in the Persian Gulf. In the last-mentioned case the bands of luminescence overtook the ship and passed ahead of her. Commander Hepworth attributed the displays to the stimulation by tide ripples of organisms capable of phosphorescence, pointing out that the phenomena frequently occurred in narrow waters. The apparent rotation was in his opinion due to this cause combined with the motion of the ship. In the subsequent discussion Dr. Calman suggested that the tide ripples might produce their stimulating effect by causing the mixture of water-strata of different salinity, and Mr. Lister gave instances of both marine and land organisms which became phosphorescent when the light from similar organisms impinged upon them.

Mr. G. P. Farran read a paper on the breeding seasons of *Calanus finmarchicus*. Mr. Farran said that, though it was widely distributed over much of the North Atlantic, the area in which it occurs in great abundance is sharply defined, the seaward limit being approximately the isohaline of 35.25 per mille. Examination of the proportion of the numbers of the various stages present at different seasons would seem to show that at the close of the year the small stock of *Calanus* present is in stage V., the adults having died off. As soon as favourable conditions occur, probably early in March, the stock reaches maturity, and rapidly reproduces. By May immense shoals have been formed, consisting mainly of the youngest stages, but with some adults. Reproduction gradually diminishes in rate, and by November appears to have completely ceased.

MEETINGS NEXT WEEK.

- MON. Royal Academy of Arts, 4.—'The End of Gothic in France,' Mr. R. T. Blomfield.
— Institute of Actuaries, 5.—'The Assurance Companies' Act, 1909; Some Explanatory Notes on such portions of the Act as relate to the business of Life Assurance,' Mr. A. R. Barrand.
— Institute of British Architects, 8.—Business Meeting.
— Society of Arts, 8.—'Brewing and Modern Science,' Lecture IV., Prof. A. J. Brown. (Cantor Lecture.)
— Geographical, 8.30.—'Labrador,' Dr. Wilfred T. Grenfell.
TUES. Royal Institution, 3.—'Crystalline Structure: Mineral,' Dr. A. E. H. Tutton.
— Society of Arts, 4.30.—'The Resources and Problems of the Union of South Africa,' Sir Richard Solomon. (Colonial Section.)
— Institution of Civil Engineers, 8.—'Modern Railway-signalling: Some Developments upon the Great Western Railway,' Mr. A. T. Blackall.
WED. Society of Arts, 8.—'Caisson Sickness and Compressed Air,' Dr. Leonard Hill.
— Entomological, 8.—'Persistence of Bacilli in the Gut of an Insect during Metamorphosis,' Mr. A. Bacot.
THURS. Royal Institution, 3.—'Ruskin,' Lecture I., Mr. A. C. Benson.
— Royal Academy of Arts, 4.—'Henri IV.,' Mr. R. T. Blomfield.
— Royal, 4.30.—'Reversal of the Reflex Effect of an Afferent Nerve by altering the Character of the Electrical Stimulus applied,' Prof. C. S. Sherrington and Miss S. C. Sowton; 'Carbon Dioxide Output during Decerebrate Rigidity,' Dr. H. E. Roaf (Preliminary Communication); 'The Alcoholic Ferment of Yeast Juice, Part VI. The Influence of Arsenates and Arsenites on the Fermentation of the Sugars by Yeast Juice,' Dr. A. Harden and Mr. W. J. Young; 'Experiments to ascertain if certain *Tabanidae* act as the Carriers of *Trypanosoma pecorum*,' Sir D. Bruce and others.
— Linnean, 8.—Meeting.
— Chemical, 8.30.—'Potassium cupricarbonates,' Mr. S. U. Pickering; 'Studies in the Camphane Series, Part XXIX.,' Messrs. M. O. Forster and A. Zimmerli; 'Synthesis of Dipeptides of Lauric Acid with Glycine, Alanine, Valine, Leucine, and Asparagine,' Messrs. A. Hopwood and C. Weizmann; 'Fluorine Derivatives,' Messrs. F. G. Pope and H. Howard; 'The Constituents of Witharia Somnifera,' Messrs. F. B. Power and A. H. Salway.
FRI. Institution of Civil Engineers, 8.—'Lagos Harbour Survey, 1909-1910,' Mr. H. E. Hill, Jun. (Students' Meeting); 'Design and Construction of Works for the Bacterial Purification of Sewage,' R. J. Samuel (Students' Meeting).
— Royal Institution, 9.—'The Inadequacy of Causation in Modern Science,' Prof. Karl Pearson.
SAT. Royal Institution, 3.—'Radiant Energy and Matter,' Lecture I., Prof. Sir J. J. Thomson.

Science Gossip.

MESSRS. GEORGE PHILIP & SON include in their spring announcements 'Ship Economics,' practical aids to shipmasters on maintenance, repairs, surveys, &c., with glossary, by Mr. H. Owen; 'A Practical Guide in the Preparation of Town Planning Schemes,' by Messrs. E. G. Bentley and S. Pointon Taylor, with a foreword by Mr. Raymond Unwin; and 'The Nations of the Modern World,' with particular reference to the British Empire, by Mr. H. J. Mackinder, completing the series of "Elementary Studies in Geography."

THE following Parliamentary Papers have just been published: Scientific Investigation, Fisheries, Ireland, 1910, No. II. and No. III. (post free 1s. 2d. and 7d.).

THE sun will pass vertically over the equator at 6 o'clock in the evening (Greenwich time) on the 21st prox. The moon will be full about two minutes before midnight on the 14th, and new at thirty-eight minutes past noon on the 30th. She will be in perigee on the evening of the 6th, and in apogee on the afternoon of the 21st.

No eclipses are due next month. The naked eye double star A Tauri will be occulted by the moon about midnight on the 6th, and ω Cancri on the evening of the 10th, but the disappearance of the latter will be difficult to see on account of the twilight.

MOST of the astronomers who have undertaken a voyage to the Pacific Ocean in order to observe the eclipse of the sun, which will be total there on the 28th of April, have selected one of the Tonga (formerly called Friendly, a name proposed by Capt. Cook) Islands as the station for the purpose. That called Vavau seems to be preferred, and thither Father Cortie of Stonyhurst College is going.

The planet Mercury will be at superior conjunction with the sun on the 20th prox., and will not be visible during the

month in the northern hemisphere. Venus will set later each evening and increase in brightness, moving from the constellation Pisces into Aries; she will be in conjunction with the moon a little before sunset on the 2nd. Mars rises a little earlier each morning, moving from the constellation Sagittarius into Capricornus; he will be near the moon on the 26th. Jupiter rises now about midnight and earlier each night, situated not far from the star α Libræ; he will be in conjunction with the moon about 2 o'clock on the morning of the 19th. Saturn is in Aries, east of Venus, until the 28th, and afterwards to the west of her, their conjunction taking place on the morning of the 29th.

Two new small planets were photographically discovered by Herr Helffrich and Herr Ernst respectively at the Königstuhl Observatory, Heidelberg, on the 3rd inst.

HERR ENEBO, of Dombaas, Norway, noticed last November a sudden diminution of light in a faint star situated in the constellation Lacerta; and, as this has recently been confirmed by a further decrease (the star's light on the 23rd ult. scarcely exceeded the thirteenth magnitude), it will be reckoned in a general list as var. 5, 1911, Lacertæ. The period is probably long, or perhaps irregular.

FINE ARTS

THE ROYAL SOCIETY OF PAINTER-ETCHERS AND ENGRAVERS.

THIS Society, which has now completed thirty years of more or less prosperous existence, has doubtless proved of modest utility in stimulating the practice of original etching, its influence in this respect probably extending indirectly to artists who have never actually been among its members. When we consider how artificial was the revival which launched the Society, how much it was the work of amateurs determined to do etchings because good etchings had formerly been done rather than of professional artists bent on making fine plates because plates of some sort had to be etched and paid for, it is surprising that the movement should have received so much support as it has, and the Society persisted so long in the culture of an art abstractly desirable rather than actively desired.

It has not so survived without betraying frequently and in increasing degree the nature of its support. The trail of the amateur is over the whole movement, and the amateur has his virtues as well as his weaknesses. He is virtuous considering because it is to him that we must look, if not to produce the whole art of the future, at least to bridge the gulf which separates the firm ground of yesterday's popular demand from that good time for which the optimist hopes.

Work which one has enjoyed doing has always a certain charm, and obviously the better class of amateur enjoys his etching or his painting. He is inclined, however, to limit that etching or painting to the sort of thing that he enjoys. He develops himself along the line of least resistance, while the professional artist, if working for any exacting public, must strengthen himself in those

qualities in which he is naturally weak. The late Mr. Brabazon was an ideal example of the former policy, which in any but a robust talent leads as a rule to the more noteworthy results, and, if it is a little difficult to name as typical a modern instance of the professional line of conduct, that is because all successful artists of our day have been somewhat of the amateur class. It was, perhaps, a little in order to give the amateur as large an opening as possible that criticism has obligingly taken up the position that there are no absolute canons of Art; that it is all a matter of personal feeling; and that it is in proportion as he gives full way to his personality that an artist is interesting. Critics and artists alike have been dupes of this doctrine, and have set themselves to the discovery and cultivation of odd lop-sided talents fit enough for attracting prompt journalistic notice, but with none of the all-round competence which fits a man for any task which falls within the compass of his craft. Most of the idols of our day are in this sense amateurs. The Post-Impressionists are noticeably amateurs; nor is it astonishing that we should set small value on efficiency, since there is no longer any demand for a competent artist in illustration, while the competent artist in decoration (except for the unaccountable anachronism of Alfred Stevens) has not yet been bred. The competent portrait painter alone commands respect.

The revival of etching thirty years ago started in an atmosphere as artificial as that in which painting lives to-day, and the present Exhibition of the Society gives us fair warning of the ultimate degeneration awaiting an art which has no root in popular necessities, but is merely kept alive by enthusiasts eking out a livelihood by mutual support. As in many previous shows the most noteworthy work is contributed by Mr. Robert Spence (180, 181, 183), who happily seems to have secured one commission—to illustrate the life and works of George Fox. He has been doing this ever since we first noticed his etchings, and we tremble for the day when he shall finish and be free to do work like *The End of the Play* (182), in which, relieved of the strain of realizing the intense life of actual historical characters, he shows himself a facile illustrator of the ordinary type. The bulk of the prints on the walls show a similar facility in going through the special small performance each artist finds easy for one of his temperaments. Too many exhibitors, indeed, seem to base their love for etching mainly on the opportunity it offers for evading the demand for careful proportion and discriminating use of shading which a black line on a white ground inevitably makes. A meaningless scribble is certainly less offensive when printed in brown ink on a toned paper, but the privilege of a draughtsman as against a photographer is that he not merely records forms, but also divides them into categories, and there are few etchers who avail themselves of this advantage to an adequate degree. Niceties in biting legitimate to perfect a carefully distributed scheme of line become absurd when lavished upon a plate in which the more obvious means of securing exact gradation of tone have been neglected. Among the artists displaying most attention to such fundamental qualities of planning may be cited Mr. Nelson Dawson (40, 42, 43), Mr. Frederick Marriott (82), Mr. Sidney Lee (89), Sir Charles Holroyd (96), Mr. Malcolm Osborne, who utilizes some of Mr. Muirhead Bone's devices of composition in No. 229, and Miss Katherine Kimball (308). We welcome also once more the

clean-bit line of Mr. J. R. G. Exley (41), and of Mr. Eve in his book-plates for Sir Ernest Cassell (205), and His Majesty the King (211).

Somewhat apart from the rest of the exhibits are two little plates, *Early Morning* (238), by Miss Mary E. Kershaw, and *October Rainfall in Spain* (second state) (165), by Sir J. C. Robinson, the former naive and primitive, the latter powerful and impressive, while both reveal the intense sincerity of the ideal amateur disinterestedly absorbed in a delightful task. The charming work of the late Sir F. Seymour Haden is a little prudent and negative compared with either of these—his delicate scribble of intricate line—half bent on describing surface detail, half on establishing masses of tone—having neither the intimacy of Miss Kershaw's delineation nor the breadth and vitality of Sir J. C. Robinson's design. It is this vitality rather than technical sufficiency which is wanting in the Exhibition; and, if we have criticized it as representative of the weakness of amateur work, we do not mean to deny that there are considerable signs of technical training in latter-day shows. Still less have we any intention of scoffing at the exponents of an art for a lack of popular support, for which, of course, they are not to be blamed. We are often told that no fine work is done for the sake of money, and in a measure that is doubtless true. Only a commercial demand implies popular interest, and failure to come into contact with this implies a detachment ultimately disastrous, even if unavoidable. It is well to remember that an artist who performs a utilitarian task, yet produces a fine thing, is the more an artist because he is a contemporary artist. It is an odd fact when one thinks of it that while both at South Kensington and under the County Council there are quite rightly classes for etching, an art by which perhaps a dozen men in the city make a living, there is not, so far as we know, a school in London where scene-painting is taught, an art which must employ hundreds, yet the demand is surely a measure, albeit a rough and ready one, of public utility.

OTHER EXHIBITIONS.

At Messrs. Goupil's Gallery in Bedford Street the members of the Society of Graver-printers in Colour are holding an exhibition of works in monochrome, of which the most important are a series of etchings by Mr. Theodore Roussel (67-83). These would call for lengthy notice but for the fact that almost all of them have been shown on previous occasions, when we have made due acknowledgment of their distinguished and sometimes exquisite qualities. An artist rather less delicate and personal of the same name, Mr. Raphael Roussel, is showing work alongside of some vitality. *The Leaner* (52) and a study of light (57a) are examples of vigorous realism somewhat resembling the earlier water-colours of Mr. Sargent. Mr. Douglas Almond's chalk drawings are also noteworthy, No. 21 for easy rendering of pose, and No. 23 for brilliant suggestion of colour. M. Lucien Pissarro is the only one of the company who pretends to the quality of invention, which should surely be the sheet-anchor of the engraver in black and white. His inventions, nevertheless, rather lack physiognomy, resembling a little in their failure to suggest human types at all vividly, the work of Kate Greenaway. He cuts woodblocks nicely, however, and has a care for pattern and feeling for the

essentials of landscape which gives his work value.

At the Fine Art Society's Galleries Mr. Lamorna Birch shows considerable cleverness in popularizing the knowledge of natural effect brought into English painting by the researches of such men as Buxton Knight and James Charles. We do not know whether in fact he was a pupil of the former, but such works as Nos. 9, 17, 35, 63, or 74 bear a relation to the work of the earlier painter that suggests an intelligent disciple who has come rather more easily by his knowledge than the pioneer who had to dig it out for himself. They are more facile than the rugged and sincere studies of Buxton Knight, and prudently limit research within acceptable bounds. *Leafy June* (40) and the clever pastel *The Brimming River* (28) have a similar half-resemblance to the work of James Charles, being a little less poignant and intimate, yet really very like. These pictures are the best in a show which is of very uneven merit.

SALE.

MESSRS. CHRISTIE sold on Saturday last the following works. Drawings: Rosa Bonheur, Otter Hounds, 50*l.* W. Hunt, The Christmas Pie, 147*l.*; Pineapple and Grapes, 50*l.* Pictures: Vicat Cole, Bury Village on the Arun, 220*l.* Peter Graham, Highland Cattle, on the edge of a loch, 210*l.* Erskine Nicol, Asking a Favour, 152*l.* E. Verboeckhoven, Sheep, Rabbit, and Chicken, in a Shed, 126*l.* Fritz Thaulow, A River in Normandy: Evening, 109*l.* E. de Blaas, Two's Company, Three's None, 210*l.* F. Viney, Love under the Rose, 199*l.*

Fine Art Gossip.

ORCHARDSON's picture, 'The Young Duke,' which was lent to the Winter Exhibition at the Academy, has now been removed to the International Exhibition at Rome. Its place is filled by another work by the same artist, a portrait of Sir David Stewart of Banchory.

THE annual exhibition of the Royal Amateur Art Society and Loan Annexo will be open for a press view on Saturday next at 27, Grosvenor Square. The show will be opened officially by the Duchess of Connaught on the following Monday.

THE annual exhibition of the Water Colour Society of Ireland is now open in the Leinster Hall, Dublin. Amongst the artists represented are Mr. Frank Brangwyn, Mr. Lee Hankey, Mr. Evert Moll, Mr. R. C. Orpen, Mr. T. W. Sturge, Miss Mildred Butler, and Miss Mary Barton.

At the Atkinson Art Gallery at Southport a private view of the thirty-third Spring Exhibition of Pictures, &c., took place last Friday.

A NEW edition of the Catalogue of the Pictures in the Fitzwilliam Museum, Cambridge, has just been issued. It contains over a hundred new entries, among the pictures acquired since the last issue being examples of Reynolds, Gainsborough, Hogarth, Romney, Etty, Rossetti, Burne-Jones, J. F. Millet, and Daubigny. The contents of the Museum are now very well exhibited.

M. EMILE CAGNIART, who died at the age of 55 on Wednesday week last, was a well-known landscape painter and member of the Société des Artistes Français. He studied under A. Guillemet, and first exhibited at the

Salon in 1877. His 'Vue du Palais de Justice,' in the Salon of 1897, was purchased by the State. At last year's exhibition there were two pictures by him, one of which was a scene at La Villette, "sortie d'usines," and the other a view in the valley of the Meuse (Belgium).

THE MEDICI SOCIETY have just published as their first two plates for 1911 the little 'Head of St. Catherine Crowned with Flowers,' by B. Veneziano, from the Glasgow Corporation Art Gallery, and 'Viscount Althorp aged Four,' after Reynolds, from Earl Speneer's collection.

THE Society will publish immediately a reproduction after the brilliant Watteau 'Leçon d'Amour,' reproduced by special permission from the original in the Potsdam Collection of the German Emperor; the Raeburn 'Boy and Rabbit,' from the Diploma Gallery, Burlington House; and Hoppner's 'Lady Charlotte Campbell as Aurora,' now at Inverary Castle, by permission of the Duke of Argyll.

A SERIES of pictures of the School of Cologne, containing episodes from the legend of St. Gereon, have been presented to the Wallraf-Richartz Museum at Cologne by Herr Alfred Neven-Du Mont. They are the work of two different artists, who show a close connexion with the anonymous painter known as the "Master of St. Severin." As these pictures have been for many years in a private collection in North Germany, they are hardly known to critics, and even Dr. Aldenhoven, in his exhaustive history of the School of Cologne, made no mention of them.

AT the meeting of the Società Italiana di Archeologia e Storia dell' Arte in Rome on February 13th, Dr. G. Cantalamessa drew attention to a hitherto unknown work by Bernini, a large bust of Cardinal Domenico dei Ginnasi (d. 1639). Formerly the property of the cloistered nuns of Santa Teresa, it was only after their recent departure for Fano, when the bust was entrusted to the Frati of S. Maria della Vittoria, that it was seen, and recognized as a Bernini, by Dr. Cantalamessa. It is now to be placed in the Borghese Gallery beside the bust of Cardinal Scipione Borghese.

AT the same meeting Prof. Venturi spoke about Evangelista da Pian di Meleto, the pupil of Giovanni Santi, and set forth his reasons for considering him to have been Raphael's first master. The documents relating to this painter, on which Prof. Venturi bases his conclusions, were published more than two years ago by Cav. Magherini-Graziani of Città di Castello and were commented upon in *The Athenæum* of February 9th, 1909.

AN influential committee at Milan, which numbers among its members Senatore Luca Beltrami, Prof. Cavenaghi, Comm. Corrado Ricci, and Dr. Modigliano, Director of the Brera, has been discussing the advisability of carrying out extensive restorations in the church of S. Maurizio al Monastero Maggiore at Milan. The committee has issued a report of the actual condition of the frescoes, together with an appeal for financial support to carry out the work.

IN the February number of the *Monatshefte* Prof. Munoz writes on a sculptor whom he is able to identify as Paolo da Gualdo. The tombs of Bartolomeo Carafa and of Cardinal Stefaneschi, respectively in S. Maria del Priorato and S. Maria in Trastevere, Rome, bear the signature "Magister Paulus," and writers have sought to identify this master with various sculptors who bore the name of "Paolo," among them Paolo di Mariano, called Paolo Romano. In the

church of S. Francesco at Vetralla, Prof. Munoz was fortunate enough to discover a tomb, evidently by the same hand as the Carafa monument, which was signed in full: "M. Paulus De Gualdo Cattanie Me Fecit."

THE sculptor is therefore not a Roman, as usually supposed, but an Umbrian from Gualdo Cattaneo, near Spoleto, who worked at first in Viterbo and its neighbourhood, and later went to Rome. The following are the works which Prof. Munoz ascribes to him with certainty: the tomb, at Vetralla, of Briobris, son of Giov. Vico, Prefect of Rome, dating from the close of the fourteenth century or the beginning of the fifteenth; a tablet commemorating a Neapolitan noble, Niccolò de Summa, at Civitacastellana, of 1403; the Anguillara monument at Capranica di Sutri of 1408; and the Carafa and Stefaneschi tombs of c. 1415 and 1417.

AN interesting suggestion was made by Capt. Nevile R. Wilkinson, Ulster King of Arms, in the course of his recent lecture on 'Heraldry in Art' at the Dublin Society. After alluding to the custom which prevailed among German students in the sixteenth and seventeenth centuries of keeping a *Liber amicorum* or *Stammbuch* for recording the signatures and arms of their friends he suggested that the custom might be revived by the Irish Universities, who might institute such a book, which could be signed by distinguished visitors, the arms of the signatories being blazoned after the signature.

THE revival of this practice would, he pointed out, be of great value in maintaining a good tradition of heraldic decoration in Dublin; and he undertook, in the event of the idea being adopted, to give all the help in his power to carry it out.

MESSRS. JACK's spring announcements include a 'History of Painting,' by Mr. Haldane Macfall, in 8 vols., beginning with 'The Renaissance in Central Italy' and ending with 'The Modern Genius'; and 'The Painters of Japan,' two folio volumes by Mr. Arthur Morrison, with 120 reproductions in collotype and colour.

MESSRS. MACLEHOSE will issue very shortly an elaborate study of the *Roman Wall from the Forth to the Clyde*, by Dr. George Macdonald. The substance of this work originally formed the Dalrymple Lectures on Archaeology in 1909, but Dr. Macdonald has greatly added to them; and owing to a grant made by the Carnegie Trustees for illustrations, he has been able to insert a long series of engravings of fragments of the wall itself and tablets recovered from it.

MUSIC

THE WEEK.

QUEEN'S HALL.—Symphony Concert.

WAGNER's Symphony in C, written in 1832, when he was nineteen years old, was produced at a Gewandhaus Concert in the following year. Soon afterwards Mendelssohn became conductor of those concerts, and the ambitious young composer gave him the score, hoping he would look at it, and perhaps give it another trial. Nothing more, however, was heard of the work until 1872, when

the band parts were discovered at Dresden in an old trunk, probably left behind by Wagner when he hurried away from that city in 1849. A fresh score was made, and Wagner conducted a performance of it at Venice shortly before his death. It was given by Mr. Henschel twice at his Symphony Concerts in London in 1887. Last Saturday Sir Henry Wood revived it.

The performance was excellent, but apart from the historical interest of the early work, there was nothing convincing in the music. Wagner himself in his later days noted that Mozart and Beethoven were too strongly reflected in it. M. Moriz Rosenthal rendered the pianoforte part of the Schumann Concerto with impeccable technique and brilliancy, but the interpretation was too modern to satisfy those who knew how Mme. Schumann played it.

BECHSTEIN HALL.—Pianoforte Recital.

In 1907 Ernst Lengyel, aged 14, played Liszt's Concerto in E flat at a London Symphony Concert. It was a wonderful performance, and afterwards at a pianoforte recital he gave further proof of his exceptional gifts. At his recital last Tuesday afternoon at the Bechstein Hall his performance of Liszt's transcription of Bach's organ fugue in G minor was astonishing, not only as a display of technique, but also as a reading of the music. It was not, as is the case with some pianists, a mere exhibition of virtuosity; there was a real attempt to present the music as impressively as was possible on a pianoforte. Afterwards Lengyel played Schumann's 'Etudes Symphoniques,' and Brahms's Sonata in F minor. In these he again proved that difficulties have ceased to exist for him. His interpretation of the works was sound, and instinct with rhythmic life. Now and again in these Etudes, and later in Chopin's G minor Ballade the time was hurried, and the tone in loud passages exaggerated. There is, however, every reason to excuse the young pianist for showing how swiftly, yet how correctly, he can play difficult passages, or what strength of finger he possesses. But one could not help wondering whether he would gradually yield to the temptation to astonish the public, or become a truly great artist.

BECHSTEIN HALL.—Classical Society Concert.

AN unfamiliar composition, a Fugue in B flat by Beethoven, was played at the sixth concert of the Classical Society at Bechstein Hall on Wednesday afternoon, played indeed twice, once at the end of the first, and again at the beginning of the second part, "to aid to a better understanding of this neglected work." Twice was too much; a better understanding can only be secured by many performances, or quicker

still, by a previous study of the score. When Beethoven in 1826, the year before his death had completed his Quartet in B flat, Op. 130, a private performance was given, and of those who had been invited to hear it, some requested Beethoven to make cuts in the final fugue, others to write another finale in its place. The composer adopted the latter course, and wrote his swan's song, the sparkling Finale now always associated with the Quartet. The discarded Fugue was the work in question. There are many stretches of dry, if clever counterpoint in it, and only here and there short passages which recall the noble style of the preceding movements of the Quartet. The rendering of the work by the Clinger Quartet showed that they had carefully studied the music. Some entries of the themes might, however, have been made clearer by keeping down a little the other parts.

MUSIC IN 'THE ENCYCLOPÆDIA BRITANNICA.'

By a convenient arrangement which is a novelty for critics, we have received a collection of the articles (A—H) concerning music in 'The Encyclopædia Britannica.' In the new edition that subject takes a prominent position. The editor was fortunate in securing the services, as departmental assistant, of Mr. Donald Francis Tovey, who is a trained musician, and whose knowledge of the works of the great composers is vast. We do not always agree with him, but of his ability and earnestness there can be no question. Among the articles, when the edition is completed, will be found many by Mr. Tovey, and others bearing the signatures of Mr. J. A. Fuller-Maitland, Mr. W. H. Hadow, and Mr. E. J. Dent. Miss Kathleen Schlesinger embodies the results of her profound study of musical instruments in an important series of articles. A review of this lady's learned work, in two volumes, on 'The Instruments of the Modern Orchestra and Early Records' appeared in *The Athenæum* of July 23rd last.

A few words first about some of Mr. Tovey's articles. There is an excellent account of Beethoven. The remark, however, concerning the harsh treatment he received from his brother Johann at Gneixendorf was taken from Grove, and Dr. Hugo Riemann has since been able to show that the brother was not nearly so black as he has been painted. It is rather surprising to find among the authorities "A. W. Thayer, *Beethovens Leben* (1866–1879)," as if that Life were complete. It consisted of three volumes, which only brought the Life down to 1816 inclusive. The work, however, was completed by a fourth volume by Deiters, and a fifth by Dr. Hugo Riemann, both based on material left by Thayer. Again, Nohl wrote a biography of Beethoven in three volumes, but only the condensed English translation is named. Lady Wallace's

English translation of the Letters, published in 1866, is noted, but there is no mention of the recently published 'Sämtliche Briefe,' by Drs. A. C. Kalischer and Fritz Prelinger. Lady Wallace published under 500 letters; but each of these two editions contain over 1,200.

The notice of Bruckner's art-work is terse, yet says enough to show that the composer's symphonies would scarcely be welcomed by present-day London audiences.

Under 'Cantata' we read that many of Bach's greatest cantatas begin with an elaborate chorus followed by a couple of arias and recitatives, but end with a plain chorale, and that this has often been commented upon as an example of Bach's indifference to artistic climax. Such criticism shows ignorance, as the writer remarks, of the position the church cantata occupied in the Lutheran service. Yet it is a very natural criticism, for when the cantatas are given in concert-halls they lose all point and meaning.

Under 'Counterpoint' Mr. Tovey gives two "striking illustrations" of double counterpoint in the 12th. Both are from Brahms, one being from the 'Triumphlied,' a work which has only been performed a few times in England during the last thirty-two years; moreover, it would scarcely form part of the library of an ordinary student. But why was not one of the many fine examples in Bach's 'Wohltemperirtes Clavier' selected, a work with which every student is, or ought to be, acquainted?

The article 'Concerto' deals with that form only up to Brahms. But what about the Liszt and other still more modern concertos? Surely something might have been said about them. Then, again, in 'Harmony' the writer has much to say about early periods. There is only one brief reference to a cadence by Wagner, after which a return is made to Brahms.

Mr. Tovey's remarks on Handel's plagiarisms are not altogether satisfying. He cannot fathom Handel's motive in copying from the 'Magnificat' of an obscure composer like Erba; but surely he might have just mentioned the theory propounded by Mr. P. Robinson in 'Handel and his Orbit.' He is bound to recognize the fact that Handel in some instances borrowed on a large scale, but the smaller borrowings he describes as "thefts of unattractive details"; Handel, however, did not seem to be of the same opinion. Again, under Gluck the often-repeated statement is given about a 'Piramo e Tisbe' of his having been produced in London, but it is a myth.

The writer (not named) of the article 'Berlioz' states that the French composer produced 'Les Troyens' in 1863. As a matter of fact, it was only the second part of that work, namely, 'Les Troyens à Carthage,' which Léon Carvalho brought out at the Théâtre Lyrique in that year, and in a mutilated form. 'La Prise de Troie' is the title of the second part. The writer gives the titles at the end of his article among the list of works, which readers, however, might not notice.

Musical Gossip.

THE CORONATION HYMN, "The King, O Lord, in Thee this day rejoices," words by Dean Armitage Robinson, with music adapted by Sir Frederick Bridge from Mr. Percy Godfrey's stately 'Musicians' Company Coronation March,' has been published by Messrs. Novello.

DR. FREDERIC COWEN's 'The Veil,' produced last September at the Cardiff Festival, and generally regarded as his highest achievement in sacred music, was announced for performance at the Queen's Hall last Tuesday, and under his direction. The Cardiff choir was coming expressly to London for the occasion. Owing, however, to the illness of Dr. Cowen, the engagement had to be postponed, but we hope that he will soon be restored to health, and that his work will be heard in due course.

PROF. NIECKS has just concluded his valuable series of historical concerts for the season at Edinburgh University. There have been four concerts altogether, devoted respectively to (1) a recital of string Quintets by the Verbruggen Quintet; (2) a Couperin-Chopin recital on the harpsichord and piano by Madame Wanda-Landowska; (3) a Schubert and Loewe song recital by Mr. George Henschel; and (4) a recital of wind instrument music (2 oboes, 2 clarinets, 2 horns, and 2 bassoons) by Mozart, Beethoven, and Schubert, conducted by Mr. Henri Verbruggen. Prof. Niecks's introductions to the programmes have been, as usual, instructive.

DURING the Festival of Empire and Imperial Exhibition, at the Crystal Palace, Dr. Charles Harriss will conduct the performances by the Imperial Choir of four thousand voices at the concert on May 12th. The Queen's Hall Orchestra, under the direction of Sir Henry Wood, has been engaged. The whole of the programme will be devoted to British music.

Le Ménestrel of February 18 states that Richard Strauss has decided to make changes and cuts in his 'Rosenkavalier,' and that the new version will be used at Berlin and Vienna. After the production at Dresden the opinion was freely expressed that the opera was too long, and if report speaks true, Strauss accepts the criticism.

PERFORMANCES NEXT WEEK.

SEN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	London Symphony Orchestra, 3.30, Palladium.
—	Sunday League, 7, Queen's Hall.
MON.	Mr. and the Hon. Mrs. Clifford's Orchestral Concert, 8.15, Queen's Hall.
TEES.	Miss Margaret Bentwich's Violin Recital, 8.15, Bechstein Hall.
—	Handel Society, 8.30, Queen's Hall.
WED.	Royal Choral Society (The Dream), 8, Royal Albert Hall.
—	Classical Concert Society, 8.15, Bechstein Hall.
FRI.	Orchestral Concert for Young People, 3, Stelway Hall.
—	Mr. Dunhill's Choir, 8.15, Stelway Hall.
—	Miss Helen Sealy's Orchestral Concert, 8.15, Bechstein Hall.
SAT.	Queen's Hall Orchestra (Symphony Concert), 3, Queen's Hall.
—	Barns-Phillips Concert, 3, Bechstein Hall.

Dramatic Gossip.

'Mr. Jarvis' now to be seen at Wyndham's does not please us. He makes a sorry hero; he is the centre of an unsatisfactory play. The authors of the piece, Messrs. Leon Lion and Malcolm Cherry, have taken their story from a novel, and it has the faults of most adaptations and little to compensate for them. It is concerned with history and introduces well-known personages, but it makes of history, and the characters of history, mere playthings of

artificial romance. Bolingbroke, Godolphin, and the Duchess of Marlborough—with these famous names certain puppets are provided; but in the case of the Duchess we get no more than a glimpse of a termagant, while Bolingbroke is represented as the victim of an impostor—a sham Pretender—who is in the pay of the minister's political enemies. The impostor himself claims to be James Stuart, and in such masquerade wins the pity and love of a charming girl-Jacobite. We are expected to give such a rogue as this our sympathy and to conceive that he can restore himself to her favour by a mere act of gallantry. Unconvincing in plot, the play is long-winded, and not redeemed by its dialogue. Mr. Gerald du Maurier as the pretended Pretender, Mr. Esmond as Bolingbroke, and Miss Henrietta Watson as the great Sarah do their best with their parts.

CLEVERNESS of stage-craft may sometimes make amends, especially in melodrama, for a lack of distinction in other ways. Such is the case with 'Bardelys the Magnificent,' Mr. Lewis Waller's new production at the Globe. This is an adaptation from a novel of Mr. Rafael Sabatini's, but the author has called in the services of Mr. Henry Hamilton, who is a skilled craftsman, and a master of theatrical effects. So, while there are scenes which drag in their "romantic comedy," and interludes of farce which it requires all the talent of Miss Lottie Venne to make amusing, and the dialogue approaches the bombastic, the play certainly has the qualities we demand of stage romance—colour and movement.

To a certain extent the story justifies its title; there is magnificence about the Louis Treize costumes, and there is a certain flamboyance about the plot and hero. The setting of the first act, in which Bardelys, the spoilt favourite of fashion, is seen, despite his King's embargo, accepting a wager that he will win within a month the affection of a provincial nobleman's daughter, makes a splendid picture, and gives the story a good send-off. And, though the love-scenes which show the hero accomplishing his purpose drag not a little, there comes a time at which the action justifies the playwright's claim to have written a romance, and rushes along at break-neck speed. When Bardelys, the great noble, finds himself put on trial in the provinces as a rebel, and cannot establish his identity, because the only man who could help him is a rival who is sitting in mock justice upon him, and determined to bring him to ruin, the piece has, at any rate, the superficial characteristics of drama. Heroine and villain and lover may be absurdly melodramatic, but we find force, surprise, and excitement in their adventures.

THE debt of the play to the charm of Mr. Waller's voice and personality it would be difficult to exaggerate, and Miss Madge Titheradge contributes not a little to its effectiveness by her girlish sweetness, though she is not always equal to the emotional demands of the heroine's part. Nor should the truculence of Mr. Haviland's villain go without praise; his seriousness in the delivery of stagey declamation must require an effort.

A CORRESPONDENT writes:—

"Last week, at the Abbey Theatre, Dublin, Mr. W. B. Yeats's 'Land of Heart's Desire' was produced for the first time in Dublin. One is loth to criticize adversely the work of the Abbey Company, which is usually so excellent; but in this case much of the beauty of the lines was marred by defective declamation. This criticism does not apply to Miss Sarah Allgood or Miss

Maire O'Neill, who were admirable in the parts of the heroine and the Fairy respectively. The play was followed by Mr. T. C. Murray's 'Birth-right,' which has been re-written, to its great advantage."

THE ELIZABETHAN STAGE SOCIETY will give two matinées at the Little Theatre on March 6th and 12th, when 'Jacob and Esau,' an interlude of 1568, will be acted, followed by 'The King and the Countess,' episode from the play of 'Edward III.,' which some critics claim as Shakespeare's. 'Jacob and Esau' has never been seen on the stage since it was first acted, probably in the reign of Queen Mary.

INCLUDED in the cast for the two plays are the following: Messrs. Arthur Wontner, Claude King, Clifton Alderson, Percy Anstey, J. H. Brewer, Campbell Cargill, and Mesdames Helen Haye, Cathleen Nesbitt, Mercia Tours, and Grace Leppings.

As subscriptions are invited for the performances, we may add that the honorary secretary is Mr. Allan Gomme, 12, Dryden Chambers, 119, Oxford Street.

At the Shakespeare Memorial Theatre, Stratford, the Birthday Festival will take place from April 17th to May 6th. A series of the plays will be produced, as usual, by Mr. and Mrs. F. R. Benson and their company.

TO CORRESPONDENTS.—H. B.—G. K.—M. R.—E. V.—Received.

E. F.—W. H. C.—Many thanks.

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LITERATURE

PUBLISHING NEW AND OLD.

'GETTING ON: THE CONFESSIONS OF A PUBLISHER' suggested to the present writer a crowd of successful novels, varied by a strong line in religious literature, some popular school-books, perhaps, and a volume or two in which the name was not worth the money. One does not readily conceive of a publisher who has virtually nothing to do with books, but such is the career of Mr. John Adams Thayer, set before us here in that nervous and vivid style of English which is essentially American, and in its way highly effective. Mr. Thayer obviously had his whole heart in his work; his writing is marked with sincerity on every page, and the unwearied enterprise which led him to one house of business after another is a lesson in energy and optimism. The book holds one persistent refrain, disapproving a time-honoured maxim:

"I was and have ever been a stout heretic regarding the rolling stone adage, which my old-time employer tagged to his sober Godspeed for Chicago. Moss is for ruins. In change lie possibilities."

"Possibilities" in this case were "good gifts," if not gifts for literature. Mr. Thayer, after thinking that he would become a preacher, launched in his teens

Getting On: the Confessions of a Publisher.
By John Adams Thayer. (Werner Laurie.)

A Publisher and his Friends: Memoir and Correspondence of John Murray. By the late Samuel Smiles. Condensed and edited by Thomas Mackay. (John Murray.)

"a four-page monthly paper, about four by six inches in size," called *The Printer*, and he was concerned with the technical side of type and printing for several years. He next became an advertising manager with *The Ladies' Home Journal*; passed on to Mr. F. A. Munsey, who did not believe in him; again on to *The Delineator*; and finally took part in the publishing of *Everybody's Magazine*, which made a huge success with Mr. Thomas W. Lawson's articles on 'Frenzied Finance.' These were gathered in due course into a volume, and that is almost the only book of which we hear in these pages, though the author once set up a new edition of 'Uncle Tom's Cabin,' and sold at a commission of forty per cent an illustrated volume about Bar Harbour, which we are tolerably safe in ranking among *biblia abiblia*.

The book before us, which includes 'Astir' in its American title, and a tribute to its special quality in the French title "Souvenirs d'un 'Business Man' Américain," is, indeed, a remarkable record. Never dismayed by a set-back, the author was always eager to gain experience in a fresh line of business. He believed in himself, and, if he disappointed Mr. Frank A. Munsey in a month, he could fairly point to his further successes as a contradiction of the dispiriting view taken at the time of his abilities. The mixture of candour and forbearance in the letters which passed between employer and employee at this time makes them curiously attractive. But the sentiment of genuine pleasure and attachment which binds together those who are joined in work seems almost wholly submerged in the "hustling" for advance. After Mr. Thayer had been six years in one office, he was but a spoke in the wheel, and had failed to interest his chief beyond the day's work. Born in Boston, perhaps the most conservative of American cities, Mr. Thayer was uneasy at the deadweight of the past there, and moved himself on as relentlessly as the policeman propelled poor Jo in 'Bleak House.'

The management of advertisements was his most profitable employment, and in 1892 he got a place on *The Ladies' Home Journal*, which, "though not the great publication it is to-day," had already made itself famous by such features as 'Unknown Wives of Well-known Men' and 'Unknown Husbands of Well-known Women.' Then one day the publisher conceived the idea of "issuing a periodical which should be artistic from cover to cover." This means, we gather, better illustrations and lighter styles of types in advertising—nothing more. Trade announcements, however, were greatly advanced, and we can applaud the insight which saw the powers of so attractive an illustrator as Miss Jessie Wilcox Smith. At this time the author entered with success his only prize contest:—

"Allecock's Porous Plasters were my theme, and as they had alleviated the penalty of too long hours at my desk, I

wrote in full sympathy with the subject. In one inspired evening I produced a series which brought me one hundred and fifty dollars, the first prize."

On the *Delineator*, a monthly periodical chiefly concerned with paper dress patterns, Mr. Thayer did a most useful and courageous work which is briefly indicated by the title 'Bleaching a Black Sheep' attached to a chapter. He waged ceaseless war against objectionable advertisements, beginning with a hair-restorer which brought three thousand dollars, and putting the case before an official who was bald.

"Do you believe in such things?" I asked. 'I!' he exclaimed. 'Do you think that if there was a remedy, I'd have stayed bald for thirty years?'"

The reform was thorough, and

"it was not long before we announced that not only patent medicines and objectionable advertisements would be declined, but all which were extravagantly phrased."

Mr. Thayer by no means confined his crusade to *The Delineator*, and he adds an account of the "divine healer," Francis Truth; the "Three Star Ring Lucky Box"; and "Five-hundred-and-twenty-per-cent" Miller. Truth, whose very name seems a fine inspiration,

"showed a trophy-room decorated with discarded canes, crutches, and braces. Among these convincing relics were also displayed the charred ends of many expensive cigars, for even the smoking habit came within the range of his divine activities. When the crash came, the office boy testified that these stumps had been smoked by the Healer himself after his exhausting labours for ailing humanity. But there were profits before the crash; ten months of profits, which accumulated at the astounding figure of thirty thousand dollars a week. Then Francis Truth was placed under arrest. The publishers [of his advertisements] escaped."

Of the Lucky Boxes over 75,000 were sold,

"and when the postal authorities intervened, 20,000 letters still awaited delivery. The newspaper publishers of the Modern Athens, who ran this advertising, shared in the loot at the rate of three dollars and a half per inch."

We make our congratulations to Mr. Thayer on this fight against fraud, for which he failed to raise a regiment of helpers. The chapter on *Everybody's* reveals Munsey by sheer force of will producing "serial stories for his magazines at the rate of six thousand words a week," and on the next page we find an answer to a query which may naturally occur to an ordinary reader:—

"But, the novice will ask, what about the editor? The prosaic answer is, that with a few notable exceptions, editors do not make magazines financially successful. It is far more difficult to secure a capable advertising manager, and he will demand, and probably receive, twice the editor's salary."

Napoleon, when he found a learned person mismanaging a mission to Geneva, remarked :—

“Bon Dieu ! que les hommes de lettres sont bêtes ! tel qui est propre à traduire un poème n'est pas propre à conduire quinze hommes.”

Such deficiencies are lamentable, of course, but one would have thought that the editor was an important part of the business, unless, indeed, in these up-to-date days only advertisements are read.

It is right, however, to add that *Everybody's* had literary talent to boast of ; it published Mr. Hall Caine. It led to a great national journal, *Ridgway's—A Militant Weekly for God and Country*, but Mr. Thayer had left his partners before this last venture failed. He has since, we gather, been engaged in travel, but he cannot escape the signs of his trade.

“Even in India my eyes fell upon the hoary advertisement, ‘Mother Almost Gave Up Hope,’ and as I recognized one after another familiar nostrum, exiled from its native land, I perceived that the heathen in his blindness bows down to more than wood and stone.”

We wonder if a long and arduous attachment to the business side of publishing forces Mr. Thayer even now to scan every advertisement he comes across. Can he read with undiluted pleasure masterpieces which failed as serials, or were always hopeless for a magazine public ? He is probably happy in not realizing what standards of composition prevail in such circles.

It is a far cry from Munsey to Murray, and with such maxims as “The valuable idea is the idea which delivers the goods” ringing in our ears, an agreeable change to turn to ‘A Publisher and his Friends,’ the very title of which shows that there are benefits in trade which are not to be counted in money. The book has been well condensed by Mr. Thomas Mackay, and the present head of the famous firm adds to it a brief Preface : we wish a new success to a familiar friend. The Preface says not a word too much when it indicates that the book supplies “an important, if not an indispensable, chapter on the literary history of England during the first half of the nineteenth century.” Apart from the name of Byron, which everybody associates with that of Murray, a crowd of witnesses whose fame belongs to the world attest the eminence of the house, and that graceful and considerate tact which made a publisher at once a friend and a man of mark.

Byron's John Murray had to face some troublous occasions, but his acumen was seldom at fault, though modified by a romantic spirit of enterprise. When he did fail, as in the collapse of the *Representative*, his temper remained excellent, though one of the chief actors in that drama must have been at once a youthful and an irritating phenomenon.

Good judgment is a good certificate for the world, but, as Maeterlinck says, to be

right is to be so little. More significant when the life comes to be reviewed is the generosity to the distressed, the helping hand to those who are down. The letter in which John Murray gave up to Walter Scott his share in ‘Marmion’ is a model of generous practice and expression. We are happy to think that there are still men who will do these things, even if the dominating advertiser grumbles about bad business. And, after all, they may be delivering the goods to the right address.

Encyclopædia of Religion and Ethics.—Vol. III. *Burial—Confessions.* Edited by James Hastings, with the Assistance of John A. Selbie and other Scholars. (Edinburgh, T. & T. Clark.)

THE new volume of this *Encyclopædia* is, like the two parts which preceded it, so packed with interesting, important, and well-ordered information that the reviewer has to exercise a considerable amount of self-control in order not to dwell on too many topics or mention too many points relating to any single topic. Our aim must be to introduce for special notice, in however brief a form, a carefully selected number of representative articles, and to add here and there a few comments.

From ‘Burial’ we are merely referred to ‘Death and Disposal of the Dead’ in the next volume. There follows an exhaustive article on the ‘Buriats,’ who form a branch of the Eastern Mongols, by the Russian scholar M. Demetrius Klementz. A contribution like this shows how large a number of religious ideas may be exemplified in a single and little-known section of the human race. In the better-known topics of ‘Burma’ and Buddhism in ‘Burma and Assam,’ written respectively by Lieut.-Col. Sir Richard Temple and Sir James George Scott, a considerable extension of religious history is in the nature of things brought before us. A topic which takes us to a different range of ideas is ‘Cæsarism,’ dealt with by Principal James Iverach. This article is of great interest, partly on account of its bearing on the “Apocalypse” and on the resolute stand made by the early Christians against emperor-worship. But one would have liked to see greater stress laid on the analogy between the worship of the ancient Pharaohs and that of the Roman Cæsars. Nor has Prof. Iverach chosen to dwell, when he considers the motives underlying the rise of Cæsar-worship, either on the extraordinary personal success of Augustus or his inheritance of a title to glory as the adopted son of Julius Cæsar, with whom, surely, Cæsarism, though in a limited sense, began.

A long series of articles, occupying pp. 61–140, is provided under the heading ‘Calendar,’ a topic which is everywhere closely interwoven with religious observances, and ultimately also with important religious ideas. The introductory paper

was written by Dr. J. K. Fotheringham, and there are no fewer than twenty-three other contributions, dealing, amongst others, with the American, the Buddhist, the Egyptian, the Jewish, and the Persian branches of the subject. From ‘Calendar’ we pass to the entirely different subject of ‘Calvinism,’ by Prof. James Orr. Of this contribution we may say that, though it is written from a Calvinistic point of view, the author only affirms that “the perennial elements of truth in Calvinism will no doubt survive,” but he considers it questionable “whether it will ever occupy so dominant and exclusive a place in the future as it has done in many periods of the past.”

Passing over the interesting topic of ‘Cambodia,’ and even leaving the attractive subject of ‘Cambridge Platonists,’ we come upon one of the most valuable contributions to the present volume, namely, that on ‘Canaanites,’ by the American Professor Lewis B. Paton. As a former Director of the American School of Archæology in Jerusalem, Prof. Paton has had the opportunity of studying the subject on the spot, and he has in the present article given us the full benefit of his own researches and those of other scholars. We have here a notable instance of the value of excavations for the reconstruction of the history of human belief, for a veritable wealth of evidence has been unearthed on the gods, the sanctuaries, and the religious rites of both the pre-Semitic aborigines and the Semitic Canaanites. The grouping of the material adopted by Prof. Paton is admirable, and he has taken care to exhibit clearly the influence of Babylonia and Egypt on Canaanitish religion. On the still burning question as to the extent to which the name of the God of Israel was known in the ancient East outside the Hebrew people, he decides, after a succinct survey of the data, that “on the whole, the evidence seems favourable to the idea that Jahweh was known to the Amorites in Canaan and in Babylonia as early as 2000 B.C.” On a number of points other scholars will no doubt differ from Prof. Paton. A remarkable omission is the absence of the name Melchizedek from the paragraph dealing with the god “Sedek.” This name must surely belong to the same category as Adonizedek. Some scholars will also think that the “sons of Resheph” mentioned in Job v. 7 (usually translated by “sparks”) should have been referred to under the heading ‘Resheph.’

The topic ‘Cannibalism’ is ably treated by Dr. J. A. MacCulloch, who also contributes a long article on ‘Celts.’ Under the title ‘Cappadocian Theology’ Dr. J. A. Srawley gives an instructive account of the teaching of Basil of Cæsarea, Gregory of Nazianzus, and Gregory of Nyssa. An effective article on ‘Carlyle’ is contributed by the Rev. D. Macfadyen. The interesting paper on ‘Carnival,’ by Rector C. Rademacher, provides an alternative derivation of the term to that adopted in the Oxford Dictionary and by

lexicographers generally. The suggestion is that "Carnival" might be derived from "currus navalis," as Greek writers show that "a ship of this kind, dedicated to Dionysus, was driven through the streets of Athens, and that satirical songs were recited" from it. The subject of 'Catacombs' is dealt with by Dr. Giorgio Schneider; and the philosophical terms 'Cause, Causality,' are treated by Dr. F. R. Tennant.

An imposing series of articles, occupying pp. 392-472, is provided on the highly interesting folk-lore subject of 'Charms and Amulets.' The first paper, entitled 'Introductory and Primitive,' was written by Miss Barbara Freire-Marreco, and the twenty-four other contributions include the Abyssinian, the American, the Celtic, the Christian, the Egyptian, the Hebrew, the Jewish, and the Tibetan sections. The entire series will no doubt be carefully scanned both by professed students and by the perhaps larger number of the curious. We will here only point out a diversity in definition which might have been prevented by editorial adjustment. The definition of "charms" given in the introductory article is in accord with the Oxford Dictionary, the word having acquired the meaning of both a "magical formula" and a magical "object." But Dr. M. Gaster, in his article on the Jewish branch of the subject, fills quite half a column with a sprightly, but imperfect definition of his own, rightly laying stress on the derivation of "charm" from *carmen*, but being apparently unaware of the fuller sense of the word in present-day usage.

Other interesting series of articles are those on 'Chastity' ('Celibacy' having been similarly treated before) and 'Children'; and, passing over a number of other contributions, we arrive at 'Christianity,' the article being contributed by Principal A. E. Garvie. Under the heading 'Standpoint of the Discussion,' the author formulates the objections which may justly be raised against the all-sufficiency of the "religious historical" as against the "dogmatic" method of dealing with the subject. Elsewhere he discusses 'Definitions of Christianity,' 'Divergent Tendencies in Christianity,' and other matters. But the most interesting section to modern students is the fourth, which is concerned with "origins." After reviewing the Liberal-Protestant view as represented by Prof. Harnack, the Modernist Roman Catholic theory with Prof. Loisy as protagonist, and the Radicalism of such men as Dr. Pfleiderer, Dr. Garvie states that he cannot "accept the theories of the origin of Christianity which have been sketched as characteristic of modern thought," and he maintains

"that the Christian religion had its origin not in a mythology, not even in the transformation by religious affection and imagination of a good and wise teacher into a Divine Saviour and Lord, but in the historical reality of Jesus Christ,"

as recorded in the Gospels and interpreted in the Epistles.

There are several articles on 'Church,' dealing with the subject from different points of view, and there is a special paper headed 'Church of England.' 'Coins and Medals (Western)' are dealt with by Mr. G. F. Hill; and Prof. Rapson writes on 'Coins and Medals (Eastern).' A paper on 'Coleridge' is contributed by Dr. M. J. Ryan of Rochester, N.Y. There is a short series of articles on 'Communion with the Dead,' and a longer one on 'Communion with Deity.' Among the topics which follow are 'Communism,' 'Communitistic Societies of America,' 'Concept,' 'Concubinage' (Introductory; Christian; Greek and Roman), and 'Conditional Immortality.' On the last topic—which is more fully defined as "the doctrine that immortality is not inherent" in man, but depends "on the use made by the individual in this present life"—the Rev. H. W. Fulford, who writes the article, says in his summing up that "although Conditionalism presents certain difficulties of its own, it is free from many others which have been urged against its rivals," and he adds that "some important considerations of a scientific and ethical character are in its favour."

The volume closes with a long and exhaustive article on 'Confessions' by Prof. W. A. Curtis. After some preliminary sections on the scope of the article, definition, &c., the author gives first a brief survey of the development of Creeds in the undivided Church, and then proceeds to supply a full account of the "longer and more minute and systematic" statements, which are technically styled "Confessions." We are thus presented with chapters on the history of doctrinal evolution, beginning with "the Greek and Oriental Churches," and ending with "the Socinian and Unitarian Churches, and in the rest of Christendom." An 'Historical Table of Confessions of Faith in Christendom' follows the article.

Notes of a Life. By John Stuart Blackie. Edited by his Nephew, A. Stodart Walker. (Blackwood.)

FROM the house of Blackwood we have already had the 'Life' of Blackie, which was founded partly on the book before us, and two years ago appeared a volume of his letters chiefly to his wife. We cannot, however, have too much of so delightful and vigorous a character, and the 'Notes of a Life,' begun by Blackie in 1869, at the age of 60, have those qualities in abundance which made the letters such excellent reading. No professor of whom we have ever read or heard can be said to equal Blackie in sustained enthusiasm, wide intellectual curiosity, and the gift of self-revelation. Naturally, this volume is not so naive as the 'Letters,' which are, indeed, almost as astounding as Pepys; but it has the rare charm throughout of absolute sincerity, and at its best a grace of expression which is the more effective

for being unsought. The Professor had his flights of animated rhetoric, being early distinguished as one who was never at a loss for a word, but such devastating fluency has little place in this fragment of autobiography. Here the steam is shut off to the advantage of the style; the books have been written; the speeches and other protests—a speech was generally a call to battle with Blackie—have been made; and the comments on them are sobered by the light of advancing years. The narrative is rich in pungent sentences, but they are couched in the reflective pungency of Gibbon, which has genuine thought at the back of it.

There are seven chapters printed here, others mainly concerned with notes of travel being omitted. The first three deal with politics, the rest with 'The Aberdeen Chair of Humanity,' 'Edinburgh: Greek,' 'Politics,' and 'Religion: Types.'

It is easy to fix on things overstrained or absurd in Blackie's exposition of the many subjects which interested him, but it is clear that he showed a good deal of practical wisdom; he was a keen judge of character; and he was something like a prophet in teaching as well as in politics. His chapter on the latter subject, for instance, foreshadows the very situation with which the country is at present confronted. The futility of much of the lecturing practised in English universities is such as to justify his comments. His ideas as to the study of language, though in practice disappointingly vague, were exceptionally sound, and he would have done more if he had been less combative. But "the wild, mad, abrupt, harum-skarum Blackie manner"—we quote his own expression—was hardly calculated to convince scholars whom education had rendered sensitive and cautious, especially of their reputations. To Blackie an inoffensive manner was offensive. "I hope to get some squabbling," he wrote in a letter from Rome in 1831, and throughout his life that delight was his.

Nothing but credit, however, is due to him for the firm way in which he maintained his own religious opinions against the narrow theology of his time. He says frankly that he found his boyish years pleasant enough, but rather empty and stupid, and he emerged from "a severe ordeal of self-torturing religiosity" with a resolve to use his own judgment and form his own dogmas, though he retained a strong affection for divines, unlike himself, innocent of the research made by great German teachers. He nearly lost his Professorship at Aberdeen through his modified adhesion to the religious tests demanded, and some years before the "great heresy case" of Robertson Smith he records his warning to that "keen and sharp-witted offender":

"'You belong to the Free Church,' said I: 'you are free indeed, but allow me to tell you, that, if you proclaim such canons of criticism on the house-tops at Aberdeen, you will be free to leave their Communion

with all speed. If there be one thing in the whole theological world that your zealous Free Churchman fears more than the Pope, it is a large, liberal, and enlightened handling of the sacred volume.' And I was a true prophet."

On this occasion he did not interfere prominently, but he prints a song which he wrote in the character of a champion of orthodoxy, and which contains no fewer than a hundred and thirty-two lines. Singing with him was a natural means of expressing himself, and he sang not of nature, but of man. For him a landscape was nothing, unless it was a background for human figures, and he describes himself in this respect as "perfectly Homeric without knowing it."

Smuggled into the educational world as a Latinist, he stayed at Aberdeen eleven years, and passed on to the Greek chair at Edinburgh, when everything seemed against him except his translation of *Æschylus*.

"Some of the electors had heard me lecture in the Philosophical Institution, and how could solid learning be expected from an excitable gentleman of such agility of limb, such eccentricity of sentiment, such explosiveness of passion, and such volubility of tongue?"

The wearing of a Scotch plaid and a shirt collar turned down in Byron's style were other objections. A few days before the election he had neither proposer nor seconder, but one of the Town Council of Edinburgh went to Aberdeen to test the truth of the disadvantageous reports; the plaid and collar and their owner were kept out of the way; and the professorship was secured. Blackie visited Greece as soon as possible, and took a keen interest in modern Greek. Prostrated by the heat, he went everywhere, and tells us that by the aid of Pausanias's 'Description of Greece' he became "familiar with every turn and winding in ancient Athens," thereby achieving a feat which many patient workers in archæology have been unable to accomplish.

Henceforth he enjoyed himself to the full, if indeed he had not done so always, though he complained that he had to suffer for the original sin of being a Scot, and a Professor of Greek, not in Oxford, but in Edinburgh. His books as a whole were not successful, but his verse was of the free and natural sort that survives any rebuff. His 'Lays of the Highlands and Islands' deserved, he thought, a better reception:—

"In the course of nearly fifty years' wandering, ample opportunity was given of versifying local legends, and giving utterance to the pleasant emotions which a healthy habit of recreation had a tendency to inspire, and thus arose a book of local sketches which, whatever its defects may be, is thoroughly Scottish, eminently happy, and replete in every line with the most salubrious realism."

With such a critic at home one can afford to despise the remarks of the newspapers.

His book 'On Beauty' leads to a very

sensible reflection on a want which must have occurred to many. He remarks that

"on the philosophy of taste, English literature is almost a blank, and nine hundred and ninety-nine out of a thousand British people, though they will have their opinions about pictures and poetry rather than vex their brains for half an hour in the endeavour to lay down a scientific principle of æsthetic judgment, will start off with a *de gustibus non est disputandum*, and he [sic] will buy his picture or praise his poetry simply because he likes it."

Before Blackie became a Professor he had made his way into the world of periodical writing, but he never liked such work, and his judgment on it is worth quoting to-day when more than ever any one who can write, or rather form a sentence which will pass muster with journalists, offers himself as qualified to criticize books:—

"I count it one of the great misfortunes of the literary young men of the present day that they are drawn so much into the field of literary and general criticism. I will not at present inquire whether it be a necessary evil or not, but certainly it is an evil, and a great evil, that the function of literary judgment, which naturally belongs to those who possess age, knowledge, and long experience, should be usurped by every crude sciolist and shallow witling who may find a pen fit easily into his fingers. Literary criticism, like every other form of energising of which judgment is the staple, in the very nature of the case cannot belong to the young and inexperienced. A young person with a ripe judgment is a monster from which every healthy human instinct is repelled. And yet it is a fact that a great number, perhaps the majority, of our young men, who either make literature a business or flirt with it as a recreation, enter the field as literary critics."

We could supply some interesting endorsement of these views. A copious ignorance of foreign languages is one of the characteristics in which these young lions rejoice.

Apart from his main business Blackie made a considerable stir by his occasional letters to the press, samples of which are printed here. You woke in the morning at peace, as you thought, with all mankind, and found in the paper at your breakfast table an attack on you by Blackie which insisted on a personal combat which you had not invited, and in which he decided all the rules.

A crushing reply to one of these sudden and Homeric calls to battle may be found in the 'Life' of Jebb, and it is pleasing to notice that the really amiable, if fiery, Scotchman soon simmered down, and bore no malice. Naturally fond of strong language, he was by no means devoid of discrimination, and many of his verdicts on men and things are at once pointed and pertinent. Continental travel and education widened Blackie's views, and gave him an advantage over the men of his day. He notes of Gladstone and Homer that

"if, in his intense admiration of this old patriarch of the Hellenic Muses, he sometimes saw, with overstrained optics in the

dark, what no healthy eyes in broad daylight could see, and at other times, specially in mythology, recognised slippery analogies which piety might excuse, but learning could not justify, this was the effect of his country and his training, which impress a certain local type even on the stoutest intellects."

We close our notice with a detail of Blackie's home life which shows the state of Scotland in his day and his perseverance in battling with narrow-mindedness. Shortly after he married he asked his wife to supply a little psalmody on the piano on a Sunday as a change after reading. She refused, because the servants would not like it. The master protested against being made a slave of the servants.

"'Besides, do you imagine, my dear, that the servants are such fools as to mistake the Hundredth Psalm on the piano for 'Maggie Lauder'?' In vain: she persisted in her pious negation; and I, determined not to give in to such superstition in my own house, immediately rose, and set myself to tinkle the keys, the best way in my extreme ignorance I could, and persevered in this practice, Sunday after Sunday, till at length I got Artaxerxes and St. Asaph, two of my favourite tunes, pretty fairly at the end of my fingers."

The result was that the servants one day took occasion to remark to the lady of the house: "Ay, it's wonderfu' what a pious man oor maister is! he spends the whole Sabbath eve, frae tea-time to dinner, singing the Psalms of David!"

After that the piano on Sunday evenings became innocent, and we can well imagine that the picking out of Artaxerxes by an ignorant hand had its distressing as well as its pious aspect. Blackie, while advertising severely on the harshness of much Scotch religion, notes that his own purity of life was largely due to early Evangelical influences. Few were the boyish crimes that he had to report, one of them being the odd habit of persecuting with opprobrious names a servant whom he disliked, but who gave him no cause of offence. His bark throughout his life was certainly loud and sometimes bitter; but his bite was non-existent. When well over eighty, he was as keen to learn and to enjoy as any boy of twenty. Such breezy, tireless optimists are apt to be laughed at by the world, which owes them much, and profits by their virtues while it steadily discredits them.

Mr. Stodart Walker or his publishers should have taken more trouble with the proofs of the volume. Here, as in the 'Letters,' foreign languages are badly treated. Thanks are expressed to an Oxford scholar for verifying Greek quotations, but "Tam vero" (p. 21) should clearly be "Jam vero"; in front of "librorum" (p. 31) should stand another word, perhaps "helluo"; and "Redex" (p. 45) is easily emended German. It happens that one of our quotations is a little loose in form, but as a whole the 'Notes' are carefully written and show no signs of haste or disorder.

The Sanctuaries and Sanctuary Seekers of Mediæval England. By the Rev. J. Charles Cox. (George Allen & Sons.)

DR. COX has written an interesting book on a subject which has not hitherto received the attention it deserves. Both as a factor in the perpetual struggle between Church and State and a benign influence on social conditions in mediæval England, sanctuary laws and privileges merit closer examination. The author has gone to original sources for his information. He has consulted the episcopal registers, and studied legal records and State papers preserved in the Public Record Office. If, in the result, he has felt himself obliged to discard some picturesque conventions and theories commonly held, he has, nevertheless, brought to light much that is new and interesting on a topic more, perhaps, exploited by the novelist and painter than the historian.

The first chapter is devoted to a discussion of sanctuary laws and customs. The author traces the growth of sanctuary from the cities of refuge instituted by the Mosaic Code, and the traditional idea of asylum common among Greeks and Romans, to the Christian Church, which replaced the pagan shrine. From the altar itself the limits of immunity were, by a natural development, extended to the churchyard and sacred precincts. In Anglo-Saxon times permanent, as distinct from casual and ordinary rights of sanctuary, were granted to certain famous shrines, of which Durham and Beverley are noted examples. The well-known custom of "abjuration of the realm," always associated with the coroner's office, was introduced at the beginning of the thirteenth century. Dr. Cox shows that this practice was confined to England, and not, as some writers maintain, a universal Continental custom. As to the number of those who availed themselves of sanctuary in any given year, Prof. Trenholme puts the figure at no fewer than 1,000 persons.

The reader who has the patience to study closely the earlier pages will be in a much better position to appreciate the remainder of the volume. From this account of sanctuary laws and usages in the abstract Dr. Cox passes to a review of some famous historical incidents. The sensational murder of Thomas à Becket at Canterbury, an event possessing a literature of its own, he dismisses in a few paragraphs, but describes in detail other less-known, though scarcely less important political events connected with the violation of sanctuary. A notorious example occurred in May, 1471, after the battle of Tewkesbury, when Edward IV., ignoring the immunities of the Abbey, put to death a number of Lancastrian leaders who had taken refuge there.

Westminster held high place amongst chartered sanctuaries. Dr. Cox disposes, somewhat contemptuously, of the tradition of special sanctuary buildings at Westminster, where, as in the case of other

privileged places, the whole precincts of the Abbey enjoyed immunity for refugees. Eleanor Cobham, Duchess of Gloucester, took sanctuary here in 1441, but was refused admission on the ground that those guilty of heresy, necromancy, or witchcraft, were excluded from these privileges. In the autumn of 1470 Queen Elizabeth fled for refuge to Westminster, and there gave birth to the infant prince who was afterwards Edward V. After eleven years had elapsed she paid this shrine another visit, the sequel to which was the foul murder of the boy princes in the Tower of London. A state paper dated 1532, printed in full by Dr. Cox, gives a list of fifty fugitives who were under the protection of the Abbey for life. Sixteen were guilty of felony, eleven of homicide, eighteen were there for debt, and two for sacrilege.

Few to whom St. Martin le Grand suggests the great modern postal system are aware of the old traditions which belong to that ancient foundation. Wide privileges of immunity granted by William I. were so much abused in later times that in 1457 a series of ordinances was issued for the better government of St. Martin's sanctuary. There were some curious provisions. All games of hazard were prohibited; all artificers (*barbers* as well as others) were to keep holy Sunday and the great festivals; and no subtle pickers of locks, forgers, or coiners were to abide in the sanctuary. In 1815 the site of this ancient collegiate church and sanctuary was occupied by the buildings of the General Post Office.

A chapter devoted to the famous sanctuary of Durham gives the author an opportunity to disprove some picturesque theories widely prevalent with regard to so-called "sanctuary knockers," of which Durham possesses a fine example dating from the twelfth century. These, he says, were not genuine knockers, but merely ornamental rings provided for the purpose of closing heavy doors. The general reverence for sanctuary was such that a fugitive was safe as soon as he passed the churchyard gate. Beverley was another sanctuary possessing special rights granted by King Athelstan in 937 in honour of St. John of Beverley. Sanctuary extended from the minster a mile and a half (Domesday *leuca*) in every direction. Penalties for violation increased in severity as the culprit approached the sacred building. A fine of 144*l.* was inflicted for the crime of seizing a fugitive within the choir, whilst violation of the High Altar might incur the death penalty. The frith-stool at Beverley dates from the time of Athelstan, and there are still remains of sanctuary crosses which marked the various limits of immunity. Another celebrated relic, the "chair of peace," still preserved at Hexham, was in all probability the actual chair used by St. Wilfrid, Bishop of Hexham.

One of the best-known sanctuaries in the south of England was the Cistercian Abbey of Beaulieu, founded by King John in 1205, of which little but the plan

now remains. Beaulieu played an important part in the Wars of the Roses. The widow of Neville, Earl of Warwick, fled here for refuge in 1471 after the defeat of Barnet, and remained in sanctuary for fourteen years. Another famous fugitive was Perkin Warbeck. He was granted his life, though it was much debated whether one guilty of high treason could claim immunity. When the Abbey surrendered to Henry VIII., there were within the precincts thirty sanctuary men who lived there with their families and constituted the entire population of Beaulieu.

Cornwall possessed two of King Athelstan's chartered sanctuaries in St. Buryan and Padstow. Some of the ancient crosses in St. Buryan, thirteen in number, are thought by the author to have marked sanctuary limits, but this is a debatable point. Dr. Cox gives a list of Cornish churches which are noted in the Assize Rolls as receiving fugitives, among them the church of St. Mary Magdalene of "Donnefde." He is wide of the mark in identifying this place with Doydon in Endellion. "Donnefde" and "burgus de Donehened" (*sic*), quoted in his note, are the Domesday *Dunhevid*, the ancient name of Launceston, the parish church of which is dedicated as above. Launceston was one of the eight "cities of refuge" appointed by Henry VIII. when he abolished chartered sanctuaries in 1540. There are in Somerset two other *Dunhevids* or Downheads, doubtless known to the author.

A portion of the book is occupied with verbatim extracts from episcopal registers, printed calendars of Close and Patent Rolls, and the original Assize and Coroners' Rolls preserved in the Public Record Office. Of these latter Dr. Cox speaks rather slightly in his introduction, but they have given him much valuable information. The Coroners Rolls are less numerous than the Assize Rolls, and somewhat irregular, as they were prepared only for purposes of indictment before the itinerant justices, and cannot be regarded as a complete official record. The Assize Rolls number 1,550, and extend from John to Edward IV.

Dr. Cox attributes the decay of sanctuaries mainly to the scant respect shown by later monarchs for these immunities when granted to political enemies. The act of 1540 abolished chartered sanctuaries, and appointed in their stead the eight towns of Wells, Westminster, Northampton, Norwich, York, Derby, Manchester, and Launceston, as places of refuge, a privilege which was not at all appreciated by their inhabitants. The scheme was a failure, and was brought to an end by James I. on his accession. Twenty years later all forms of sanctuary in church and churchyard were abolished once and for all.

We note a short chapter on the sanctuaries of Wales, Scotland, and Ireland, although these districts did not come within the original scope of the work, and an appendix on secular or civil sanctuaries. An illicit survival of sanctuary for debtors

continued in certain parts of Westminster and Southwark till the legislation of 1727 put an end to a discreditable abuse, but with this development of the practice the author is not concerned.

Dr. Cox has made good use of his materials, and put his facts together in a clear and readable fashion. Besides the slip noted above concerning Launceston, there are a few others. Crancumbe (p. 41) should be Craucumbe. "An unknown man" is not a correct translation of *quendam extraneum* (p. 117). St. Edellion (p. 300) is a misprint for Endellion, and Kilhampton (p. 301) should be Kilkhampton. University dons will object to "Frumpington" as a variant for Trumpington, near Cambridge. Bruges (p. 143) is not the suggested Bridgnorth, but Bruges in Belgium, as appears from an entry in the Patent Roll of 4 Edward III., relating to John Acreman and other men of *Flanders*.

But these are trifles in a work that covers so large and varied a field, and the book can be heartily recommended alike to the student and the general reader. The text is not over-weighted with notes, and there is a useful, though not exhaustive, index. The book is well illustrated with reproductions of photographs and prints, and some clever drawings of sanctuary knockers and relics by Miss Purser, and is attractively produced.

NEW NOVELS.

The Lone Heights. By B. Paul Neuman. (John Murray.)

THIS book is admirable in its structure, full of vivid and sometimes subtle portraiture, while episodically it is exceptionally strong. The interest circles around the imposing figure of Horace Verner, an eminent novelist and playwright, who is an almost superhuman personification of altruism. We make his acquaintance at the age of fifty, when his popularity as an author has hardly begun to wane, and follow the course of his declining years with interest and a certain degree of sympathy and understanding, although the complete surrender of his artistic career to the exigencies imposed by the character of his selfish, pretty daughter make some strain on the imagination. The virtual motive of the story is the sacrifice of a great nature to a shallow one, and the conclusion, although not altogether convincing, is very skilfully manipulated, and harmonious in tone. None of the effects is forced, while the dialogue is pleasantly natural without being commonplace.

The Straits of Poverty. By Ella MacMahon. (Chapman & Hall.)

WITH regard both to characterization and construction this novel seems to us the strongest piece of work which Miss MacMahon has yet done. It contains a

remarkable study of two contrasting and mutually antipathetic types of men as seen from the woman's point of view. The heroine, a lovable, but ethereal creature, almost too refined for common life, has to choose between a scholar and gentleman, superior and world-weary, and a self-made "bounder" overflowing with vitality and the joy of life. She unhesitatingly decides for the latter, and though some grave trials befall her, does not, on the whole, repent of her choice. An atmosphere of sympathy touched with humour pervades the story, which is well written and well sustained.

A Woman on the Threshold. By Maud Little. (Chatto & Windus.)

AN original and imaginative theme, partially indicated by the title, forms the basis of this story; but it rests upon an assumption which we find some difficulty in accepting—that the heroine is a woman of genius whose natural development has been checked by circumstances. We are by no means persuaded that the world sustained an irreparable loss in that novel which domestic occupations prevented her from writing, and our sympathy turns perversely to the commonplace husband who, after a hard day's work, yearns for warm slippers and muffins with his tea. The author has the gift of suggesting an atmosphere, but seems more successful in her minor than in her principal characters.

Zoë the Dancer. By Ida Wild. (John Lane.)

THE author of this somewhat weakly constructed story seems to have come under the influence of Meredith without the requisite equipment of strength, or realization of life, to follow his mannerisms with good effect. The scene is laid mainly in Brussels in what we should imagine to be the middle years of the last century; and the tale is concerned with the fortunes and misfortunes of a beautiful dancer, whose popularity is only equalled by her rectitude. Unhappily, such good qualities of vivacity and observation as the author possesses are somewhat spoilt by an affectation of superiority, while the characterization throughout is too superficial to engage our interest.

The Imperfect Branch. By Richard Lluellyn. (Martin Secker.)

IF this be the author's first novel—and we understand that it is—it deserves to be welcomed as a work of high promise. Its faults, all the more conspicuous because of its merits, are mainly attributable to a lack of craftsmanship. The opening scenes, in which Lady Lætitia, a fashionable maiden with a queenly figure and an emotional temperament, is wooed

by John Aveton, a rich, middle-aged, austere Devonshire squire in search of an heir rather than a wife, raise expectations of an interesting study in wedded life which are promptly disappointed. Lady Lætitia dies long before the real story begins, and her husband remains but a shadowy figure in it. The central figures of the episodic narrative are Stephen Aveton, an "imperfect branch" on the family tree for which a fascinating Hungarian fiddler was responsible, and his cousin Betty, who, but for the accident of his birth, would have inherited the family estates, and they both possess, despite a certain want of intimacy in their drawing, the quality of life. The story, if unconvincing, is never commonplace in its telling. It is, on the whole, a clever and attractive book.

EGYPTOLOGICAL BOOKS.

Facsimiles of Egyptian Hieratic Papyri in the British Museum. With Descriptions, Translations, &c. By E. A. Wallis Budge. (British Museum Publications.)—The British Museum continues to publish its Egyptological treasures in a magnificent way, and the huge folio before us, with its photographic reproductions of the actual papyri, its hieroglyphic transliteration, and its English translations certainly puts the student who purchases it in as good a position as the possessor of the original texts. The documents here given comprise the Papyrus of Nesi-Amsu and the Harris Magical Papyrus, both of which have long been known to Egyptologists. The first of these, which was introduced to the notice of the learned public by Dr. Budge in *Archæologia* for 1891, was written in 312 B.C., although it certainly contained transcripts of documents far more ancient. It comprises three separate books of great importance, the first being styled the Festival Songs of Isis and Nephthys, the second the Litanies of Seker, and the third the Book of Overthrowing Apep.

Of these, the Songs of Isis and Nephthys is really a service-book containing, with rubrical directions, the chants sung in the Temple of Osiris during the Festival of the month of Choiak, when the dead god was bewailed; and it is very valuable, not only as giving, almost for the first time, some idea of what a service in an Egyptian temple was like, but also because it confirms in most of its details the legend of the Death and Passion (as it was called by the Greeks) of Osiris as related by Plutarch. Seker, whose name appears in the title of the 'Litanies' which follow, was a god of the dead, worshipped in the Delta in very early times, and the chapters relating to the "Kingdom of Seker" in the Book of the Dead form some of the most incomprehensible in that document. He was later formed into a triune god with Ptah of Memphis and Osiris under the name of Ptah-Seker-Osiris, and Dr. Budge is no doubt right when he says that his name is preserved in the modern Saqqarah, the great pyramid field near Cairo, where the Pyramids of Kings Unas, Teti, and Pepi, and others are to be found. Although these litanies are directed to be recited in "the bringing of Seker into his shrine," they are addressed not to him, but to Osiris, Isis, and Hathor. They therefore supply no fresh light upon the nature and attributes of the god, which

were probably at the date of the papyrus entirely forgotten; but they afford an instance of the way in which the unchangeable Egypt, as we used to think her, altered her religious ideas from time to time. The Book of the Overthrowing of Apep will probably secure the most attention from the general reader, since it contains, along with a very curious cosmogonical fragment, directions for a ceremony which was performed for the destruction of the Serpent who was regarded as the enemy alike of Osiris and of Râ, the Sun-god. This took the form of making a wax figure of Apep which was spat upon, trampled under foot, bound and pierced with lances and knives, and finally destroyed by fire with appropriate cursings. In this we can hardly fail to see an early instance of the attempt to destroy an enemy by means of a wax figure which plays so important a part in the magic of the Middle Ages, which is immortalized for modern readers in Ingoldsby's 'Leech of Folkestone,' and which perhaps even now is not absolutely extinct among us.

The Harris Papyrus, which forms the second part of Dr. Budge's book, was made known to scholars by the famous French Egyptologist Chebas, who luckily copied it when it was in a more perfect state than it is now. This is also magical in character, and mostly consists of spells against crocodiles which were supposed to protect those who journeyed on the Nile. Added to these, however, is a Calendar of Lucky and Unlucky Days, some short hymns to Râ-Harmachis as the rising sun, and to Aahu the Moon-god, and a fragment of the Teaching of Ptah-hotep, a book of Moral Aphorisms of extreme antiquity. Dr. Budge's careful translation puts these important documents within the reach of all, while his preface is very interesting reading, even for those who are not Egyptologists. Both he and the Museum are heartily to be congratulated on the publication.

The Early Dynastic Cemeteries of Naga-ed-Dêr. Part II. By Arthur C. Mace. (Leipsic, Hinrichs.)—In this volume, one of the University of California's publications, Mr. Mace continues the account of the careful exploring and recording work begun by Dr. Reisner, at the expense of Mrs. Hearst of California. A vast quantity of tombs seem to have been opened at Naga-ed-Dêr, which possesses cemeteries used apparently by the same community at successive periods, and therefore affords much valuable evidence of the growth and development of Egyptian burial customs. Dr. Reisner, in the Preface which he contributes to Mr. Mace's volume, expresses himself very strongly concerning the plundering and wrecking of sites which has hitherto been pursued in the search for valuable or beautiful objects, and even speaks of "the search for Museum specimens" as "an offence against historical and archaeological research which is utterly unworthy of any institution which pretends to be devoted to the advancement of knowledge." His own method, he explains, is to take off the rubbish covering such tombs as those here excavated "layer by layer," recording by photography and otherwise every step of the process. Using these methods, he says he has found it possible to record every tomb in the cemetery in question, and he proposes to publish the records of them in the same way. This may seem like a counsel of perfection, but it has certainly been carried out in the present volume, the 60 plates of which contain all necessary—and, one is tempted to think, some unnecessary—details of the work carried on during the

years it covers. At first sight this mode of procedure is rather disappointing to the reader, who finds himself confronted with a great mass of burials and funeral furniture differing very little among themselves. Gradually, however, he will discover a perfect storehouse of archaeological facts, so carefully and methodically arranged that it is easy after mastering the system to put one's hand at once on the evidence one wants. Our pleasure at meeting with such facilities is only damped by regret on thinking how many useful and important facts might have been preserved for us had the same method of working been adopted on other and far richer sites.

In the chapters which precede the Plates, Mr. Mace deals with the great burial question, as to which his views are very clearly defined. "Among the poorer classes," he says, "the sharply contracted burial is universal up to the Sixth Dynasty. From then onwards the contraction becomes generally less." The Twelfth Dynasty, he thinks, saw the almost universal adoption of the full-length position, which was entirely unknown before the Fourth Dynasty. As to mummification, which most people are inclined to regard as the chief characteristic of an Egyptian burial, it came in very gradually, and the elaborate process of embalming was not reached until the Eighteenth Dynasty. All these things may be true, but some of them are yet to be proved.

Churches in Lower Nubia. By Geoffrey S. Mileham. (University Museum Philadelphia.)—*Karanôg, the Romano-Nubian Cemetery.* By C. Leonard Woolley and D. Randall MacIver. 2 vols. Text and plates. (The same).—These volumes together make up the record of the University of Pennsylvania's Expedition to Egypt in 1907-1908, which was directed by Prof. Randall MacIver, the expenses of it being found by Mr. Eckley B. Coxe, jun., of Philadelphia. The early religious history of Nubia is curious, for the Mohammedan conquerors in the seventh century found the country, as Mr. Mileham tells us, "a stronghold of Christianity" to which it had been converted less than a century earlier. Although tempted by a Monophysite mission sent by the Empress Theodora, it remained faithful to the Jacobite missionaries who first converted it after the overthrow of the Pagan Blemmyes by the Christian King Silko. As it was thus subject to Byzantium, most of the buildings before the coming of Islam show traces of Byzantine art, but afterwards it developed an architecture of its own of which Mr. Mileham writes learnedly. Altogether he gives a full account of a church near Deberah, two at Faras, two at Addendan, four at Serreh, and one near Wady Halfa. At all these places he excavated, and from some of them he obtained Coptic inscriptions and a few other objects. A description of these with full plans and other illustrations make up a volume very interesting to the student of Coptic Christianity.

The other two volumes in the same series deal with Prof. MacIver's excavations at the great Roman fort of Karanôg, which commands, he tells us "the great plain of Tômas, perhaps the most fertile stretch of Lower Nubia." He found there and in the cemeteries attached, abundant remains of a negro race apparently subject to a foreign aristocracy which was not negro in a manner which he compares to the similar conditions existing at Uganda under the supremacy of the Bahima. They practised a religion containing chiefly Egyptian elements, but

the absence of mummification leads Prof. MacIver and Mr. Woolley to conclude that they did not carry their worship of the dead so far as the Egyptians, and that their notions about the soul took a different shape. Their writing in the Meroitic script has lately excited much attention among the learned and still awaits decipherment, and their art seems to have been fairly developed along independent lines. On the whole, Prof. MacIver and Mr. Woolley have little doubt in pronouncing them to have been "an outpost of the great Æthiopian empire," of which they supply a summary history. The graves opened, which are here recorded as carefully as those explored by Mr. Mace, although on a slightly different system, yielded a great quantity of objects, including statues which, the excavators think, were intended to represent the soul of the dead. The earlier of these—the whole series of excavations range from the first to the sixth centuries of the Christian Era—are in the form of a hawk, which changes into a human-headed bird, and then into a complete representation of the human figure which is evidently a portrait of the deceased with bird's wings arranged almost like a mantle. Beside these were stelae inscribed in Meroitic, some carved and some painted, many offering-tables with Meroitic formulas, a great quantity of pottery, wooden and ivory articles of luxury in the shape of highly decorated toilet-cases, and kohl boxes, some glass, a few bronzes, and a great quantity of pottery and beads which are here all classified and arranged in the most scientific fashion. The plates, which are in a separate volume, are beautifully executed, some of them being coloured. The general reader will perhaps turn with most interest to the chapter on 'The Blemmyes and the Roman Frontier,' in which Prof. MacIver and Mr. Woolley give as good a history of them as can be written, with all the quotations from classical authors in its support appended. It will be news to many that a white, or at least non-negro, race of nomads appeared on the Egyptian frontier during the first century, when so little was known about them that they are described by Pliny as the "men whose heads do grow beneath their shoulders." Defended by armour of bull's hide and armed with light missile weapons, they kept the Roman garrison in Egypt on the *qui vive* for centuries, sometimes raiding down the Nile as far as Thebes, and siding with Zenobia and her Palmyrenes against Rome. One of them is even said to have proclaimed himself Emperor, and Diocletian had finally to withdraw his frontier to Assuan and the First Cataract to ensure himself against their attacks. In spite of this, they again invaded Egypt, and compelled the Christian Emperors much against their will to grant them access to the temple of Isis at Philae, to which they were much attached. It was only their overthrow mentioned above by Silko, king of the Nobata or Nubians, which finally put an end to their power.

The Eleventh Dynasty Temple at Deir El-Bahari. Part II. By Edouard Naville. (Egypt Exploration Fund.)—In this memoir, which forms the thirtieth issued by the Egypt Exploration Fund, Dr. Naville completes his description of the Eleventh Dynasty temple that he found at Deir El-Bahari, when his excavation of the Queen Hatasu's temple there was nearly closed. The subterranean shrine he believes to be the "valley (or cave) of Neb-hapet-Ra" described in a stela found therein, and the place where the *ka* or double of the dead

king was worshipped. Another feature of the temple which, he thinks, occurs nowhere else is the shrines of six princesses, all of them priestesses of Hathor, who were buried near the king. All these are described by him in full detail and with excellent and abundant illustrations, and we also have a chapter by him dealing with the list of kings of the Eleventh Dynasty which his discoveries have enabled him to some extent to reconstruct. Another chapter by Mr. Somers Clarke on the architecture of the temple gives an expert's view of the matter, and 24 plates, some of them in colour and due to the artistic brush of Madame Naville, complete the volume. Although the Egypt Exploration Fund has not, like the other excavators whose works we get for review, the long purse of American millionaires to draw upon, it has here produced a volume which will compare favourably in every respect with any of them.

OUR LIBRARY TABLE.

Young Gaol-Birds. By Charles E. B. Russell. (Macmillan & Co.)—We hope that many people, who may have found Mr. Charles Russell, in his more scientific mood, too grave a writer, will be induced to take up this little volume, in which, with a lighter but a no less vigorous hand than in his earlier work, he shows how the young criminal is made. All his portraits are deftly painted, and several of them stand out from the canvas with extraordinary vividness. Yet the story of each boy is told with the utmost simplicity, without the faintest approach to sentiment or fine writing. Some of these dramas of decline and fall are wholly sordid and depressing; through others there runs—for all the efforts of the author, whose aim it is to present the unadorned facts of each case—a streak of romance. There are instances in which the facts themselves are so moving that the most severe practical handling cannot obscure the appeal which they make to our pity. Such is the history of "Humpy," a deformed boy who, in spite of disastrous beginnings, by sheer unsuspected strength of character painfully dragged himself up to the level of respectability when all the odds seemed to be on the side of a descent into deeper degradation. Although disreputable parents and homes that are no homes are shown to play their part in fitting Mr. Russell's young friends for the dock and the convict prison, youthful companions with a taste for crime appear to be more certain instruments of a boy's destruction. In the many cases where "bad companions" have been the beginning of a lad's undoing, the only hope of his ultimate reformation is to remove him altogether from their neighbourhood and influence. This seems to be a necessary precaution even after a long term of Borstal treatment has apparently effected a radical change. On the other hand, Mr. Russell holds that the most effective influence for good is that of the upright work-mate, and has some severe things to say of the indifference of the respectable older workman with regard to the boys with whom he is daily brought into contact in shop and factory. This man might do so much, if he would, to hold back the boy who is about to take the wrong turning. Mr. Russell confirms the general belief as to the ruinous effect of even a slight acquaintance with the interior of the common lodging-house. It is one of the strongest arguments in favour of the prohibition of street trading by boys, that this

calling frequently enables them to become independent of their home, even as a place of sleep. When the young newspaper-seller's earnings wax large enough to enable him to pay for the price of his own bed, he has often taken the first step towards qualifying himself for a place in Mr. Russell's gallery of young gaol-birds.

The Life of Benvenuto Cellini. A New Version by Robert H. Hobart Cust. 2 vols. (Bell & Sons.)—The number of translations, even of prose works, that have permanent value in any language is exceedingly small, and in the case of the autobiography of Benvenuto Cellini—who, for all his reckless disregard of grammar, was called "the best master of style that Italy possesses" by a writer so hard to please as Barette—the difficulty of producing a successful version is enormous. Roscoe's inaccuracy rightly discredited his well-known rendering; and John Addington Symonds, realizing the hopelessness of trying to reproduce the effect of "the most perfect extant monument of vernacular Tuscan prose" in another language, produced an admirable free translation of his own, which has become the standard English version. Yet even Symonds is not always complete, and there is certainly room for an unexpurgated translation of so genuine a classic. But, apart from this fact, we imagine that the average reader will prefer the earlier rendering, which has all Symonds's charm of style at its best.

Mr. Cust tells us that his object is to "reproduce as far as possible the Italian spirit"; but he admits that his version "does in places read awkwardly, confusedly, and even absurdly," and it can hardly suggest the original to any one unacquainted with it. Those, however, who know enough of the language to enjoy Cellini's own Italian, and can thus realize the difficulty of Mr. Cust's task, will not fail to appreciate the greater accuracy and scholarly qualities of the new rendering; and the fullness of the notes, together with Mr. Churchill's bibliography and the list of Cellini's authentic works still in existence, many of which are excellently reproduced in the illustrations, gives the book distinct value.

Mediæval Italy from Charlemagne to Henry VII. By Prof. Pasquale Villari. Translated by Costanza Hulton. (Fisher Unwin.)—Prof. Villari tells us that in this volume he wishes to show that his countrymen are not "by nature a people indifferent to religion," as has sometimes been maintained. He considers that hitherto sufficient attention has not been given to trade in the history of the communes; and, like a loyal Neapolitan, he resents the contempt expressed for the South by the North, and proposes to bring out the important part played by the South, especially by Sicily, in the civilization of Italy, and indeed of Europe at this period. There is hardly any trace of a purpose in the book itself, which strikes us as a lucid and well-arranged summary of the facts, with scarcely a word of commentary, and no apparent attempt to emphasize any particular aspect of the vast period which is covered. We find ample justification for the general opinion as to religious indifference in Italy. The spiritual revivals that established the Orders of St. Francis and St. Dominic, and the reforming zeal of the Catharists, are barely mentioned; only the political aspect of the Church and the Papacy, to which its religious side was then entirely subordinate, is set before us; and the Romans, who had

good reason to know the head of their Church, treated him with scant respect. Prof. Villari points out that in the South at least there was genuine enthusiasm for the Crusades; but surely this was largely due to the influence of the Normans, who at that time were certainly not merged in the conquered peoples. Due prominence is, however, given to the wonderful Court of Palermo, where art and letters flourished and the first genuine school of Italian poetry arose; where Christian and Saracen lived side by side in peace, and only heretics were persecuted. But we think the general reader will expect more warmth and colour in a story of the romantic Norman conquest of Sicily.

Leaves from my Diary, 1894-1896. By the Right Rev. Abbot Gasquet. (Burns & Oates.)—In *The Athenæum* for Feb. 11th we noticed Mr. T. A. Lacey's 'Roman Diary,' concerned with the circumstances of Leo XIII.'s Bull condemning English orders. Now Abbot Gasquet gives us "extracts from" his Diary too. After reading it we may, perhaps, expect to have the diaries of Lord Halifax, Mgr. Duchesne, and the Abbé Portal also made public. The disclosure will hardly be complete without the diary of the Holy Father himself; but then he was probably far too wise to keep one. Abbot Gasquet's little volume is rather of personal and social than historical interest. He fully confirms the view which we obtained from Mr. Lacey's book, that the essential point was the supremacy of the Pope as "the foundation of the Catholic religion." He shows that the greatest importance was attached to the Bull of Paul IV., *Praeclara charissimi*. He admits the joint authorship of the *Risposta*, but does not deal with the charge concerning its facts, for which Mr. Lacey appeared to bring chapter and verse. So far Mr. Lacey must be considered to be in the ascendant on this point: but we await developments. As regards purely personal matters, Abbot Gasquet has a quaint story of a lady who came and told him what the Abbé Portal said at a meeting where he "opened his heart to those who thought with him"; and he is very severe and rather contemptuous about the abbé. As to the secret proceedings of the Commission his statements do not seem to be consonant with those of Mr. Lacey.

MR. CATLING AND BLANCHARD JERROLD.

I HAVE just read in your issue of the 18th February a review of Mr. Catling's book 'My Life's Pilgrimage.'

Your reviewer refers to my father, who edited *Lloyd's* for many years—from 1857 to 1884, the year of his death; and says that he "seems to have interpreted his duties in an easy spirit. Mr. Catling declares that during eighteen years he only once visited the office." I do not dispute the accuracy of Mr. Catling's statement, which agrees with my own recollection, and what I have heard. But your reviewer's remark may very easily be misunderstood. It certainly suggests that my father was guilty of a curious dereliction of duty. As he remained editor up to the day of his death—that is, for twenty-seven years—the proprietor of the paper must have been of a complaisance and angelic meekness beyond the dreams of the youngest journalist, if, for nearly three decades, he endured a persistent neglect of duty on the part of his editor. Mr. Edward Lloyd was an admirable man of

business, and, as Mr. Catling shows, a disciplinarian; and it may safely be said that he would never have tolerated a state of things which he deemed to be prejudicial to the paper. I always understood that my father's duties were practically confined to the furnishing of editorial matter, and did not extend to what is generally understood by editing.

I can say nothing as to the other points connected with my father's editorship to which Mr. Catling and your reviewer refer, for I know nothing, though I was pretty closely connected with my father's literary work during the last years of his life.

I should like to make it clear that I do not in the least dispute Mr. Catling's accuracy. No one would do that.

SIDNEY JERROLD.

'HOW TO WRITE THE HISTORY OF A FAMILY.'

124, Chancery Lane, W.C.

As my little manual with the title above-mentioned, which met with an amount of appreciation due rather to the increasing interest in genealogy than to its own merits, has been out of print for many years, I am now rewriting it, or, to be more strictly accurate, am writing an entirely new handbook. Will you allow me space to say that I shall welcome any suggestions from fellow-students of genealogy which may render it more generally useful?

W. P. W. PHILLIMORE.

THE ORIGIN OF THE GREAT GAMES OF GREECE.

IN a recent lecture on Pindar at Cambridge Prof. Ridgeway endeavoured to show that the Olympian, Pythian, Nemean, and Isthmian games did not originate in the cults of Zeus, Apollo, and Poseidon, as generally held, but simply arose out of the games celebrated in honour of local heroes upon whose cults the worship of the great divinities was later superimposed. Working from the simple and better known to the complex and less known, he showed that Pindar composed odes for victors in smaller games, such as the Iolaia at Thebes, sometimes termed the Heracleia. As he mentions that "the tomb of Iolaus" testified to the victory of a certain winner, that hero's grave was the object of reverence, and the name of Heracles was only a later addition. Similar local games were held in honour of Trophonius at Lebadea, and of Amphiaraus at Oropus, and on both these cults that of Zeus was later superadded, giving us Zeus Trophonius, Zeus Amphiaraus. The Nemean games, according to the ancients themselves, solely originated in the honouring of Opheltes, son of Lycurgus, chief of Nemea, and the games were held close by the tombs of father and son. Zeus was but a later addition. Again, the ancients agreed in assigning the foundation of the Isthmian games to the cult of Palkemon, the local hero, whose grave was shown in the enclosure of Poseidon. The latter was therefore a later addition, like Zeus at Nemea. With regard to the Olympian games, Pindar (Ol. I.) definitely tells us that Pelops from his tomb beside Alpheus looked on at the races (termed the races of Pelops), and he only alludes to the connexion of Zeus with them. This distinctly looks as if we had here also a case

like Nemea. Of course there may have been ancient games in honour of older heroes at Olympia before the coming of Pelops, as is indicated by other stories.

Finally, Prof. Ridgeway was inclined to the belief that the Pythian games had a like origin in the cult of the grave of some old worthy, which later the cult of the Hyperborean Apollo overshadowed and absorbed. But he admitted that the ancient statements are scanty, vague, and conflicting. Yet it had to be remembered that a beehive tomb has been found at Delphi, and that famous heroes, such as Neoptolemus, were also buried there.

THE SADDUCEAN CHRISTIANS OF DAMASCUS.

As Mr. E. N. Adler hopes to develop his view at greater length in another place, it would not be fair on my part to criticize the brief outline he published in *The Athenæum* of the 4th inst.

Of the "many objections" which prevent him from accepting the theory sketched by me in *The Athenæum* for November 26th, 1910, he specifies only one, namely, "the Messiah's descent from Aaron, and not from David." Stated in this form, the objection applies, of course, only to the first of the two great religious leaders mentioned in the document, for of the "Teacher of Righteousness" no descent is given. But is it not significant that in the 'Testament of Levi,' a pseudepigraphon expressly quoted in the text, the Messianic functions are assigned to a priest? (For a critical treatment of the 'Testament' see Kautzsch's German edition.) Decisive evidence to the same effect is, moreover, found in the New Testament itself. For how could there have been a disposition to regard John the Baptist as "the Christ" (see St. Luke iii. 15; St. John i. 19-20) if the belief in the Davidic descent as an essential element of Messiahship was as universal as Mr. Adler supposes it to have been? Nor should it be forgotten that, according to a very influential critical view, the author of the 'Didache' evinced his doubt of the Davidic descent by referring to Christ as "David's God" instead of "David's son."

Much more might be said on this point in addition to my remarks on it in *The Athenæum* of November 26th, but what has here been set down may perhaps induce Mr. Adler to modify his view of this particular "difficulty."

G. MARGOLIOUTH.

SALE.

At Messrs. Sotheby's sale of books and manuscripts on Thursday, February 23rd, and the following day, the few lots of importance included the following: Milton, *Paradise Regain'd*, 1671, 15l. 10s. Seemann, *Flora Vitiensis*, 1865-73, 12l. Hume and Marshall, *The Game-Birds of India*, 3 vols., 1879-1881, 12l. 5s. Ackermann, *The Microcosm of London*, 3 vols., n.d., 12l. 15s.; another copy, 11l. Markham, *How to Chuse, Ride, Traine, and Diet Horses*, 1595, 25l. 10s. J. G. Millais, *The Mammals of Great Britain and Ireland*, 3 vols., 1904-6, 15l. The total of the sale was 893l. 18s.

At the sale of the library of the Rev. G. Lockhart-Ross, held by the same firm on Monday, February 27th, the following prices were realized: Scottish History Society publications, 60 vols., 1887-1909, 16l. English Historical Review, 11 vols., 1886-1910, 26l. 10s. Henry Bradshaw Society publications, 37 vols., 1891-1909, 18l. Wilkins, *Concilia*, 4 vols., 1737, 20l. Dugdale, *Monasticon Anglicanum*, 8 vols., 1846, 12l. 10s. The total of the sale was 511l. 17s.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bennett (W. H.), *The Moabite Stone*, 2/6 net.

This little volume is intended to meet the needs both of students who wish to study the Hebrew, or rather Moabite, text of the Stone, and also of such of the general public as may desire to know the history, contents, and significance of this famous inscription.

Clergy List, with which is incorporated the Clerical Guide and Ecclesiastical Directory, 1911.

Cook (Albert S.), *The Authorized Version of the Bible and its Influence*, 3/6

This essay was originally written as a chapter for Vol. IV. of the *Cambridge History of English Literature*, and contains some passages which were omitted in that book.

Lunn (Sir Henry S.), *The Love of Jesus: a Manual of Prayer, Meditation, and Preparation for Holy Communion, with the Order of Administration of the Lord's Supper, and an Introductory Letter to the People called Methodists*.

Lushington (Rev. F. de W.), *Sermons to Young Boys*, delivered at Elstree School, 3/ net.

Third edition.

MacFadyen (Dugald), *Truth in Religion: Studies in the Nature of Christian Certainty*, 4/6 net.

Moore (Rev. Herbert), *The Club Feast of Christ's Appointment*, 8d.

A text-book and manual for confirmation candidates.

Order of Confirmation, 1/ net.

With coloured decoration.

Studies in the Synoptic Problem, 12/6 net.

By members of Oxford University, edited by W. Sanday.

Underhill (Evelyn), *Mysticism: a Study in the Nature and Development of Man's Spiritual Consciousness*, 15/ net.

Law.

Trial of the Stauntons, 5/ net.

Edited by J. B. Atlay. Part of the Notable English Trials Series.

Fine Art and Archaeology.

Dunn (Eliza), *Rugs in their Native Land*, 10/ net.

With 16 colour plates and 23 other illustrations.

Poetry and Drama.

Blatchford (Robert), *The Dolly Ballads*, 6d. net.

Litchfield (Frace Denio), *Baldur the Beautiful*, 3/6 net.

Ream (Harry), *Through the Mists, and other Thoughts in Verse*.

A few of these verses have already appeared in newspapers and magazines, but the greater part now make their first appearance.

Music.

Hymns for the Coronation of His Majesty King George V., 1/ net.

Matthay (Tobias), *Some Commentaries on the Teaching of Pianoforte Technique*, 1/6

A supplement to 'The Art of Touch' and 'First Principles.'

Philosophy.

Ostwald (Wilhelm), *Natural Philosophy*, 4/ net.

Translated by Thomas Seltzer.

History and Biography.

Benneville (James S. de), *Saitō Musashi-bō Benkei (Tales of the Wars of the Gempei): being the Story of the Lives and Adventures of Iyo-no-Kami Minamoto Kurō Yoshitsune and Saitō Musashi-bō Benkei the Warrior Monk*, 2 vols., 16/ net.

Both volumes contain many illustrations.

Butler (Sir William), *An Autobiography*, 16/ net.

With 4 portraits in photogravure and 2 maps.

Chase (Ellen), *The Beginnings of the American Revolution, based on Contemporary Letters, Diaries, and other Documents*, 3 vols., 25/ net.

With 75 full-page illustrations.

Colles (Ramsay), *In Castle and Court House: being Reminiscences of Thirty Years in Ireland*, 12/6 net. With 17 illustrations.

Fulton (Thomas Wemyss), *The Sovereignty of the Sea: an Historical Account of the Claims of England to the Dominion of the British Seas, and of the Evolution of the Territorial Waters: with Special Reference to the Rights of Fishing and the Naval Salute*, 25/ net.

With 30 illustrations.

Gregg (William H.), *Controversial Issues in Scottish History: a Contrast of the Early Chronicles with the Works of Modern Historians*, 25/ net.

With over 300 facsimile reproductions from Old Chronicles and Authentic Works, and with maps and illustrations.

Hale (John Richard), *Famous Sea Fights*, from Salamis to Tsu-Shima, 6/ net.

An account of naval warfare from the days of the oar-driven galleys that fought in the Straits of Salamis to those of the steel-built armour clads that met in battle at Tsu-Shima. The book contains 13 illustrations and 17 plans.

Hollander (Jacob H.), *David Ricardo: a Centenary Estimate*.

One of the Johns Hopkins University Studies in Historical and Political Science.

Isabella of Milan, Princess D'Aragona, and Wife of Duke Gian Galeazzo Sforza: the Intimate Story of her Life in Milan told in the Letters of her Lady-in-Waiting, as set forth by Christopher Hare, 10/6

With 18 illustrations.

Papal Envoy during the Reign of Terror: being the Memoirs of Mgr. de Salamon, the Internuncio at Paris during the Revolution, 1790-1801, 10/6 net.

Edited by the Abbé Bridier, translated by Frances Jackson.

Geography and Travel.

Brown (Rev. J. Wood), *Florence Past and Present*, 6/

With 3 maps and many illustrations.

Hare (Augustus J. C.), *Cities of Southern Italy*, 5/ net.

Edited by St. Clair Baddeley. With 27 illustrations, maps, and plans.

Hutchinson (Horace G.), *A Saga of the "Sunbeam"*, 6/6 net.

With photogravure portrait and 12 illustrations from photographs.

Woods (H. Charles), *The Danger Zone of Europe: Changes and Problems in the Near East*, 10/6 net.

Contains information acquired and gives impressions gained during two extended tours which the author has made in the Near East, since the advent of the Constitutional régime in Turkey. The book has 52 illustrations and 3 maps.

Philology.

Gaspey-Otto-Sauer Method: Arabic Grammar of the Written Language, by the Rev. G. W. Thatcher, 10m.; A Conversation Grammar of the Hindustani Language, by the Rev. W. St. Clair Tisdall, 8m.

Journal of English and Germanic Philology, Vol. X. No. 1, January, \$1

Longstaff (John C.), *Notes on Wiltshire Names—Vol. I. Place-Names*, 3/6 net.

Pocket Dictionary of the Greek and English Languages: First Part, Greek-English, compiled by Prof. K. Feyerabend, 2/ net.

With an introduction to the history of Greek sounds.

Shewan (Alexander), *The Lay of Dolon (The Tenth Book of Homer's Iliad): Some Notes on its Language, Verse, and Contents, with Remarks by the Way on the Canons and Methods of Homeric Criticism*, 10/ net.

Skeat (Rev. Walter W.), *Concise Etymological Dictionary of the English Language*, 5/ net.

New and corrected impression.

School-Books.

Melhuish (Sara), *English History Illustrated from Original Sources, from the Earliest Times to 1066*, 2/6

In Black's Historical Series. The book contains many illustrations.

Snape (H. J.), *The British Isles: Geographical Diagrams and Land Forms, with Questions, Statistics, and Tables*, 1/6

Contains 56 illustrations from photographs.

Science.

Bastian (H. Charlton), *The Origin of Life*, 3/6 net.

An account of experiments with certain superheated saline solutions in hermetically sealed vessels. With 10 plates, containing illustrations from photomicrographs.

Bickerton (Prof. A. W.), *The Birth of Worlds and Systems*, 2/6 net.

Part of Harper's Library of Living Thought. The book has a preface by Prof. Ernest Rutherford, and 16 illustrations.

Darwin (Charles), *The Origin of Species by Means of Natural Selection*.

New impression of the corrected edition, issued with the approval of the author's executors. Part of Murray's Shilling Library.

Davenport (Charles Benedict and Gertrude C.), *Elements of Zoology, to Accompany the Field and Laboratory Study of Animals*, 5/6 net.

Revised edition with 421 illustrations.

Geological Survey of India Memoirs: Vol.

XXXIX., Part I. The Geology of Northern Afghanistan, by H. H. Hayden, 2/8

Huxley (T. H.), *Aphorisms and Reflections*, 6d.

Selected from the author's works by Henrietta A. Huxley.

Norton (Arthur P.), *A Star Atlas and Telescope Handbook (epoch 1920), for Students and Amateurs*, 5/ net.

Covers the whole Star Sphere, and shows over 7,000 stars, nebulae, and clusters, with short descriptive lists of objects suitable for small telescopes, and with notes on planets, star nomenclature, &c.

Parker (George W.), *Elements of Mechanics, with Numerous Examples, for the Use of Schools and Colleges*, 4/6

With many diagrams.

Reynolds (M. H.), *Veterinary Studies for Agricultural Students*, 7/6 net.

New and revised edition, with 86 illustrations.

Speer (A. E.), *Annual and Biennial Garden Plants: their Value and Uses, with full Instructions for their Cultivation*, 7/6 net.

With many illustrations, some of which are coloured.

Juvenile Books.

Dalton (William), *Lost in Ceylon, in the Woods and the Wilds of the Lion King of Kandy*, 2/6

Part of Boys' Holiday Library.

Dalton (William), *The War Tiger: a Tale of the Conquest of China*, 1/6

Part of Schoolboy Series.

Lee (M. and C.), *The Oak Staircase: a Narrative of the Times of James II.*, 2/

Part of Pilgrim Series.

Fiction.

Afterdeath (The), set in Order by Henry Brandon, 3/6 net.

A psychological romance.

Barclay (Mrs. Hubert), *Trevor Lordship*, 6/

The history of a husband and wife who fell in love after marriage.

Basevi (Col. Charles Edward), *Victimised*, 6/

A farcical story in which a tall man is reduced by magic to a child's proportions.

Batchelder (W. J.), *The 'Wine-Drinker,' and other Stories*, 6/

A volume of stories of the sea and fishermen's lives.

Calthrop (Dion Clayton), *Perpetua, or The Way to Treat a Woman*, 6/

Perpetua is introduced to us at seven, and is after many trials happily mated.

Cameron (Mrs. Lovett), *Remembrance*, 6d.

Crawford (Mary S.), *Hazel Grafton*, 6/

Deals mainly with Irish characters.

Crichton (F. E.), *The Soundless Tide*, 6/

The scene of this novel is laid in County Down, and presents a picture of life among the gentry and cottagers in the North of Ireland.

Everett-Green (E.), *The Lady of the Bungalow*, 6/

The heroine is engaged to the "lion" of the season, who suddenly informs her that he must break off the engagement. Many exciting scenes follow.

Forbes (Ethel M.), *A Daughter of the Democracy*, 6/

Deals with the present unrest which exists in the mind of the modern woman and the desire to break away from the old conventional life.

Gorst (Mrs. Harold E.), *The Leech*, 6/

A study of life among the working classes.

Gould (Nat.), *A Bird in Hand*, 6d.

New edition.

Jepson (Edgar), *Captain Sentimental and other Stories*, 6/

Stories dealing with people in many worlds and various circumstances.

Le Queux (William), *The Mask*, 1/

New edition.

Luk-Oie (Ole), *The Green Curve and other Stories*, 1/ net.

New edition.

Mason (A. E. W.), *The Broken Road*, 3/6

Seventh impression (second edition in the Waterloo Library) of this excellent novel.

Niven (Frederick), *A Wilderness of Monkeys*, 6/

Deals with a man who has ideals and is faced with lies and hypocrisies.

Ohnet (Georges), *The Woman of Mystery*, 1/6 net.

Translated by Fred. Rothwell. Part of the Lotus Library.

Oppenheim (E. Phillips), *The Falling Star*, 6/

A sensational story of hypnotism.

Orcutt (William Dana), *The Lever*, 6/

A picture of the inner workings and the corruption of vast combinations of capital.

Pendered (Mary L.), *The Secret of the Dragon*, 6/

A romance, ancient and modern.

Pickthall (M. W.), *Pot au Feu*, 6/

Short stories concerning England, Switzerland, and the East.

Smith-Dampier (E. M.), *Oil of Spikenard*, 6/

Deals with the career of Corinna and the period when 'Clarissa' was in vogue.

Swayne (Martin), *Lord Richard in the Pantry*, 6/

An idle and impecunious young lord is persuaded to propose to an heiress, and is accepted on condition that he earns his own living for six months.

Thackeray's Works: *The History of Pendennis, and Vanity Fair*, 10/6 net each.

Part of the Harry Furniss Centenary Edition.

Trent (Paul), *The Vow*, 6/

Deals with an attempt to improve the state of affairs in the Congo.

Tweedale (Violet), *A Reaper of the Whirlwind*, 6/

The plot concerns hereditary insanity, the incidents being drawn from real life.

Vivian (E. Charles), *Following Feet*, 6/

A tragedy in which the hero's sins come home to him.

Wentworth (Patricia), *A Little More than Kin*, 6/

A novel by the successful author of 'A Marriage under the Terror.'

Wynne (May), *The Master Wit*, 6/

A story of Boccaccio.

General Literature.

Barkley (H. C.), *Studies in the Art of Rat-Catching*.

Popular edition, in Murray's Shilling Library.

Benett (W.), *Justice and Happiness*, 3/6 net.

Bertram (James) and Russell (F.), *The Starlit Mire*, 7/6 net.

A collection of maxims. With 10 drawings by Austin Osman Spare.

Bray (F. E.), *British Rights at Sea under the Declaration of London*, 1/ net.

Chesterton (G. K.), *Appreciations and Criticisms of the Works of Charles Dickens*, 7/6 net.

With 8 portraits of Dickens.

Diary of a Refugee, \$1.25 net.

This book reproduces the diary kept by a Louisiana woman in 1862, and is full of glimpses of the every-day life in the extreme South during war days. Edited by Frances Fearn, with 16 illustrations by Rosalie Urquhart.

Diefendorf (Mary Riggs), *The Historic Mohawk*, 9/

An account of a region rich in annals, legends, and stories, in which are depicted the hardships of the early era of settlement and conflict and the homely comfort of the good old days of ease. The book contains 24 illustrations.

Fleet Annual and Naval Year Book, 1911, 1/ net.

Compiled by Lionel Yexley.

Green Book of London Society, 1911.

Edited by Douglas Sladen and W. Wigmore.

Hammond (Joseph), *How and Why King George will be Crowned*, 1/ net.

Third impression, with illustrations by Muriel F. L. Readhead, and a plan of Westminster Abbey.

Harley (J. H.), *The New Social Democracy: a Study for the Times*, 6/ net.

Irish Review: a Monthly Magazine of Irish Literature, Art, and Science, No. 1, March, 6d. net.

Letters from Fleet Street, 5/ net.

Letters from a father to a daughter.

Lloyd (Henry Demarest), *Lords of Industry*, 6/ net.

Devoted to the exposure and condemnation of certain abuses in industry and politics and to the championship of the rights and aspirations of the masses.

Meath (Murray), *Adam and Eve of To-day: Some Thoughts and Ideas on Life*, 1/6 net.

In three parts: (1) men and husbands, (2) women and wives, (3) parents.

More (Paul Elmer), *Shelburne Essays*, 5/ net.

Seventh series.

Salwey (Charlotte M.), *The Giants of the Earth: a Rhapsody in Five Visions*, 1/ net.

With a preface by the Rev. Arthur Chambers.

Studies in Language and Literature.

In celebration of the seventieth birthday of James Morgan Hart, November 2, 1909.

Thoughts on Paradox, 2/6 net.

By the author of 'Stories of the English.'

Webb (Henry Law), *The Silences of the Moon*, 4/6 net.

A series of reflections on various subjects.

Wehberg (Hans), *Capture in War on Land and Sea*, 5/ net.

Translated from Das Beuterecht im Land- und Seekriege. With an introduction by John M. Robertson.

Yates (Margarita), *The Glory of the Almond-Trees and other Essays*, 2/6 net.

These essays, with the exception of the last two, have appeared in various journals and reviews.

FOREIGN.

History and Biography.

- Brethon (P. Le), *Lettres et Documents pour servir à l'histoire de Joachim Murat, 1767-1815*. Vol. V., 7fr. 50.
- Canti Perfetti: *Antologia Di Poeti Inglesi Moderni*, with biographical notes, 3 lire.
- Cazamian (L.), *L'Angleterre Moderne: son Évolution*, 3fr. 50.
- Lachèvre (Frédéric), *Disciples et Successeurs de Théophile de Viau. A contribution to 'Le Libertinage au XVII^e Siècle.'* 10fr.
- Lacour-Gayet (G.), *La Marine Militaire de la France: Tome I., Richelieu, Mazarin, 1624-1661*, 50fr.

Philology.

- 'Festschrift William Viëter zum 25 December, 1910,' 7fr.
- By various scholars, published by the 'Zeitschrift für den neusprachlichen Unterricht.'
- Limarakes (L. G.), *Maurogencion Brabeion Aretes*. An address delivered to the Greek Congress of Philosophy, December 12th, 1910.
- Walter (M.), *Englisch nach dem Frankfurter Reformplan, Part I. Lehrgang der ersten 2½ Unterrichtsjahre*, 5m. 40.
- Second and enlarged edition.

Science.

- Fabre (J. H.), *Mœurs des Insectes*, 3fr. 50.

General.

- Borja (F. de), *El Greco en Toledo: Nuevas Investigaciones acerca de la Vida y Obras de Domenico Theotocopuli*.
- Maury (François), *Le Port de Paris*, 3fr. 50.
- A work crowned by the Institute.

*** All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

MESSRS. LONGMANS will publish this spring the 'Life and Letters of Sir John Hall, K.C.B.,' well known for his medical work in the Crimea and elsewhere, by Mr. S. M. Mitra (author of 'Indian Problems,' 'Hindupore,' &c.), with an introduction by Rear-Admiral Sir R. Massie Blomfield, who served throughout the Crimean Campaign.

'THE MEDIÆVAL MIND: A HISTORY OF THE DEVELOPMENT OF THOUGHT AND EMOTION IN THE MIDDLE AGES,' a new work by Mr. Henry Osborn Taylor, may be expected shortly from Messrs. Macmillan. The book is in two volumes, and seeks to set forth directly from mediæval writings the emotional and intellectual growth of the twelfth and thirteenth centuries.

THE same publishers announce the early publication of a book by Mr. T. C. Hodson on 'The Nāga Tribes of Manipur.' The tribes described are the Tangkhuls, the Mao and Marām Nāgas, the Kolyā, Khoirao or Māyang Khong group, the Kabuis, the Quoirengs, the Chirus, and the Marrings. The work is illustrated.

'THE CHURCHMAN'S GUIDE' is the title of a cyclopædia on ecclesiastical matters shortly to be issued by Sir Isaac Pitman & Sons. Questions of law and history, church architecture and liturgiology will be among the matters discussed under the editorship of Mr. Arthur Reynolds.

PASTOR WAGNER'S treatise on 'The Simple Life,' which everybody was reading a few years ago, is about to be reissued by

the same publishers, who brought out the original English version.

MR. ELKIN MATHEWS includes in his announcements in poetry the 'Canzoni' of Mr. Ezra Pound; 'Flints and Flashes,' by Mr. E. H. Visiak; 'Angels and Symbols,' by Mrs. A. V. Montgomery; and 'Confessional and Other Poems,' by Mr. Wilfrid Thorley, with an introduction by Mr. Maurice Hewlett.

HE is also issuing a new and enlarged edition of Mr. J. Nield's very useful 'Guide to the Best Historical Novels and Stories' and 'Postliminia,' gathered from the Critical Papers of the late Lionel Johnson.

MR. EDWIN H. GOMES writes regarding a point raised in our review of his 'Seventeen Years among the Sea Dyaks of Borneo':—

"The word *nyarong* is quite unknown to me, and it does not occur in the Bailey-Howell Sea Dyak Dictionary. I wrote to several friends, who have lived many years among the Sea Dyaks and made a study of their language and customs, and they all said that the word was not known to them. It would be interesting to many of us to learn what this word *nyarong* really means, and to be told something more about the institution."

THE authorities of Glasgow are arranging for the tercentenary of the Authorized Version an exhibition of MSS. and printed copies of the Bible. Some 20,000 volumes were bequeathed to the University by William Ewing, and from these nearly three score exhibits, including four MSS. of Wycliffe's translation, will be drawn. A catalogue of the exhibits is being prepared with an introductory note by Prof. Milligan.

DR. GEORGE H. FOTHERGILL writes to thank us for our notices of his books on Old Edinburgh, and adds concerning the latest:—

"May I point out that I have only been guilty of one historical slip so far, viz., 1827 instead of 1823—the date, you say, of the institution of the Bannatyne Club? Even here I am not quite certain that I am wrong. New rules were drawn up in 1827, I know, and whether the Club was reconstituted or not in that year and named the Bannatyne Club I have yet to look up and make certain about."

"Re Scott and Ravelston, you will note I said 'some of the features,' of Tullyveolan were furnished by his memory of Ravelston Gardens; and my authority is his son-in-law, Lockhart (see p. 89, vol. i., 'Life of Scott')."

'THE HERMIT OF DREAMS' is the title of a book of stories by Mrs. Lindsay which Messrs. Herbert & Daniel will publish next week. Like the verses she contributed to 'Eyes of Youth,' these tales illustrate the current revival of interest in mystical theology. Drawings by Mr. Claude Shepperson are to accompany the text.

PROF. J. G. FRAZER has been appointed Gifford Lecturer in the University of St. Andrews, 1911-12 and 1912-13.

THE first part of the third edition of the Professor's 'Golden Bough' will

be published immediately by Messrs. Macmillan. This part deals with 'Magic Art and the Evolution of Kings,' and in its revised and enlarged form occupies two substantial volumes.

IN the excellent 'English Catalogue of Books' the subject indexes begin in 1837. The books of the earlier part of the nineteenth century are difficult to trace, and it is now proposed to compile from various sources a volume of the 'Catalogue' covering the period 1801-36. It will be issued by subscription, it is hoped in the spring of next year, and those who send orders to the manager (Eng. Cat. Dept.), *Publishers' Circular*, 19, Adam Street, Adelphi, before the end of next May will secure it at a price subsequently to be raised. Mr. R. A. Peddie is editing the volume, with the assistance of Mr. Quintin Waddington.

THE death is announced from Lausanne of M. Léon Boucher, Honorary Professor of Literature at Besançon, at the age of 73. M. Boucher was a contributor to the *Revue des Deux-Mondes*, but his chief claim to notice here is the fact that he was the author of a 'Histoire de la Littérature Anglaise.'

FRIEDRICH SPIELHAGEN, whose death took place at Charlottenburg on February 25th, was one of the German novelists whose names are known far beyond the limits of their own country. That a man of his age (he was over eighty) should have outlived his influence is a matter of course, but the indirect influence which a master of style and composition exercises on his contemporaries and successors, and for which he does not always receive the credit due to him, can scarcely be disputed.

SPIELHAGEN was born at Magdeburg. On completing his studies he took up scholastic work, but he soon changed his profession for a literary career, and his lengthy novel 'Problematische Naturen,' with its passionate appeal to liberalism, speedily won him a position among the foremost writers of his time. Among his best-known novels and short stories are 'Hammer und Ambos,' 'Sturmflut,' 'Plattland,' 'Röschen vom Hofe,' 'Quisiana,' 'Deutsche Pioniere,' and 'Das Skelett im Hause.' He did valuable work as a critic, wrote several dramas, and translated among other things Emerson's 'English Traits' and Roscoe's 'Lorenzo de' Medici.'

RECENT Parliamentary Papers of interest are: University Statute for Magdalen College, and London University Statute No. 129 (post free 1d. each); Ancient and Historical Monuments, Scotland, Second Report, County of Sutherland (post free 1½d.), and Inventory of Monuments and Constructions in Sutherland (post free 6s. 4d.); Historical MSS. Commission, Marquess of Ormonde, Vol. VI. (post free 3s.); Poor Law Commission, Vol. XXV., Statistics (post free 11s. 9d.); and Statistical Abstract for Foreign Countries, 1898 to 1908-9 (post free 2s. 1d.).

SCIENCE

OUR LIBRARY TABLE.

The Feeding of Crops and Stock. By A. D. Hall. (John Murray.)—The author of the present work, early in his career, made the study of soils peculiarly his own, and he has contributed exact knowledge on the subject in a former volume. Owing to the fact that his writings are based upon experiments, he is trusted by practical men in a greater measure than usually falls to the lot of scientific teachers. His appointment some years ago as Director of the Rothamsted Experimental Station gave him unique opportunities to continue his experiments and researches, not only into the nature of soils, but also into the values of fertilisers and manures. The second volume in his series of three, therefore, dealt with manures, and in a manner which has proved no less intelligible to the practical cultivator than informing to the student. The book before us is another stage in the study, approached, as we have said, first by obtaining a sound knowledge of soils and secondly by a series of experiments with manures. Here the reader is introduced to the science of the nutrition, first of the plant and then of the animal. The author explains in the opening chapter what a plant is made of and how it is able to make use of the food materials within its reach. This leads to a consideration of the functions of leaves and roots, the changes of composition that occur within the plant, the origin and nature of soils, cultivation and the movements of soil water, the living organisms it contains, and its chemical composition. Then follow three chapters devoted to the nutrition of animals, and in these the author describes the composition of cattle foods in detail, also the utilization of food by the animal, this latter subject being treated in such a practical manner as to indicate the best methods of feeding for particular purposes, such as increasing the weight rapidly and repairing waste of tissue. Ignorance upon these important matters is frequently the cause of extravagant feeding of farm stock, and this in turn prevents the stock-keeper from reaping the full profit of his industry. The two following chapters deal with natural and artificial manures, and the work concludes with a scientific description of the processes in the manufacture of milk, butter, and cheese. The text is provided with twenty-four illustrations.

We heartily recommend the volume to the notice of students who are about to take a course of agriculture, and to intelligent farmers and stock-keepers who desire to obtain accurate knowledge of the principles which underlie their every-day practice.

The Natural History of Coal. By E. A. Newell Arber. (Cambridge University Press.)—This little work is one of the "Cambridge Manuals of Science and Literature." Palæobotany has in recent years found much favour at Cambridge, and a volume on coal, giving the results of modern research, is an appropriate contribution to the series, especially as one of the editors, Prof. Seward, is himself an eminent authority on fossil plants. Mr. Newell Arber, writing from the Sedgwick Museum, occupies the

position of University Demonstrator in Palæobotany, and is known also for his work on fossils at the Natural History Branch of the British Museum. His present volume, though slender, gives evidence not only of close knowledge of the literature of his subject, but also of practical acquaintance with the various types of coal from different parts of the world, and the associated fossil relics. Mr. Arber has done well to remind us that all coal is not the same coal, nor has it all been formed in the same way—a proposition which, though generally admitted, is not infrequently forgotten. At any rate when an observer has satisfied himself that a certain coal has been formed in a particular way, he seems in many cases unable to resist the temptation of seeking to apply his explanation to all kinds of fossil fuel. Mr. Arber discusses the various hypotheses of coal-formation in an eminently judicial manner and endeavours to reconcile conflicting views. Three main types of coal are recognized: first, the sapropelic fuels, like cannel and Boghead coal, derived mainly from what Prof. Potonié terms sapropel; then the humic coals, including our ordinary domestic fuel; and finally the anthracites, formed probably in a different way from the others and from different material. The student who trusts himself to Mr. Arber's guidance will find here a trustworthy introduction to our present knowledge of the nature and origin of coal.

Electricity in the Service of Man. Vol. I. By R. Mullineux Walmsley. (Cassell & Co.)—This book, we learn from the Preface, is modelled upon a German work of Dr. A. R. von Urbanitzky, which was translated into English under the title given above. It has passed through many editions, but on a new one being called for, it was found that so many fresh discoveries had been made since the last, that it was necessary to rewrite it entirely, and also to divide it into two volumes, the first dealing with the 'History and Principles of Electrical Science,' and the second with its practical applications.

The first of these is before us, and deals effectively with such matters as the electric current, its production and effects, electromagnets, the telegraph and telephone, electric transmissions of power and radio-activity, and the very important section of electric measurements. As the head of the Electrical Engineering Department of the Northampton Institute, Dr. Walmsley has had abundant experience in making such matters intelligible to the beginner, and the present volume is, as might be expected, above all things terse, clear, and practical. The illustrations are numerous and well chosen, and we have little doubt that an intelligent student after reading the volume would find himself in possession not only of the elementary electrical facts concerned in the practical application of electricity, but also of a clear idea of the steps by which they have been acquired.

Electrical science, however, differs from most forms of human knowledge in two particulars. In the first place, we have no idea what the thing electricity, the conduct of which it has to teach us, really is; in the second, we have no physical faculty by which we can appreciate it. With the first of these problems Dr. Walmsley—we think wisely—does not concern himself; the second, as he knows perfectly well, presents grave difficulties. Give a mechanic interested in his subject, as, for instance, an engine-driver, the model of a steam-engine, and he will soon be able to puzzle out for

himself the principles of its working which it alone concerns him to know. Of electricity some years ago, perhaps, the same thing might have been said. A sufficient number of experiments with a frictional machine, a galvanic cell, a compass, and perhaps an induction coil, would give the student a sort of foundation fitted to receive the superstructure of practical instruction. But it is not so now. He will hardly thus find out that, when a current is suddenly interrupted or renewed, phenomena occur which so exactly resemble those called in mechanics inertia and momentum that we can best describe them by the same words. Not again will he be able to discover that a conductor cutting the lines of force of a magnet will itself become the vehicle of a current, nor realize the phenomena of induction and self-induction. And why? Because there are no obvious means by which these effects can be made evident to the senses, and they can only be appreciated by a delicate and roundabout system of measurement.

This difficulty has been got over in several ways. The orthodox and perhaps the most logical is that of mathematical analysis. By diagrams and equations all the problems of electricity can be stated without fear of mistake; but then this method is a trial to those not mathematically-minded, and demands besides a considerable equipment. Then there is the experimental method of Prof. Kolbe, whose 'Electrizität,' a marvel of ingenuity in its way, was reviewed a year or two ago in these columns. Dr. Walmsley uses both of these methods, but adopts neither *in toto*. Instead, he mixes with them a plan first adopted, we believe, by Sir Oliver Lodge in his 'Modern Views on Electricity.' He assumes Faraday's lines of force to have a real existence, and pictures them in every case to which they can be conveniently applied. This is excellently done, but will the student always remember the pictures? If he does, would it not be as easy for him to remember the experiments into which they enter, or, with a little more trouble, the equations that can be drawn from them? Moreover, the system breaks down just when it begins to be most useful. Dr. Walmsley applies it to Faraday's "ice-pail" experiment and the local action of a voltaic cell. He does not do so, we suppose, because it would be too cumbrous, when he is dealing with apparatus like dynamos. Yet here it might make many things plain to the student. This is the only criticism we have to offer concerning an excellent book.

SOCIETIES.

BRITISH ACADEMY.—Feb. 18.—Lord Reay in the chair.—Prof. Haverfield, Fellow of the Academy, gave a summary of his second annual report on the principal explorations of Roman Britain during the past year, which, he said, constituted in some ways almost an epoch in Romano-British research. Work had ceased at Silchester in 1909, and at Caerwent and Newstead in 1910. Exploration at Corbridge was still in full course. Good hopes were entertained that the scheme for the uncovering of Wroxeter, near Shrewsbury, would be carried out. Prof. Haverfield referred to small excavations at Hucclecote, near Gloucester, and at Holt. Much had been written during the past year: the Professor's own monograph on the military aspects of Roman Wales; Mr. James Curle's valuable work on his excavations at Newstead, one of the most important contributions made to Romano-British archaeology during recent years; and Dr. George Macdonald's forthcoming work on the Wall of Pius, which would stand with Mr. Curle's as a distinct addition to our knowledge of Scotland in Roman days.

ROYAL.—Feb. 23.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'Transmission of Flagellates living in the Blood of certain Freshwater Fishes,' by Miss M. Robertson,—'Report on the Separation of Ionium and Actinium from Certain Residues, and the Production of Helium by Ionium,' by Mr. B. B. Boltwood,—'The Secondary Rays produced by β -Rays,' by Mr. J. A. Gray,—'The Specific Heat of Water,' by Messrs. W. R. Bousfield and W. Eric Bousfield,—and 'On the Measurement of Specific Inductive Capacity,' by Prof. C. Niven.

March 2.—The following papers were read: 'Reversal of the Reflex Effect of an Afferent Nerve by Altering the Character of the Electrical Stimulus Applied,' by Prof. C. S. Sherrington and Miss S. C. Sowton,—'Carbon Dioxide Output during Decerebrate Rigidity,' by Dr. H. E. Roaf,—'The Alcoholic Ferment of Yeast Juice, Part VI., The Influence of Arsenates and Arsenites on the Fermentation of the Sugars by Yeast Juice,' by Dr. A. Harden and W. J. Young,—'Experiments to Ascertain if Certain *Tabanidæ* Act as the Carriers of *Trypanosoma pecorum*,' by Col. Sir D. Bruce and others,—and 'Experimental Studies in Indian Cottons,' by H. M. Leake.

SOCIETY OF ANTIQUARIES.—Feb. 23.—Dr. C. H. Read, President, in the chair.—Mr. R. R. Marett, Reader in Social Anthropology, Oxford, read a paper on recent archæological researches in the island of Jersey, the object of which was to give some account of the contents of the cave of St. Brelade, clearly of pleistocene age; to notice the contents of the cave of St. Ouen, the period here being more uncertain, though not improbably pleistocene, and to discuss the general relation of the pleistocene to the post-pleistocene traces of prehistoric man in Jersey in the light of the available archæological and geological evidence.

The excavation of the cave of St. Brelade was undertaken by the Société Jersiaise in July, 1910, and some digging was also done by Mr. Marett himself later in the year. Among the animal remains discovered were bones and teeth of *Rhinoceros tichorhinus*, *Rangifer tarandus* (reindeer), a small species of horse and of deer. From these remains two deductions can be made: (1) that this is a pleistocene fauna, though of what period it is not easy to decide, and (2) that, when these animals were alive, Jersey was connected with the Continent. Among human remains nine teeth from a lower jaw were found lying in their original position, but the bone had unfortunately been completely absorbed by the surrounding clay. A rich spoil of flint implements was discovered. This is peculiarly interesting, as no flint is now found *in situ* on the island, although chalk occurs near the opposite coast of the Cotentin. It may well be, then, that the sea has eroded away or now covers beds of chalk a good deal more accessible to the pleistocene inhabitants of Jersey than the existing chalk deposits of the Cotentin.

The cave of St. Ouen was explored in 1881, but some digging which Mr. Marett undertook towards the end of 1910 has led him to believe that the cave will bear fuller investigation, and the Société Jersiaise, it is satisfactory to know, intends to take the matter up without delay. Of osteological remains, except the lower jaw of a deer found in 1881 and traces of bone waste, nothing has hitherto come to light that recognizably belongs to the anatomy of any particular species, human included. The cave has yielded a large number of implements of a somewhat ambiguous character, it not being quite clear that they are Mousterian, as those from St. Brelade undoubtedly are. The reader was inclined, provisionally, to believe the St. Ouen industry slightly the earlier of the two, but considered that further exploration was necessary to settle the point.

With regard to the relation of the pleistocene to the post-pleistocene traces of man in Jersey, from an archæological standpoint, attention has to be drawn to a series of implements found on the Jersey moorlands. Some of these have been classed as Chellean, but the ascription seems far from clear; the others are Mousterian. Geologically attention has to be directed to the complicated question of the raised beaches of the island. These beaches occur at levels of 140 ft., 70 ft., and 25 ft. above mean sea level. It is to the period of submergence corresponding to the 90 ft. raised beaches that has been assigned the scooping out of the two caves. Unfortunately no marine remains are found in any of these beaches, which makes it impossible to determine the relative age of the pebble beds. Secondly, the loess which crowns the heights of the island

may be considered in this connexion, and its deposition may be ascribed to sub-glacial conditions operating at intervals through the so-called Ice Age. Of evidence which may serve to correlate the archæological and geological position may be mentioned the discovery of a bone of *Bos primigenius*, and of a human skull found at the bottom of the loess bed on Green Island. This loess lies immediately upon the diorite rock, and is capped by a more or less peaty stratum containing neolithic pottery and implements. The skull has not been measured with sufficient accuracy to establish its claim to a pleistocene origin, but in appearance it lacks those primitive characters associated with the Spy and Gibraltar crania. It is also to be noted that, as it, as well as the *Bos primigenius* bone, occurs in low level clay such as might be brought down by floods from higher ground, it may belong to the later stages of the loess formation.

Mr. Harold Brakspear exhibited a series of ornamental lead panels found at Bardney Abbey, Lincolnshire.

ZOOLOGICAL.—Feb. 21.—Dr. A. Smith Woodward, V.-P., in the chair.—Mr. E. G. Boulenger read a paper on the varieties of the Spotted Salamander (*Salamandra maculosa*).—Mr. G. A. Boulenger contributed a paper based on a collection of fishes from the Lake Ngami Basin, Bechuanaland.—Dr. F. D. Welch communicated a paper on Gibbons of the Genus *Hylobates*, and on a Siamang Gibbon, recently living in the Society's gardens.

CIVIL ENGINEERS.—Feb. 21.—Mr. Alexander Siemens, President, in the chair.—Mr. W. T. Douglass read a paper on 'Coast-Erosion,' its causes and the best remedies. Beach-removal and dredging in adjacent waters were ineffective. Details were given of works carried out at Hornsea, Sheringham, and Lowestoft.

ROYAL ANTHROPOLOGICAL INSTITUTE.—Feb. 21.—Prof. W. Gowland, in the chair.—A paper was read on 'Pre-Historic and Aboriginal Pottery Manufacture,' by the Rev. J. W. Hayes. The lecturer contended that some of the most wonderful pottery ever made was made without a wheel—specimens of which he showed, direct from the mounds of the American valleys. These pieces were wrought by the fingers of the native women, and put together by "the coil system," i.e., a long coil of plastic clay was wound around a circular stone, or a calabash, and built up, coil by coil, to the shape required, the coils being simply wider for the middle of the urn and narrower for the neck. As the work proceeded, the marks of the stands were obliterated by "patting" the sides together with a mallet, and the article finished by rubbing with a stone. Vessels of this sort were then, in most cases, placed rims downward on a prepared spot (from one or two large ones to a dozen smaller ones fitted in between one another) and covered over with bushes, animal dung, and bark; the whole was set on fire, and in a few hours serviceable pottery came to light. It was by such simple methods that the larger part of aboriginal sepulchral pottery urns was executed, some pots being manufactured in strips or sections, and afterwards united, to form a complete whole. The lecturer mentioned what he saw during his visits to the ruder "country potteries" of Dorset; explained the various mixtures of clay used, showed how the zigzag and other decorations were produced by the roughest instruments; how the glazes were mixed and applied, both here and abroad; referred to the Indian evidence as to round-bottomed vases being increased in diameter by "beating out" after they left the wheel; and some other facts, hitherto considered impossible by many English potters. After dealing in detail with the various kinds of primitive ovens or kilns, both of earth and brick, he asserted, that the best pottery clay came from the beds of lakes and the surface of marshes and estuaries, where a good proportion of silica, in the form of sand made "tempering" comparatively easy. Hence it was probable that the native tribes of our own islands, like the Indians of North and Central America, paid periodic visits to the marshes and estuaries of the coast, for the purpose of moulding and "firing" much of the rough domestic and sepulchral vessels found from time to time; the fragments of which exhibit, when broken, a mixture of sand, sea shell, crushed potsherds, small cavities left by rushes and marsh grass. This opens the question whether some of the mounds, or heaps, found round the coast, and usually called "Redhills" may not be the refuse of such marsh kilns? Mr. Hayes was not prepared to say that they were, since the

Red Hills offer peculiar difficulties which must be accounted for first, but he exhibited upon the screen several objects, like pedestals, found in the American mounds, and by American antiquaries supposed to be used in pottery manufacture. These resemble in shape objects found in the Red Hills and up to the present not satisfactorily explained. Of the existence formerly of small circular marsh kilns the lecturer had no doubt, and certain circular patches of burnt earth found at Upchurch, and at Tilbury when the tide was out, suggest that they were in use. In concluding, the lecturer dwelt on the influence of Roman civilization on the Britons. Although the Romans caused the natives—under their supervision—to improve their methods of manufacture in the Roman colonies, yet, after this influence was withdrawn, and even during the period of Roman occupation, no doubt the most antiquated modes of manufacture were pursued in obscure districts of these islands.

BRITISH NUMISMATIC.—Feb. 22.—Mr. Carlyon-Britton, President, in the chair.—Mr. Alfred Ancombe was elected an Honorary Member and Mr. J. F. Mallett a Member.

Mr. Shirley Fox read a further instalment of the 'Numismatic History of the First Three Edwards,' by himself and his brother, Mr. H. B. Earle Fox, and showed, from the evidence of contemporary chroniclers and official documents, that the long-cross coinage bearing the name of Henry III. continued to be issued until the end of 1278, and remained the sole currency of the country until the middle of the following year. Two varieties of it were identified as having been issued under Edward I., and the later of these bore the names of moneyers—Phelip in London and Joco at St. Edmundsbury—who were not appointed to their office until May, 1278. In the summer of that year the king's attention was drawn to the clipped and worn state of the coinage, and, in consequence of statutes passed by the Parliament held at Gloucester, inquiry was made into the clipping of coin by the Jews, many of whom were convicted and hanged. In the meantime the king, having taken the administration of the mints of London and Canterbury into his own hand, appointed Gregory de Rokesley and Orlandino de Podio to be keepers, in place of Bartholomew de Castello, and preparations were made for the issue of a new coinage, the dies for which were delivered to them in May, 1279. The new money, however, was not ready until nearly three months later, and pending its issue, the king, who had forbidden the circulation of mutilated coin, supplied, from his own treasure, whole and unclipped money of the old type, which was exchanged, at ten cities, for clipped. The most conspicuous reforms in the new coinage were the suppression of the practice of cutting the penny into halves and quarters to serve as small change, and the issue of the first round farthing. Another innovation was the striking of a *grossus sterlingus*, equal to four ordinary sterlings. An exchequer memorandum, which has been preserved, shows that the pound tower (=5,400 grains troy) of sterling silver was to be coined into 243 pence, but, as farthings of the same standard would have been inconveniently small, it was ordered that they should be made of baser metal, and that only 812 of them should be coined out of the pound tower instead of 972, so that their normal weight would be 6.65 grains troy, instead of 5.55 grains troy, which would be that of a quarter of a penny. Base farthings were not struck after Christmas 1280, when the small coins were ordered to be of the same fineness as the pence, and the identification of those of 1279 is therefore easy. Identical in style with them were the pennies reading EDW. REX ANGL. DNS HYB, and others on which the word Rex was abbreviated to R, with a mark of contraction placed across the tail of the letter. The groats, the issue of which did not last more than four or five years, were the well-known pieces misdescribed as patterns by Hawkins. All the coins of 1279 were struck in London only. At the end of the year a new agreement was drawn up by which Master William de Turnemire was appointed master moneyer throughout England, and was to work mints at Canterbury, Bristol, and York, as well as in London. He does not seem to have struck groats in the provinces, but the pence and farthings issued under this instrument are easily distinguished, the dies having been made, in part, with the irons used for the previous issue. A noteworthy characteristic is the invariable use of the inverted X, which was found mixed with the normal form in 1279, but after this issue disappears for many years. The agreement does not provide for halfpence, which, the chroniclers state, were put into circulation on August 15th, 1280, when the long cross coins

were finally demonetised, and no halfpence were mentioned in the mint accounts closed on May 19th, though a large amount of them figures in the account running from that date to October 18th. The year 1280 saw the opening of royal mints at Lincoln and Newcastle, in addition to the cities already named, and the Bishop of Durham's coinage began with the first type issued by William de Turnemire. At St. Edmundsbury considerable delay was caused by a dispute between the Abbot and the King over the former's claim to receive an "assay," or test piece of standard silver, and no coins were issued until the end of June. One consequence of this appears to have been the irregular production of a die of local workmanship, differing widely in style from the official type, and recognisable by the spelling HIB for HYB. Another consequence was the survival of the name of the moneyer, Robert de Hadeley, on the coin, when moneyers' names had been suppressed at all other mints. An inquiry was ordered into the matter a couple of years later, but, though the result cannot be ascertained, a lenient view must have been taken by the authorities, since Hadeley remained in office until 1287. The Archbishop of York did not succeed in establishing his claim to two dies without litigation, and his mint did not begin to work until near the end of the year. His coins, which are all of a single type peculiar to north country mints, are of great assistance in establishing the chronology of the various issues.

Mr. J. B. S. MacIlwaine supplied an account of an interesting discovery near Dundrum, co. Dublin in 1893 of 650 half crowns, shillings, and sixpences of the gun-money coinage of James II., contained in a large earthenware vessel which he exhibited. The find added twelve varieties to the recorded list. About 1885 some 200 half crowns of this issue had been found near the same site.

Presentations:—By the King of Italy, the first volume of the 'Corpus Nummorum Italicorum': Miss H. Farquhar, 'Medallic History,' 1802; Mr. L. L. Fletcher, 'Australian Copper Coinage,' by M. H. Long.

Exhibitions:—By Mr. Shirley Fox a series of Edwardian coins in illustration of his paper; Mr. Bernard Roth, a new variety of the stater of Dubnovellaunus, reading DUBNOV, somewhat resembling the class 'Evans,' pl. iv, fig. 10; Mr. W. C. Wells, a long-cross penny of Henry III. issued by Lucas of Northampton from a die which appeared to have been used for a previous type before being recut; Mr. Westropp, a forgery of Charles I.'s half crown with mint mark (R); Mr. L. L. Fletcher a series of 41 varieties of the early eighteenth century copper tokens of Ulster; Mr. MacIlwaine, an unrecorded fourpenny piece of 1852, Britannia type; Mr. Henry Garside, the pattern half crown of 1875.

MEETINGS NEXT WEEK.

- MON. Aristotelian, 8.—'Knowledge by Acquaintance and Knowledge by Description,' Hon. B. Russell.
— Royal Society of Arts, 8.—'Applications of Electric Heating,' Prof. J. A. Fleming. (Cantor Lecture.)
— Zoological, 8.30.—'Habits of Moose,' and 'Carl Hagenbeck's Tierpark' (lantern exhibitions); 'Some new Siphonaptera from China,' Hon. N. C. Rothschild; 'Contributions to the Anatomy of the Anura: I. Some Anatomical Notes upon the Frog *Megalophrys (Leptobranchium) ferox*,' and 'On the Spermatophores in Earthworms of the Genus *Perelima (=Pericheta)*,' Mr. F. E. Beddard; 'A Rare Beaked Whale' and 'Age Phases of the Rorqual,' Mr. R. Lydekker; 'On Longevity and Relative Viability in Mammals and Birds,' with a Note on the Theory of Longevity, Mr. P. Chalmers Mitchell.
- TUES. Royal Institution, 3.—'Crystalline Structure: Mineral, Chemical, and Liquid,' Lecture II., Mr. A. E. H. Tutton.
— Institution of Civil Engineers, 8.—'Modern Railway Signalling: Some Developments upon the Great Western Railway,' Mr. A. T. Blackall.
— Anthropological, 8.15.
— Zoological, 8.30.
- WED. Archaeological, 4.30.
— Geological, 8.—'Contributions to the Geology of Cyrenaica,' Prof. J. W. Gregory, and Messrs. R. B. Newton, F. Chapman, and D. P. Macdonald; 'The Teeth of *Ptychodus*, and their Distribution in the English Chalk,' Mr. G. E. Dibley.
— Royal Society of Arts, 8.—'Plague and its Dissemination,' Mr. J. Cantile.
- THURS. Royal Institution, 3.—'Ruskin,' Lecture II., Mr. A. G. Benson.
— Royal, 4.30.—'The Absorption Spectra of Lithium and Caesium' and 'Dispersion in Vapours of the Alkali Metals,' Prof. P. V. Bevan; 'On the Ionic Solubility-Product,' Mr. J. Kendall; 'Note on the Electrical Waves occurring in Nature,' Dr. W. H. Eccles and Mr. H. M. Alrey.
— Institution of Electrical Engineers, 8.—'The Laying and Maintenance of Transmission Cables,' Mr. C. Vernier.
— Antiquaries, 8.30.
- FRI. Royal Institution, 9.—'Recent advances in Turbines,' Hon. C. A. Parsons.
- SAT. Royal Institution, 3.—'Radiant Energy and Matter,' Lecture II., Prof. Sir J. J. Thomson.

Science Gossip.

THE CAMBRIDGE UNIVERSITY PRESS have made arrangements for the publication of a Flora of an elaborate kind in every way by Dr. C. E. Moss, the Curator of the University Herbarium. The author will be assisted

by specialists, and the descriptions of the plants will be new and taken from living specimens. The illustrations will include careful drawings by Mr. E. W. Hunnybun, whose work in this way is remarkable; numerous photographs of plants in their natural habitat; and maps showing the distribution of the more interesting species. The first volume of the ten which the work will probably occupy will deal with the earlier Dicotyledonous families from the Salicaceæ to the Chenopodiaceæ.

THE Tropical Diseases Research Fund Report has just been published as a Parliamentary Paper (post free, 1s. 5d.).

MADAME CERASKI, in the course of her examination of the photographic plates taken by M. Blazko at the Moscow Observatory, has detected variability in three faint stars, one in the constellation Triangulum, and two in Pisces. The first (var. 6, 1911, Trianguli) varies between the eleventh and twelfth magnitudes, and is probably of short period. The second (var. 7, 1911, Piscium) diminishes from the 10½ magnitude to below the twelfth, and its period probably long. From a discussion of the registrations of the third (var. 8, 1911, Piscium), M. Blazko thinks that the magnitude changes from the 9½ to below the twelfth, and that the period amounts to either about 11½ months or half that duration.

At the meeting of the British Astronomical Association on the 22nd ult., the Rev. T. E. R. Phillips communicated an interesting series of observations of Nova Lacertæ, which, from the middle of January to that of February diminished gradually and nearly uniformly in brightness by about a magnitude, being at the latter date a little above the ninth. There were some peculiar features in the spectrum, as others have also noticed.

A REMARKABLY bright appearance of the zodiacal light was noticed at the Engelhardt Observatory, near Kasan, on the 26th and 27th of January, when it reached as far as Saturn in the south-western part of the constellation Pisces. As compared with the Milky Way, it was reddish in colour and of the same order of brightness.

THE Società degli Spettroscopisti Italiani has begun the fortieth volume of its *Memorie di Astrophysica ed Astronomia*, edited as before by Prof. Riccò, Director of the Society. The first number contains sets of observations at two elevations on Mount Etna by Profs. Platania and Bemporad of radiation as affected by atmospheric absorption and of meteorological matters; also a continuation of the spectroscopical images of the solar limb taken at the Capitol Observatory, Rome, from the 4th of November, 1879, to the 13th of April, 1881.

FINE ARTS

PASTELS BY MR. J. R. K. DUFF AT THE GOUPIL GALLERY.

VISITORS to this exhibition must be warned not to judge it hastily on a casual first impression. Mr. Duff's work has not the stylistic charm which comes of a perfect instinct for the genius of his special medium: he has come to be on fairly good terms with it, but laboriously. He is rather heavy-handed—a quality not so much

physical as the result of an habitual slight miscalculation of the scale of form suitable for his point. He seems to be trying to render details which his stick of pastel is just too clumsy to do other than coarsely—when, by reading the form in rather more generalized sense he might be dealing with shapes which it would be possible to set down with delicate nicety. His instinct for colour is not unerring. He is no more a born colourist than a born designer or draughtsman or stylist, and the fairies at his birth refused him those natural gifts, any one of which lavishly bestowed may make of a painter the young Fortunatus adored of journalists. When all the others had refused their favours, however, there was evidently one kindly spirit who palliated their neglect by decreeing that, if he were to do nothing easily, he should not only thus be saved the vulgarizing effect of too early success, but should also acquire the habit of making good his deficiencies. Already his work gives strong evidence of the existence of such a law of compensations. The obvious aptitudes which seem to suffice for success in early youth are inclined with the coming of middle age to look already a little threadbare and betray their limitations. It is precisely this period, however, which shows the value of character, seriousness, and continuous study, and Mr. Duff's talent, slow in forming, opens out every year in a manner which promises him a modest but solid position in the art of our day.

The advance most obvious in this exhibition on the previous work of the artist is in the matter of colour. There are still a few examples of the essentially black and white vision which in earlier shows had led us to adjure Mr. Duff to renounce as beyond his range the analysis of effects of sunlight and the like, and to content himself with unpretentious objectivity. We must now admit that this criticism was rather premature. Mr. Duff is not only developing a delicate sense of colour-structure, but is also beginning to realize the power of colour as a means of abstract expression—to choose as a motive a colour scheme which enhances the particular sentiment of each theme. We may note as an instance the tender treatment of an ordinary subject which gives to No. 42, *The Lilac Bush*, its early morning charm, the original treatment which keeps the garishness of *The Blue Pond* (11), yet endows it with decorative subtlety, and the full suave colour of No. 70, *Welsh Hillside*, with its sheep sweeping grandly across the expanse of country. In his studies of broken passages of contrasting sunlight and shadow which a year or so back were the occasion, as in so much modern naturalism, of mere gaudiness, he is getting a surer hold on the delicate sequences of colour presented by different coloured surfaces under the same illumination—relations which it is easy to lose in themes so interrupted by unexpected juxtapositions. It is this continuity of scale of all the surfaces in sunlight on the one hand, and all those in shadow on the other—however each group of tones may break across the other—which gives to No. 12 (*A Dark Lane*) its look of the steady unalterable glare of midsummer noon, and which in No. 61, a bright study of flickering sunlight on broken forms, charms us with the justness of the colour of the warm sunbaked earth—the summer earth, which has so delicate an aroma, which when you lie upon it leaves on your clothes such a fine dry powder that you can shake it off at once. Before not a few of these pastels we are conscious of the temptation to slightly sentimental rhapsody. If we were ever to be converted to the use of pastel for purposes of naturalistic painting, it would be by such

a picture of Virgilian content in bucolic surroundings as No. 1 (*The Fowl-house*). So also No. 51 (somewhat doubtfully entitled *The Vineyards*) puts you on the spot with convincing thoroughness, and the painter who is citizen by force of circumstances is conscious of an envious nostalgia—"Hoc erat in votis."

The pleasantness of the best of these pastels is perhaps rather enhanced by the slight clumsiness of the artist. Taxed to invent ingenuities of handling to make his blunt point render what he is drawing, he seems but the more absorbed in a delightful task. It is not work of the most creative sort, but, when it is at its highest pitch of sincerity, it is work of a kind we are not likely to have too much of.

DAUMIER'S LITHOGRAPHS AND THE EXHIBITION BY MEMBERS OF THE FRIDAY CLUB.

LIKE the inclusion of drawings by Puvis de Chavannes on a former occasion, the presence of Daumier in this Exhibition may be taken as an indication of direction on the part of the members of the Club, and we may hope that invention and the use of human anatomy for purposes of expression are among the ambitions of the younger generations of art students. Such a revival is indeed to be welcomed at a time when dependence upon the model has been carried to an extreme. As a guidepost to the art of the future, Daumier has the disadvantage that belongs to complete mastery. Puvis de Chavannes, with his vague aspiration after an art, the canons of which he never quite confidently grasped, would tempt to literal imitation only the weaklings. One can imagine Daumier's influence on the other hand, as somewhat overpowering. There could hardly be any question of intensifying the means of expression further. Certainly the work of the members of the Friday Club, which looked confident and sure in intention beside the tentative drawings of Puvis, seems a little vague and timid compared with the terrific force of Daumier. Michel Angelo would be suave and academic by comparison with such vitriolic outpourings of satanic insight. No. 110, which would need, one imagines, the inspiration of the ferocity in some artists, represents with Daumier his extreme of geniality. The horror of the *Rue Transnonain* (94) or that extraordinary invention, *Baissez le rideau: la farce est jouée* (80) may be quoted as more typical, but perhaps the most astonishing example of the artist's hold on human anatomy is in the *Prelude* (73). One performer tunes his fiddle; another has a preliminary blow at his nose; the third is clearing his throat; and the rather subtle variations of physiognomy which express this last action are hurled upon the paper with a certainty and grasp of essentials which take one's breath away. Daumier was a truly magical draughtsman.

It is the draughtsmen of the club who show the strongest work—Mr. R. Ihlee in *The Bad Girl of the Family* (26), Mr. Bernard Leach in the strikingly imaginative plates *The Beggar and the Bird* (15) and *The Sirens* (18), and Mrs. Bernard Darwin in a well-observed *Baby Washing its Hands* (42). There is good colour in the water-colour landscape of Mr. Derwent Lees (52), and the flower-pieces of Miss Ursula Tyrwhitt (57, 58).

Among the oil paintings, Mr. Roger Fry's flooded valley (135) is expressive in the planning of its tones, which is the typical virtue of the better post-impressionists, but it has the typical fault that the actual touch and texture of the work, while they add nothing to the expressiveness of the general plan, are too insistent and varied to leave it uninterfered with. A severer uniformity of weight of paint seems deserved by so carefully studied a design. As it is, the execution has a look of false carelessness, or of the swiftness of notation which comes not from the glee of creation, but from scorn for one's own design. A defiant brutality of manner is imposed upon a subject-matter refined and thoughtful enough. More or less of the same school are *The Mountain Top*, by Mr. Duncan Grant (136), and the *Apples* (138), by Mrs. Clive Bell, which derive a certain advantage of reserve in their more steadily built-up impasto. The more smeared paint of Mr. Fry should be associated technically with modelling by weight of pigment. The post-impressionist usually models severely by mixture of pigment, and his smearing is thus distressing because it is idle.

The careful little picture (145) by Mr. T. H. Shepherd is attractive in its rare conscientiousness of detail, but it suffers heavily from the fault referred to above of being conceived in a scale of form so small as to result in clumsiness of drawing. One knows all the time that to a draughtsman of insight there were other groups of form wanting to be discerned as ready to the painter's hand. The shadows of eye-socket and cheek might have been delicately done when eyelid and eyeball could not. This weakness separates his painting from the somewhat analogous work of Vermeer, whose personages always look as if they had been obligingly created to suit a brush of just that size.

FLOWER PIECES AND THE WORK OF MR. FREDERICK CARTER AT THE BAILLIE GALLERY.

MISS MARGARET WATERFIELD, among many works of slightly mechanical, but still notable dexterity, shows two, *Almond Blossom, Kew* (4), and *Wild Cherry and Pheasant-eyed Narcissus* (8) of considerable beauty. In both of these she does what the flower-painter too often forgets to do in that she prepares a powerfully contrasted bed of deeper tones on which to set her sprays of foreground blossom. Much of the flower painting here, which is otherwise cleverly done, flashes out at once from a ground without depth. Miss Ursula Tyrwhitt (20 and 21) is again to be congratulated on the way in which, by apparently the simplest means, she renders her flowers in their environment of air and shade. Mr. Frederick Carter's etchings and drawings, mainly of subjects from the Italian Comedy, show great cleverness, though as yet they are somewhat over-full of accent. He is inclined to crowd his designs with angular and slender forms which contradict one another rather than cohere. *Pierrot, the Columbine* (27) is perhaps the most poignant of the designs, but *Pierrot qui aime la lune* (22), *La Femme de Polichinelle* (32), and *Captain Matamoros* (49) are also good examples of his work.

ARCHÆOLOGICAL NOTES.

IN the current number of the *Recueil de Travaux*, M. de Mecquenem describes M. de Morgan's work at the Acropolis of Susa from the architectural standpoint. He points out how, in a country where there was neither wood nor stone, the first inhabitants of Elam were forced to build in unburnt bricks, and how—for these could not be re-used—this meant a gradual transference of fresh clay to the site. He also goes at some length into the pottery found at Susa, the lowest and therefore the earliest stratum of which is, curiously enough, the most delicate and best made, being of a thin and brittle paste beautifully decorated. On the top of this comes rough and unpainted pottery and alabaster vases, and then some painted pottery, the earliest of which the author would put at 2,000 B.C. The earliest temple at Susa which has walls still standing was dedicated by Dungi, King of Ur, to the Elamite god Nin-Chuchinak, and was of burnt bricks, to which construction may no doubt be attributed its survival. M. de Mecquenem gives in his article the fragment of a limestone vase found here showing two bulls lying before a coniferous tree, the workmanship of which is of great merit.

On the site of the still earlier temple of Nin-Harsag or goddess of the Mountain, whom he identifies with the Babylonian Nana, the expedition found the statuette of Manichtusu, King of Kish, which seems to have been placed on an alabaster plinth secured to the foundations by bitumen, and this must have been in place on M. de Mecquenem's showing not later than 4,000 B.C. These and other contemporary statuettes from the same site all show male standing figures in the curious flounced petticoat called *kaunakes*, and much resemble those found at Telloh. They are also all made of alabaster or white marble. But whence did the Elamites get these materials? The same question, which the author of the paper makes no attempt to answer, may be asked with even greater pertinence with regard to the alabaster vases and statuettes found among the foundation deposits of the Temple of Nin-Chuchinak. Those reproduced in the *Recueil* are mostly representations of women kneeling and exceedingly curious.

To the current number of the *Proceedings* of the Royal Philosophical Society of Glasgow Dr. Elliott Smith contributes an article on the 'History of Mummification in Egypt,' a subject on which his prolonged work as Professor of Anatomy to the Government School of Medicine in Cairo enables him to speak with great authority. He thinks that the discovery of the possibility of preserving the bodies of the dead was in the first instance accidental, and that the shallow pits of "hot, dry sand" which formed the graves of predynastic times desiccated the corpse without allowing it to corrupt. Moreover, the "natron," or salts of soda, which was the chief factor in mummification, existed "in enormous quantities" in the deserts on either side of the Nile where the earliest inhabitants buried their dead, and the preservative qualities of this could not have remained unknown for long. Dr. Elliott Smith also tells us how he has been led to the gradual pushing back of the date to be assigned to the earliest instances of mummification, the oldest mummy in the Cairo Museum being certainly not older than the end of the Seventeenth Dynasty, or 1580 B.C. He now, however, is convinced that a mummy found by Mr. Lythgoe and Mr. Mace at the Lisht Pyramids is of the date of the Twelfth

Dynasty, and that another brought to light by Mr. Quibell at Saqqarah four years ago was buried about the time of the Tenth and Eleventh Dynasties, or, as he puts it, about 2100 B.C. The fact that the mummified flesh in these last two cases fell to powder as soon as they were moved explains to Dr. Elliott Smith why mummies of this early date are so rare. The very earliest known to us is, he thinks, that exhibited in the Museum of the Royal College of Surgeons, and it owes its preservation to the fact that it is encased in a sort of shell of resinous paste, which has kept it like a fly in amber. He thinks that this mummy found at Medum some twelve years ago by Prof. Petrie can be referred to the time of the Fifth Dynasty, or 2700 B.C., and that attempts at mummification were probably made during six or seven centuries before this time.

In the current number of the *Revue de l'Histoire des Religions* appears a fuller report of Capt. Weill's and M. A. J. Reinach's work at Coptos last season than appeared at the time in these Notes. We now know that among the discoveries of these two excavators were seven stelas piled one upon another in what appears to have been a foundation deposit. One of these belongs to Pepi I. and three to Pepi II., whom Manetho puts among the last kings of his Sixth Dynasty. Of the others, one belongs to Nefer-kau-Hor, whose Horus or hawk-name was Neter-bau, and who is known to us from the Abydos Tablet as the last king but one of the Eighth Dynasty. The remaining two were made for Uatch-ka-Ra, whose Horus-name was Demd-ab-tau, and whose place in the dynasty was up till now uncertain. MM. Weill and Reinach give reasons for thinking that both these last-named kings should be assigned to the Eighth Dynasty, that they followed at no long interval the Pepis, and that consequently the Seventh Dynasty of Manetho had no separate existence. All this will be doubtless clearly set out in the work of M. Weill on 'Les Décrets royaux de l'Ancien Empire' already announced, but not yet published.

In the same number of the *Revue* last quoted mention is made of the myth or legend of the lion-headed goddess Tefnut, a study of which by Prof. Hermann Junker (of Vienna) is about to appear in the *Abhandlungen* of the Berlin Academy. Researches by him at Philæ and in Nubia lately made at the expense of the Academy in question lead him to believe that Tefnut was at a late period identified with Hathor and fabled to have been brought from the Nubian desert into Egypt by Shu the sky-god and Thoth the Egyptian Hermes. He goes on to describe how all three deities were civilized by being introduced to the use of wine and music, an idea which seems peculiarly Nubian in its origin. No doubt many of these syncretistic myths were brought in in Ptolemaic times, when Greek and Ethiopian admixture had already materially altered the dying religion of Egypt; but we do not think they can be made use of to explain the origin of the different cults of the Pharaonic period.

Lesser points in Egyptology are treated in the number of the *Recueil* mentioned above, and include a note by Baron von Bissing on the always interesting question of the identity of the animal sacred to Set. He combats Prof. Wiedemann's contention that this beast was a conventionalized giraffe, and seems rather to lean towards the theory of Gaillard and Lefébure that it was a greyhound, in which M. Loret would, we believe, support him. Prof. Newberry's theory, mentioned last year in these Notes, that the

Set-animal was a river-hog, will shortly form the subject of an article in the *Recueil*. M. Hippolyte Boussac in the same number gives reasons for thinking that the long-tailed duck of the hieroglyph generally read *pa* is the teal, and M. Pierre de Marestaing devotes a long article to the discussion of Clement of Alexandria's so-called explanation of the Egyptian system of writing. His conclusion that this Father of the Church had entirely failed to grasp the method employed will probably be accepted by all impartial Egyptologists.

The *Revue de l'Histoire des Religions* above quoted also devotes much space to an article by M. Salomon Reinach on 'The Odes and Psalms of Solomon,' and Dr. Rendel Harris's recent publication on the subject. He rightly draws attention to the fact that although five of the Psalms were already known to us from their quotation in the 'Pistis Sophia,' and extracts from another appear in Lactantius, they do not seem to have been appealed to by any other Christian writer. This is the more extraordinary inasmuch as they contain allusions which can be easily turned into "prophecies" of the mission of Jesus, and which, as M. Reinach hints, have already driven Prof. Harnack into a theory, adopted, perhaps, in spite of his better reason, of Christian interpolation. The gravamen of M. Reinach's article doubtless lies in the suggestion taken over from Prof. Harnack himself that, if the Odes are really Jewish, and written long before Christ, the "vorchristliche Jesus" of the American professor Mr. Benjamin Smith is already found, and considerable doubt is thrown upon the Gospel narrative. This might be, if the allusions in question were really clear and distinct. That they are not so may be gathered from the fact that while Prof. Harnack regards them as clearly among the material which gave birth to the Gospel of St. John, other critics think that they as clearly borrowed from the Johannite literature. So, too, the "Temple" mentioned in one of the Odes is thought by one critic to be the Temple of Jerusalem, by another that of Leontopolis, and by a third the "heavenly city" or Paradise. Is it necessary to remind M. Reinach that, as a writer who certainly had no predisposition to the Christian faith has said, a description in general terms of the death of Louis XVI. could, if no names were mentioned, be applied with equal precision to that of Charles I.?

The last *Comptes Rendus* of the Académie des Inscriptions contains the report of a discovery by the Abbé Eugène Tisserant among the Syriac MSS. at the British Museum of fifty-four palimpsest sheets of a Syriac MS. of Isaiah, which, its discoverer claims, are the oldest dated Biblical MS. known. The last claim is proved by the colophon, which runs: "Glory to the Father, Son, and Holy Ghost for ever and ever. This book was finished in the year 771" of the Greek reckoning, which corresponds to the year between October, 459, and October, 460 A.D. It is in the Estranghelo script, each page being divided into two columns containing from twenty-three to twenty-six lines. The part which is complete includes Isaiah xxxii. 14 to liv. 12, and the MS. antedates the incomplete Pentateuch in the National collection, which was written at Diarbekir about four years later.

In the last number of the *Journal Asiatique* for last year M. François Martin announces the discovery of what he imagines to be the Babylonian original of the story of Job in three cuneiform tablets of the age of Hammurabi. M. Martin thinks it possible, however, that the story may be much older

than the First Babylonian dynasty, and have been edited many times before it reached the shape in which it has come down to us. As they stand, the tablets describe how "a Just Man" falls into undeserved misfortune, and is treated as an impious person, although he has always faithfully discharged his duties towards the gods. Thanks to the assaults of an evil demon, he is paralyzed, and is compelled to spend his days on an unclean couch while waiting for death. The likeness of this to Job on his dunghill is fairly close, but, when M. Martin goes on to tell us that the evil demon is the ghost of a man who has escaped from his tomb, and that the afflicted one is cured by the intervention of the god Marduk, the resemblance vanishes, although the patient has a dream in which he sees a "mighty man crowned with a tiara." Evidently the story is one of the magical spells for the use of disease common in Babylonia.

In the same *Comptes Rendus* appears a study by M. Perdrizet, Professor at Nancy, on the 'Cultes et Mythes du Pangée,' in which he deals with the earlier history of the worship of the Thracian Dionysus, of whom comparatively little is known. M. Perdrizet considers this began with the bloody rites of animal worship perpetuated in the Orphic sacrifice of an animal torn to pieces and devoured raw, and that with this was associated a religion of spontaneous vegetation as manifested in the ivy, which, he thinks, was associated with the worship of Bacchus before the coming of the vine into the Balkans. Orphism he would interpret as a philosophic reform of these mysteries produced when they came into contact with more civilized people than the Thracians. But he does not apparently account for the fact that according to the Thracians themselves their peculiar worship came from Phrygia, and that this legend of a dismembered and "resurrected" god is to be found about 500 B.C. in every country bordering on the Eastern Mediterranean.

THE NEW WING AT THE NATIONAL GALLERY.

For some years past the enlargement of the National Gallery has been a constant source of uneasiness to the Trustees and Directors, while latterly it has been recognized that the rooms originally erected in 1838 and added in 1876 and 1887 were wholly insufficient for the proper exhibition of the pictures. So long ago as 1890 attention was drawn in the Annual Report to the crowded state of many of the rooms, and the impossibility of maintaining a systematic classification of the paintings, unless further accommodation were provided. Yet, we have had to wait until now for any structural additions, although the collection has been increasing rapidly, and has, indeed, risen during the last twenty years from 1,330 pictures to about 2,730. During this period, however, the National Gallery of British Art has been built, but pictures on loan and the proper display of the Turners have further diminished the available space.

Three years ago provision was made in the Civil Service Estimates for heavy additional expenditure on the new buildings, and part of a sum of 10,900*l.* was allocated to the purpose, the amount increasing during the last two years to 19,270*l.* and 47,600*l.* respectively.

The present extension at the north-west corner of the building includes five new galleries on the first floor, and three rooms

on the ground floor, together with an engine room for the heating of the building with radiators. These galleries are lined throughout with dark green and black marble, while the roofs are made of arched girders in reinforced concrete, and panelled with wired glass and finished with fibrous plaster. They are in a great measure constructed of concrete, and to render them as fireproof as possible Kahn reinforcement has been used.

Much time has been expended on the selection of suitable wall decoration, and ultimately it was decided to use painted embossed canvas of low relief. Green was the colour selected for the three rooms opening out of the octagonal dome gallery, which is decorated a rich red. The main gallery in the west of the new building is of a dull gold, which is decidedly effective. This new wing will be opened to the public next Saturday, a private view taking place on the previous day.

When the south-eastern and south-western portions of the old building have been reconstructed with fireproof material, the disposition and numbering of some of the rooms will have been altered. Thus the two French Rooms (XVI. and XVII.), according to the old plan, have been knocked into one, a method which will fortunately be also adopted in regard to the old Reynolds and Hogarth Rooms (XVIII. and XIX.).

The five galleries on the first floor of the new wing will accordingly be numbered XXI. to XXV., and access to them will be obtainable in about two years from the old Constable and Turner rooms. The scheme devised by Sir John Taylor in 1887, when the building was last extended, has, with certain modifications, been carried out, and the rooms he then built now form a central axis of communication for the whole National Gallery.

Access to the five new rooms on the first floor will next week be obtained by passing through the old Sienese Room (Room II.), which a few months ago was rehung with pictures of the Tuscan School. In the first of these new rooms (Room XXV.) have already been hung the paintings of the Ferrarese and Bolognese Schools which in recent times have had, for lack of space, to be piled up to the cornice of Room V. Lorenzo Costa's five-panelled altar-piece is now hung at least two feet lower, and we can see more clearly than ever that the garments of the figures trail upon the ground in meaningless tags, while the whole composition has a want of force. Francia's magnificent Buonvisi altar-piece is at last exhibited to the greatest advantage, and Sir Charles Holroyd, who during the last four years has made the gallery infinitely more attractive to the general public, is to be heartily congratulated on placing together in a single frame the main panel and the lunette which have hitherto been hung separately. This altar-piece, as originally painted, is now proved to be akin in its general composition to the 'Madonna di Sant' Antonio' by Raphael which hangs in the Umbrian room.

Correggio's "side-long grace" and subtle gradations of tone are revealed in the 'Mercury Instructing Cupid in the Presence of Venus.' It forms a "centre" on the right hand wall, where it is hung below the much earlier 'Ecce Homo' by the same painter. The sub-title of the latter picture is, of course, still given in the official catalogue—copies of which are, apparently, now not easily obtained—as 'Christ presented by Pilot [*sic*] to the People'!

The large, over-ecstatic and trivial 'Vision of St. Jerome' by Parmigianino is hardly worth the place given it in the centre of the

opposite wall. However, unwieldy panels of this type are the constant despair of those who have to hang pictures systematically both according to the school to which they belong, and with some eye to their general effect. On the other hand, it is remarkable how well Cosimo Tura's large 'Madonna and Child' accords with its environment. Moreover, the dark green of the background matches exactly the colour of the wall upon which it is placed.

It is, doubtless, due only to the fact that the Director is still short of space that the seriousness and dignity of Ferrarese art has here to be tempered by the fitful sentimentalisms and idealized abstractions of Guido Reni, whose unlovely 'Lot and his Daughters Leaving Sodom' and 'Susannah and the Two Elders,' in spite of certain painter-like qualities, somewhat spoil one's enjoyment of this room. Being hung on either side of the door leading into Room XXIII., which is given up to Rigaud, Philippe de Champaigne and other French painters of the seventeenth century, they prepare us for the qualities favoured under Louis XIV. This room corresponds architecturally with the octagonal hall on the east side of the building, but by a careful consideration of the structural conditions involved it has been made much more suitable for the hanging of pictures in a good light.

Passing into the next room (Room XXIV.) on the left we come to the paintings of the later French and the modern Continental Schools. 'The Shipwrecked Fisherman,' by Josef Israels, is used as a "centre" on the right or west wall, while a similar position on the left wall has been reserved for Rosa Bonheur's 'Horse Fair.' We may perhaps express the hope that the crowding together in this room of such widely different productions as those of Greuze, Mauve, Lancret, Georges Michel, Vallin, Daubigny, and Vigée Le Brun is only temporary. Fantin Latour's powerful and sympathetic portrait group of 'Mr. and Mrs. Edwin Edwards,' presented to the National Gallery in 1904, but never yet included in any of the official catalogues, stands out prominently. Indeed, the lady in the picture seems to disdain the sentimentality of the 'Head of a Girl Looking Up' and the 'Young Girl carrying a Lamb' by Greuze which are among the most popular canvases in the whole collection.

Although the Trustees have thought fit to remove the great majority of Turner's masterpieces to Millbank, the Director has certainly obtained a striking effect by his arrangement of the sixteen of his works that remain at Trafalgar Square, and include the 'Sun Rising through Vapour' and the 'Dido Building Carthage,' which, in accordance with the terms of Turner's will, have to be hung by the side of the two canvases by Claude.

During the next few months large crowds will assuredly pass into Room XXI., which runs north and south, and so corresponds architecturally on the west side of the building with the large gallery which on the east side is hung with Dutch pictures. This new room is given up entirely to Reynolds, Gainsborough, Wilson, Romney, Raeburn, Crome, and other eighteenth-century painters of the British School. The present grouping of these pictures could hardly be improved. The 'Three Graces,' by Sir Joshua, dominates this room, and, as it is placed in the middle of the long west wall, is seen at some distance. Here we have the unexampled sight of several score of English masterpieces. To the right follow one after another Reynolds's 'Lady Cockburn and her Children,' which for six years was included in the

collection of the late Mr. Alfred Beit, Romney's 'Mrs. Mark Currie,' Gainsborough's 'Baillie Family' on the end wall, old Crome's 'Mousehold Heath,' Gainsborough's 'Musidora,' and, by the door, Crome's superb 'Poringland Oak.' On the south-east wall Gainsborough's 'Market Cart' is flanked by Constable's 'Hay Wain,' and so helps to mark the revolt from the "brown tree" tradition.

On the floor below are other new galleries. That to the right contains Paul Delaroche's unmovable 'Execution of Lady Jane Grey,' which was lately brought from the National Gallery of British Art; curiously enough it is hung between Annibale Carracci's 'Erminia' and Charles Poussin's 'Pardon Day in Brittany,' while the vast and characteristically British 'Death of the Earl of Chatham' and the 'Death of Major Pierson' by Copley are exhibited at the other end of the same room. A 'Landscape' by Gainsborough is at present hung over the doorway that leads to the small staircase, at the foot of which is the engine room.

Another large gallery on the ground floor is lighted by a large number of side windows, the pictures by English, French, and Ferrare painters being exhibited on screens, the final disposition of which does not at present seem to have been made. There can be no doubt that the public will thoroughly appreciate the careful consideration which during the last three years has been expended by the Trustees and the Director of the Gallery as well as Sir Schomberg McDonnell and the Office of Works on the construction of this new wing. Until, however, the old rooms along the south front of the gallery have been reconstructed with fire-proof material, freshly decorated and rehung with pictures, a really scientific arrangement of the whole collection by country, school and period cannot reasonably be expected. This is not likely to take place for another two years, by which time it is not unreasonable to hope that other important works will have been acquired which will make the National Gallery secure in its pre-eminent position among the national collections of the world.

M. W. B.

SALES.

MESSRS. CHRISTIE sold on Saturday last the following pictures: Early English School, Portrait of a Gentleman, in blue coat with powdered hair, 126*l.* M. Hondecoeter, Poultry and Pigeons, 336*l.* Carlo Crivelli, Saint John the Baptist, in grey hair shirt, and green cloak knotted at the neck, 168*l.* Early Florentine School, A Group of Horsemen and Figures, 131*l.* P. Perugino, The Martyrdom of Saint Sebastian, 189*l.*

The same firm sold on the 28th ult. the following engravings by Samuel Cousins and after Sir T. Lawrence: Lady Acland and Children, 81*l.*; Countess Gower and Daughter, 99*l.*; Countess Grey and Children, 84*l.*; Master Lambton, 162*l.* After Dubufe: La Surprise, by the same, 141*l.* After Sir J. Reynolds: The Duchess of Devonshire and Lady Georgina Cavendish, by G. Keating, 105*l.* After Greuze: Le Baiser En voyé, by C. Turner, 157*l.*

Messrs. Sotheby's sale of engravings on Wednesday, March 1st, included the following interesting lots:—H. Bunbury, twenty illustrations to Shakespeare's plays, printed in colours, 65*l.*; a series of twenty drawings in colours of fancy costumes, by a French artist of the seventeenth century, 82*l.*; Seymour Haden, By-Road in Tipperary, 47*l.*; Breaking-up of the Agamemnon, 23*l.*; Études à l'eau-forte, 200*l.*; Meryon, Abside de Notre-Dame, 53*l.*; Rembrandt, Cottage with the White Pales, 32*l.*; T. Watson, after Reynolds, The Ladies Waldegrave, 65*l.*; Dürer, St. Jerome in his Cell, 46*l.*; The Great Fortune, 40*l.*; The Apocalypse of St. John, 16 woodcuts, 30*l.*; The Life of the Virgin, 118*l.*; and a drawing, The Death of a Knight, by a German artist of the late sixteenth century, 51*l.*

Fine Art Gossip.

REMBRANDT'S 'MILL' is, apparently, for sale, and Lord Lansdowne has given the Trustees of the National Gallery the first refusal of this famous painting at a price of 100,000*l.*, promising 5,000*l.* towards its purchase for the National Collection. The Trustees of the National Gallery have lately, it is said, suggested to the Government the need for a large contribution towards the purchase.

THE picture, painted about 1650, belongs to the period of Rembrandt's full maturity, and is of about the same date as the 'Portrait of a Jew Merchant' in the National Gallery and the 'Hendrickje Stoffels' in the Louvre. On it about 1806-10 Turner seems to have based his magnificent 'Windmill and Lock' in the collection of Sir Frederick Cook at Richmond.

The 'Mill' has not been exhibited since 1899, when it was sent to Burlington House, where it was shown also in 1878 (No. 172) and in 1888 (No. 174), having been previously exhibited at the British Gallery in 1815. It is unsigned, and painted on canvas. Its pedigree has not been traced further back than the end of the eighteenth century, when it was in the Orleans Collection. In 1798 it was sold to a Mr. W. Smith for 500 guineas, and eventually passed into the collection of the third Marquis of Lansdowne for 800 guineas. It has ever since been at Bowood.

FOR those who know the amount of the Annual Grant to the National Gallery, 5,000*l.*, and the difficulties experienced by the National Art Collections Fund in the purchase of the Rokeby 'Venus' and Holbein's 'Christina, Duchess of Milan,' it is hard to see how the nation can hope to get this magnificent work, unless there is a large Government grant. The price is very high, but is regarded as not excessive in these days of millionaires. There is only one landscape at Trafalgar Square assigned in the official catalogue to Rembrandt, but it is an inferior work and not certainly his.

THE forthcoming exhibition of pictures to be held at the Burlington Fine-Arts Club will illustrate the latest period of Venetian art.

IN the March issue of *The Burlington Magazine*, which brings to a close the seventeenth volume, Mr. Roger Fry attributes to Baldinovetti a picture in the National Gallery officially ascribed to Piero della Francesca. Mr. Fry shows how widely Baldinovetti's method of handling tempera differs from that of contemporary artists. 'Plato's Atlantis re-discovered,' by Dr. Charles H. Read, is illustrated from photographs of a terra-cotta head and a bronze sacred head found at Ifé, the former of which is now in the British Museum.

THE number also includes a well-illustrated essay by Sir Martin Conway on the influence which the Housebook Master exercised on Dürer; an article on 'Genoese Lintel-Reliefs in Chios,' by Mr. F. W. Hasluck, and another by Mr. Dudley Faleke on 'Old Marcasite Jewellery.'

THE distinguished painter Fritz v. Uhde, whose death in his sixty-third year is announced from Munich, was originally in the army and took part in the war of 1870, but from his boyhood he had cultivated his artistic talents, and in 1877 he gave up his military career and devoted himself to

painting. He soon threw off the influence of Makart and Munkacsy, which can be traced in his earlier pictures, and after a visit to Holland rapidly developed his style, till he became a pioneer of the modern German school of painters. His religious paintings created something like a revolution by their treatment of Biblical subjects. During his last years he had turned his attention to portrait painting with much success.

LAST week we mentioned that Prof. Venturi had been lecturing in Rome on Evangelista da Pian di Meleto, whom he regards as Raphael's first master. It now appears that he has discovered a picture by this painter in the Gallery at Budapest—a large Madonna and Saints hitherto attributed to Giovanni Santi—and has for his attribution the support of the Director of the Gallery.

To complete and illustrate the portrait exhibition in the Palazzo Vecchio at Florence, which opens on March 12th, it is proposed to hold a show of engraved portraits in the Cabinet of Engravings in the Uffizi.

CONSIDERABLE progress is being made with the Handy Guides to County Churches issued by Messrs. George Allen & Sons under Dr. Cox's editorship. A revised edition of Dr. Cox's two volumes on Norfolk is in the press; Cambridge, by the Rev. C. H. Evelyn-White, will very shortly be ready; and Mr. P. M. Johnston's two volumes on Sussex will appear during the summer. Among those who are preparing other volumes may be mentioned Mr. T. H. Bryant (Suffolk), Mr. Keyser (Berkshire and Buckinghamshire), Rev. P. H. Ditchfield (Oxford), and Mr. A. Hamilton Thompson (Northamptonshire).

MUSIC

THE WEEK.

QUEEN'S HALL.—*Philharmonic Concert.*

MR. ALBERT COATES, who conducted the fifth Philharmonic Concert, on the 23rd of February, had already offered proofs of his ability at the orchestral concert which he gave last year. At the one in question there were a couple of Bach Preludes transcribed by Siloti and Steinberg, and a Vivaldi Concerto for strings. With the exception of the second Prelude, which was less satisfactory, the performances were sound, but there was no symphony or important modern work to further test his powers. Of three orchestral pieces by Russian composers, the first and best, a Fantasia by Liadoff, describes in appropriately fantastic, cleverly coloured tones the folk-legend of 'Kikimora.' M. Alfred Cortot, the excellent French pianist, gave a brilliant rendering of the solo part of Saint-Saëns's fourth Concerto in c minor, but the music, if effective and popular in its appeal, is somewhat meretricious. It was in Liszt's Hungarian Rhapsody in c sharp minor and major that M. Cortot was heard to best advantage. Its themes are characteristic, while all the embellishments

and cadenzas are essential elements of such music. The performance was instinct with rhythmic life and poetic feeling. Miss Mignon Nevada sang the florid 'Charmant oiseau' from 'La Perle du Brésil' with skill and good taste.

STEINWAY HALL.—*Mr. Thomas Dunhill's Chamber Concert.*

MR. Thomas Dunhill gave the first of the fifth series of Chamber Concerts on February 24th. His programmes are largely devoted to the music of native composers. The first opened with the concert-giver's Quintet for strings and horn in F minor (Op. 6), which was composed and performed in 1900, but which has not been played for several years. It is a very pleasing work. The composer expresses and develops his thoughts in an easy, refined manner; there is nothing forced or sensational in the music. But at times it seemed to us as if, for proper balance of tone, the addition of a double-bass were needed. A very good performance was given by the Langley-Muckle Quartet, with Mr. Oscar Borsdoff as horn player. The programme included Sir Charles Stanford's String Quartet in a minor, recently produced at a Broadwood Concert, and already noticed in these columns.

BECHSTEIN HALL.—*Classical Concert.*

THE three numbers in the programme of the seventh Classical Concert on Wednesday evening were interesting and by no means hackneyed. First came Schubert's romantic string Quartet in G, which he wrote in ten days. There are fascinating themes in it, also many touches of genius, and these strong qualities enable one to forgive, though not entirely to forget, that the art of development was not Schubert's strong point. It was followed by Spohr's Violin Duet in D, Op. 67, No. 2, effectively written and remarkably concise. The first and last movements are very bright, while the middle cantabile movement is smooth and melodious. One curious, but welcome feature in the whole work is its diatonic character; for Spohr's besetting sin was over-indulgence in chromatics. An able performance was given by Prof. Klingler and Mr. Joseph Rywkind. Mozart's Quartet in D minor, which came last, is a masterpiece from beginning to end. The renderings of both quartets by the Klingler Quartet were very fine.

Musical Gossip.

THE production of a pianoforte Trio at Vienna last December by a boy of fourteen, Erich Wolfgang Korngold, created a sensation, and prominent musicians have spoken in the highest terms of his gifts. Korngold was born at Brünn on May 28th, 1897. At the age of eleven he wrote music to a pantomime 'The Snowman,' and he has also composed a Sonata and smaller pieces for the pianoforte. Last Monday evening the

Trio was performed for the first time in England at a meeting of the Concertgoers' Club, held at the Royal Academy of Music, the excellent interpreters being Messrs. Richard Epstein, John Saunders, and Jacques Renard. It is a remarkable work. The four movements as regards form may be termed classical, but the music shows modern influences, notably that of Strauss. Though remarkable, it is not, however, altogether convincing: one is struck by the manner rather than by the matter. We shall be interested to know more of Korngold's earlier music—the Trio appears to be a recent work—and to watch his future career. The programme at the Academy included a new and interesting pianoforte Trio by Mr. Hubert Bath.

THE syndicate announces a season of German opera to be given at Covent Garden in the autumn, which will include two cycles of the 'Ring.'

PERFORMANCES NEXT WEEK.

SCN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	London Symphony Orchestra, 3.30, Palladium.
—	Sunday League, 7, Queen's Hall.
MON.	London Symphony Orchestra, 8, Queen's Hall.
TUES.	New Quartet, 3.15, Bechstein Hall.
—	Queen's Hall Choral Society, 8, Queen's Hall.
—	Walton Quartet, 8.15, Aeolian Hall.
—	Prof. Mario Lorenzi's Concert, 8.30, Broadwood's.
—	Miss W. Churcher and E. Coyle's Concert, 8, Bechstein Hall.
WED.	Classical Concert Society, 3, Bechstein Hall.
—	M. Alfred Laliberté's Pianoforte Recital, 3.30, Steinway Hall.
—	Mr. Smallwood Metcalfe's Choir, 8.15, Queen's Hall.
THURS.	Mr. T. Byard's Vocal Recital, 3.15, Bechstein Hall.
—	Mosera, Maurice Farkas and Hayden-Coffin's Matinée, 3.30, Steinway Hall.
—	Miss Daisy Koettgen's Concert, 8, Bechstein Hall.
—	Broadwood Concert, 8.30, Aeolian Hall.
FRI.	New Thought Matinée, 3, Bechstein Hall.
—	Mr. Dunhill's Chamber Concert, 8.15, Steinway Hall.
—	Misses Trewhman and Myrtle Meggy's Vocal and Pianoforte Recital, 8.15, Aeolian Hall.
SAT.	Chappell's Ballad Concert, 2.30, Queen's Hall.
—	Mr. Harold Bauer's Pianoforte Recital, 3, Bechstein Hall.
—	Mozart Society, 3, Portman Rooms.

DRAMA

THE WEEK.

KINGSWAY.—*The Lily*. Adapted by David Belasco from the French of Pierre Woolfe and Gaston Leroux.

AGAIN, and it is not so often nowadays, we have to thank Paris for a good play. How much that simple phrase implies in story, construction, carefully developed characterization, scenes of emotion, clash of will, only the expert theatre-goer will understand. All these elements are to be found in 'The Lily' and it also works out very ingeniously one of the most characteristically modern of themes—the claim of youth to live its own life and to have its share of happiness as against the authority and restrictive tendencies of age. We had this theme in 'Magda'; we have it again in 'Le Lys,' but with a different story and a Gallic setting. Again we are shown a conflict between a parental martinet and a daughter who breaks loose from the prison-bars of her home and snatches rashly at the first chance of joy and love. But the Comte de Maigny is no autocrat on principle, being a libertine who has spent his daughters' dowries and expects them to have no other interests except that of ministering to his creature comforts.

What this father's policy of suppression has meant in one case is brought home poignantly in the author's portrait of the Comte's elder daughter, Odette, a meek and submissive woman who has grown grey

in his service and sacrificed her one possibility of romance. Never has the type of the old maid who seeks consolation in the petting of some poodle or spaniel for the baulked instincts of maternity been more pathetically suggested on the stage. But there is a younger and more full-blooded daughter, and with the spectacle of Odette constantly under her eyes, Christiane, innocent though she is, has made no scruple about accepting such pleasures as come her way, among them the attentions of a married lover. It is the exposure of her secret, adroitly connected as this is with the breaking off of a match between the Comte's son and a plebeian millionaire's daughter, which brings about the great scene of the play. Harried by both her father and her brother, Christiane makes defiant confession of her love, and receives unexpected aid. For Odette, seeing all her joyless life behind her, stands up for her young sister, declares that the girl has done right to give way to her sex impulses, and exposes so mercilessly the hypocrisy of the old profligate that he runs away from his revolting daughters.

The play might, so far as its minor parts are concerned, have been better cast than it is at the Kingsway. But there are three performances, and these all-important to its action, which possess distinction. Mr. Lawrence Irving has done nothing quite so good hitherto in the way of a character-study as the over-bearing Comte. The man's petulance, irritability, and egoism are insinuated with delightful subtlety, and from first to last he grips the attention of his audience. It would be difficult to say which of his two chief women supporters renders him the more valuable assistance. There may be more authority and passion about the tirade of Miss Geraldine Olliffe, as the elder sister (made, by the way, ten years too old), but there is the cry of nature and youth in Christiane's plea, as it is urged with hysterical vehemence by Miss Mabel Hackney. Between them all three players furnish acting which it is worth going a long distance to see.

GARRICK.—*The Merry Wives of Windsor*.

THE feature of Mr. Oscar Asche's revival of 'The Merry Wives' is its setting of snow. All the open-air scenes glitter in frosty white. The characters stand about, hold long conversations and sit out of doors in the midst of snow. Falstaff's page puts Nym and Pistol to rout by pelting them with snowballs. The children who take part in the forest revels lie about in their thin garments as they await the appearance of the Fat Knight as Herne the Hunter upon banks of snow. The scheme may make for a superficial picturesqueness, and certainly we get some pretty effects of black and white, thanks to the dark shadows falling on the frosty foreground, in the dance of the masquerading fairies, but it is characteristic of the short-sighted and wrong-headed policy often noticeable nowadays in Shakespearean stage management.

Since the play is furnished with a setting that recalls the conventional Christmas card it is perhaps not surprising, and certainly in keeping with the pictures, that the comedy should approximate to a pantomime or rather a harlequinade. Mr. Benson has accustomed us to a Dr. Caius who indulges in acrobatic displays of buffoonery, but the Master Ford of the current revival flings himself about in the buck-basket episode with an extravagance worthy of the most frenzied of Dr. Caius's, and makes his exit, when he has paid his surprise visit, with two or three of his servants turning somersaults on the floor. The mock-duel scene at the Garrick ends in a rough-and-tumble in which seven or eight persons are shown struggling on the ground in a confusion resembling that of a pantomime. Surely this is carrying the spirit of mirth and fun too far. After all, though 'The Merry Wives' has its farcical developments, the idea of the story is one of comedy—indeed of a rather grim and unpleasant comedy.

That we obtain only selections from Shakespeare's text, it is no doubt too late in the day to complain, and there is no denying that the interpretation supplied at the Garrick is cheerful and spirited as well as boisterous. But, since its note is that of rollicking farce at any cost, it almost necessarily lacks distinction. Mr. Asche has obvious physical qualifications for the part of Falstaff, he looks the character, and his is a triumph of make-up. Perhaps a man so soaked in sack as Sir John should be wheezy in speech, and the guttural notes Mr. Asche employs are well-sustained. But his humour is dry and not unctuous; he lacks the geniality which should mark Falstaff even in his decline; we miss the gusto and the brain-power which reconcile us to the knight's most shameless exhibitions of greed and cowardice.

Miss Lily Brayton makes a buxom and very lively Mrs. Ford, and there is good nature about the Mrs. Page of Miss Constance Robertson; sometimes, however, the explosions of laughter of the two merry wives seem a trifle mechanical, and do not carry across the footlights. Mr. Grimwood's studies of jealousy in the case of Ford are good until he forces the pace, and the Mistress Quickly of Miss Bessie Major deserves honourable mention. But it is popular audiences that the revival will please.

DUKE OF YORK'S.—*Loaves and Fishes, a Satire in Four Acts*. By W. Somerset Maugham.

THE hero of Mr. Maugham's stage satire is intended to be a second Archdeacon Grantley—a worldly clergyman eager for promotion, but he is a parson without the clerical atmosphere. Unlike Trollope, his imitator does not show the worldling surrounded by worthier colleagues, does not present his clergyman as acting like a clergyman. You can hardly believe that Canon Spratte ever took orders; except for his dress he might be any sort of professional man aiming at honours and

social advancement. The result is that on the one hand you have the feeling that the playwright has not been fair to the cloth, and on the other you are conscious that he lends his Canon—who is patently an exception—no subtle and individualizing traits. Spratte is a humbug and a self-deceiving humbug, but he does not impose on his audience; they know well he does not represent his class; they are assured that it is not from his sort that our bishops are recruited. He may provoke their laughter, for there are many amusing things which he says and does, but he fails to be convincing.

In point of fact Canon Spratte does not live up to the ideals of his own world—he does not play the game. You may forgive him for being a snob, since he more or less openly avows his snobbery and has to stand the ridicule of his peer brother—a veritable backwoodsman—who does not scruple to remind him of the family's lowly origins. You can smile over the feverish efforts he makes to escape from marrying a rich widow, when he discovers that she forfeits her fortune if she takes a second husband. But, when a man in his position, planning to disillusion a daughter of his who is infatuated with a Socialist orator, invites this lover's mother and sister to his house, only to play on the old lady's weakness for gin and the girl's hysterical ardour for the cause of the suffragists, he is surely outraging even the rules of "good form."

Mr. Maugham, in fact, has been determined to carry through his joke, and has not troubled very much about the means, so long as he could raise a laugh. At the moment you respond to his demand, for no dramatist can be wittier or has a keener instinct for comic situation than the author of 'Smith.' But afterwards you have your misgivings. A character like Canon Spratte will not bear serious examination.

The artificiality of the Canon seems to infect the interpreter of the part. Except Sir Charles Wyndham there is not an actor on our stage who can boast such virility and unflagging spirits as Mr. Robert Loraine. Yet even he cannot make the future Bishop real; not all his alertness can succeed in achieving more than a *tour de force*. Miss Florence Haydon and Miss Mary Barton score in the scenes of cheap fun provided by the Canon's tea-party. Mr. Soane, with his imperturbable manner, as the peer, and Miss Ellis Jeffreys, with her vivacity and charm, as the widow, make only too rare, but always welcome appearances. Indeed, all the players work hard for their author.

Dramatic Gossip.

We scarcely expect new departures from veterans, especially veteran playwrights. Sir William Gilbert, however, has provided a surprise at the Coliseum this week. He, the great exponent of fantasy and humour in the playhouse, has challenged, as it were, our new school of stage-authors on their own ground and taught them that an old hand is

as capable as they of turning out studies in dramatic realism. Mr. Galsworthy has exposed to view the grimmer traits of 'Justice,' and the horrors of solitary confinement. Sir William has gone further; in his new "sketch" of 'The Hooligan' he takes us into the cell of a condemned murderer and shows him being roused and prepared for his doom on the very morning of his execution.

THE dramatist spares nothing, but he exaggerates nothing. We see the poor wretch wakened out of his sleep; we watch the warders trying to encourage him into making a brave end by telling him of the fortitude of other tenants of his cell. We hear him describing the nightmares that have haunted his dreams. We listen to him as he prays for a reprieve, and assures the officials that he had never meant to kill, but only to wound his sweetheart. With the entry of the governor and chaplain he loses all self-control, and his whole behaviour is one long frenzy of hysteria. When he is at last informed of the arrival of a reprieve, the strain is too great, and he falls dead from heart failure.

THE very strength of this play depends on the austere restraint of the treatment. Mr. Galsworthy has never been more severely realistic than Sir William. The author is greatly indebted for the success of his new experiment to the fine acting of Mr. James Welch. Never can we remember to have seen the agony of fear so convincingly and poignantly realized on the stage. Too long condemned to farce, Mr. Welch reveals in this performance an almost unsuspected side of his talent.

PART of a scheme for establishing a Welsh National Dramatic Company is a prize of one hundred pounds offered for the best play, in Welsh or English, suitable for such a company. The subject may be of any period, so long as it is Welsh. All plays should bear an assumed name or motto, and should be addressed by September 20th, if in English, to Mr. T. E. Ellis, Seaford House, Belgrave Square, S.W., plainly endorsed "Welsh National Drama," and, if in Welsh, to the Secretary, Drama Genedlaethol, Educational Publishing Co., Cardiff.

CORRIGENDUM.—No. 4348, p. 225, col. 1, paragraph 2, line 6, for "Pundus" read *Punans*.

TO CORRESPONDENTS.—A. E. A.—J. R. T.—F. P.—S. J.—C. E. M.—Received.

A. W.—J. B.—J. T.—Not suitable for us.

No notice can be taken of anonymous communications.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

We do not undertake to give the value of books, china, pictures, &c.

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LITERATURE

The Life of Sir William Howard Russell, the First Special Correspondent. 2 vols.
By John Black Atkins. (John Murray.)

THE career of "Billy" Russell suggests a book instinct with vivacity and good things, and we record with regret our verdict that Mr. Atkins's work is a disappointment to us. He has written two solid and closely packed volumes about one of the airiest, brightest, and jauntiest personalities that even the usually lively order of newspaper correspondents can point to as its particular star. How did he manage it? He says himself that he followed the example of Montesquieu in separating biography from history. Instead of writing the history of the wars which Russell reported with signal vivacity, "the background of those wars has been sketched...in exact accordance with what seemed to be their relevance to Russell's career." The principle is unexceptionable, but its application is open to two objections. Russell's career was virtually made up of his doings and writings during those wars, and therefore so long as he was with the colours almost everything is relevant. In the second place the "backgrounds" are so vaguely sketched that readers of the present generation will lose themselves among disjointed fragments of history and gain but a confused idea of the operations on the description of which Russell's fame chiefly rests. The life of a correspondent is nothing without the correspondence, and Mr. Atkins has apparently laid down for himself a severe rule that as little as

possible of Russell's published letters shall be quoted. If the style is the man, the famous correspondent's letters should give a vivid impression of himself. The few extracts given in the biography are quite insufficient, and an important—we should say the most important—aid to the interpretation of his character is deliberately set aside. We are not here and now concerned with the qualities of Russell's war correspondence, which is scarcely presented to us in these volumes, and is probably unknown to most readers who are under middle age; but it was the work of his life, and to try to tell his life without the help of the letters which described the chief part of it seems on the face of it an odd attempt.

Nor do the private letters make up for the exclusion of the biographical element in the public letters. Mr. Atkins considers that the "virtually complete series of letters which present all the relations of a special correspondent with his employers—editor, manager, and proprietors" fully justify the expansion of what he at first intended to be a moderate biography into the conventional corpulent two volumes. The discovery of "the full apparatus," he says, "entirely overbore all my prepossessions" against two-volumehood: "the whole story, I told myself, must be put on record." We do not see the necessity. If the "full apparatus" of the correspondence between editors and contributors is to be printed in future biographies, we are sorry for the public. Delane's letters are certainly interesting, though they show him frequently wrong-headed; but this is not Delane's life. Russell's are too often querulous, in spite of his strong friendship both for Delane and Mowbray Morris, and they deal too much with questions of pay which, however important to himself, are of little interest to the reader, and bear but a small relation to his intellectual life. Russell was an improvident Irishman, careless of money and frequently in want of it, but, the fact once stated, there is little object in printing letters about it. No doubt the private letters to Delane put matters at the seat of war in a sharper light than the published correspondence, just as the private letters of a Foreign Secretary to an Ambassador, at least in the old days, told much more than the formal despatches which accompanied them. But Russell's private letters were too hurried and impulsive to be accepted as substitutes for his more careful correspondence prepared for publication, and the new lights they cast may possibly be distorting and unreal.

But, if these private letters add something to the public ones, and describe fully Russell's relations with the editor and manager of *The Times*, they do not show us the man himself except in his work as correspondent. Those who did not know "Billy" Russell—and there must be few now living who were among his intimates—will not realize in these volumes the astonishing charm of his delightful personality. The fascination

is indeed often referred to, and we are told that he was a born raconteur, the life of the jovial supper parties that gathered in his chambers in the Temple or in the old Garrick in the palmy days of Douglas Jerrold, Albert Smith, Dickens, and Thackeray. All this is perfectly true. The present writer remembers surprising "Billy" in his "tub" at the hotel at Luxor (at a date when Mr. Atkins makes him resident with the Dufferins at Cairo), and how his shouts of welcome rose out of a vigorous accompaniment of splashing, and how on the voyage down the Nile Russell and his old friend Henry Lemesurier, the genial President of the Egyptian Railways, kept up a perpetual stream of anecdote until the boat stuck on a sandbank near Minyeh. Lord Curzon, who was of the party, doubtless remembers it too. Yet there are few "good stories" of Russell's besides Langford's hair-cutting, in the 800 pages of this biography, and, except from stray references in his friends' letters, and not many of these, we get no adequate idea of Russell as the beloved of clubs, the bon vivant, the essential supper man, with his delightful talk and Irish wit. Nor do we get an adequate idea of his home life, except the fact of his love and devoted attention to his first wife during her long illness. In fact, Russell in society and at home does not live in these pages at all.

The book is fortunately enlivened by fragments of the autobiography which Russell more than once attempted to write in old age. These include some amusing recollections of his childhood spent near and in Dublin, where his grandparents received a visit from Mrs. Hemans and her very "superior" children, which "Billy" never forgot, and also of his first experiences as reporter for *The Times* during Irish elections of the true truculent sort, varied by poaching near Clonmel, and some interesting relations with Dan O'Connell. He recalled his cousin, John Russell, an Irish arch-deacon engaged with Dickinson, the future Bishop of Meath in an unaccustomed game:—

"I remember seeing these ecclesiastics practise with boomerangs, and as the long, lean gentlemen in knee breeches and black gaiters, frock coats and shovel hats, solemnly throw their curved sticks in the air, the gaping labourers watched the boomerangs skimming back over the meadows. 'Thim's the devil's own boys,' was the remark of a haymaker on the top of a fence as he crossed himself. 'I'd like Father Laffan to see thim.'"

His recollections of his sporting maternal grandfather, Capt. Jack Kelly of Tallaght, contrast vividly with others of the corresponding paternal William Russell of Baggot Street, Dublin, who had been a Moravian, but abjured the sect on his marriage, when his bride represented to him the inconvenience of "the kiss of peace to sisters in the faith." It is disappointing to find no reminiscences of his own life at Trinity College, where, however, he did not distinguish himself in any way. Nor did he succeed at

the London bar. He broke down over his first brief, and did not "turn up" in Court in time for his second. Nor was he always in his early days to be relied upon as a punctual reporter for *The Times*, though that was the career which suited him best and led to his fame as a correspondent, who is, after all, only a reporter on a large scale. In fact, as Mr. Atkins admits, "his high spirits sometimes got the better of his industry and discretion." He much preferred social enjoyments to work, and found it impossible to write continuously in solitude. He was essentially a man of the clubs and supper-rooms, and nothing but the "res angusta domi" induced him to desert them for necessary intervals. Mr. Atkins realizes much of this, and need hardly have devoted so much space to defending Russell from the attacks to which two or three venial indiscretions or mis-expressions exposed him. It was sufficient to say, as Mr. Atkins does, though not in so many words, that Russell was an impulsive, chivalrous, warm-hearted, hotheaded, exaggerative Irishman, who was bound to commit himself now and then, and to take his punishment in a fiery manner; and the wonder is how seldom he did get into trouble. His indignation at undeserved calumnies was beautifully reprov'd by his friend, that interesting but little-known personage, the second Duke of Wellington:

"Why can you wish to probe to the bottom a piece of calumny which you are bound not to notice? Those things happen to every one and have very often to me; but I am more patient than you are. I have been accused behind my back of nearly everything except stealing and murdering, but I considered the inconvenience of being angry."

"The inconvenience," in the sense of *inconvenance*, "of being angry" is excellent. But Russell was hardly the man to profit by the advice. Besides the sensitive pride of an Irishman he had his countrymen's peculiar tendency to be "agin the Government," if not against or at least out of sympathy with his own paper. His fame was made, of course, by his assaults on the management of the Crimean War, where his picturesque exaggeration hastened the oiling of the rusty War Office machinery. During the American Civil War, when he was not allowed to accompany the troops, his personal sympathies were with the North, while *The Times* was then all for the Southerners, and naturally Russell had to bear the brunt of the Northerners' indignation. It may be imagined that both in the Crimea and at Washington his berth was nearer hot-water than a bed of roses. During the Indian Mutiny he took the unpopular line of denouncing reprisals for outrages, and in South Africa he exaggerated a few acts of possible ruthlessness and attacked Sir Bartle Frere's policy and Lord Wolseley's command. Whether this delight in exposing the shortcomings of the British officer was due to innate chivalry and sympathy for the weaker side, or to the Irishman's inherent attitude of revolt and dislike

of "the Saxon," it did not make Russell at the time a *persona grata* with the authorities, however popular he was in the tents of his friends; and Delane's habit of dotting his correspondent's *i* with a mighty black blob in his leading articles caused Russell to appear much more truculent than he was.

All this comes out in the biography, but it comes slowly and "wi' deeficulty," like the proverbial Scots joke. The few brilliant paragraphs in Kinglake's 'Invasion of the Crimea' give a better picture of Russell's personality than can be pieced together out of these two volumes. There is also a great deal of extraneous matter, such as many letters from Mr. John Bigelow and others, unimportant letters from Dickens, which throw hardly any light upon Russell's relations with the novelist, and are not interesting in themselves, much examination of trivial points, and, as we have said, too much of his editor and manager. There are several small slips which need correction, such as "T. Max Müller," "Darshour," and "cheval de bataille."

Journals of Ralph Waldo Emerson. With Annotations. Vols. III. and IV. 1833-1838. Edited by Edward Waldo Emerson and Waldo Emerson Forbes. (Constable & Co.)

In these additional volumes of Emerson's Journals, which cover some five years of his life, we do not assist at the bursting of a chrysalis, the birth of a soul; consequently, they lack the vivid interest of the opening volumes already noticed in these columns. On the other hand, we no longer suffer much that is mawkish and puerile. The man and his style—in Emerson's case at any rate these are but two aspects of one fact—are in their golden prime.

For Emersonians, then, every word in these pages will be wholly satisfying. In this country, however, Emerson is hardly the object of a cult. Nor is the reason far to seek. He is extraordinarily exotic. To-day when England and the United States are rapidly assimilating each other, one is the less prepared for this remoteness and incommensurability in an American and a classic to boot. The very first page teems with neologisms; for we plunge in *medias res*, or, more precisely, into the midst of the Atlantic, wherein the brig Jasper, Captain Ellis, 236 tons, is labouring—

"A long storm from the second morn of our departure consigned all the five passengers to the irremedial chagrins of the stateroom, to wit, nausea, darkness, unrest, uncleanness, harpy appetite and harpy feeding; the ugly 'sound of water in mine ears,' anticipations of going to the bottom, and the treasures of the memory. I remembered up nearly the whole of 'Lycidas,' clause by clause, here a verse and there a word, as Isis in the table the broken body of Osiris. Out occasionally crawled we from our several holes, but hope and fair weather would not; so there was nothing for it but to wriggle again into the crooks

of the transom. Then it seemed strange that the first man who came to sea did not turn round and go straight back again. Strange that because one of my neighbours had some trumpery logs and notions which would sell for a few cents more here than there, he should thrust forth this company of his poor countrymen to the tender mercies of the north-west road. We study the sailor, the man of his hands, man of all work; all eye, all finger, muscle, skill and endurance: a tailor, a carpenter, cooper, stevedore and clerk, and astronomer besides. He is a great saver, and a great quiddle, by the necessity of his situation."

But, after all, it is not so much in the words that the foreigner is bewrayed. "Quiddle" and the rest are chiefly due to the phrase-maker that ever dwelt in Emerson. Indeed, it was an age of phrase-makers. This is good King's English as compared with our own Carlyle. But when we have safely crossed the Atlantic with Captain Ellis's melancholic passenger and are on Italian soil, by his side, listening to his comments on the monuments that are the world's common possession, we are all the while conscious that he is of another continent. True, he will be individual at all costs:—

"And what if it is Naples, it is only the same world of cake and ale, of men and truth and folly. I won't be imposed upon by a name. It is so easy, almost so inevitable, to be overawed by names, that on entering this bay it is hard to keep one's judgment upright, and be pleased only after your own way. Baiæ and Misenum and Vesuvius, Procida and Posilipo and Villa Reale sound so big that we are ready to surrender at discretion and not stickle for our private opinion against what seems the human race. Who cares? Here's for the plain old Adam, the simple, genuine self against the whole world. Need is, that you assert yourself, or you will find yourself overborne by the most paltry things.... Therefore it behoves the traveller to insist first of all upon his simple human rights of seeing and of judging here in Italy, as he would in his own farm or sitting-room at home."

In this spirit he visits the Italian churches, and judges relentlessly.

"Who can imagine the effect of a true and worthy form of service in these godly piles! It would ravish us. I do not mean the common Protestant service, but what it should be if all were actual worshippers. It would have something of this Catholic ceremony too, and yet not show a priest trotting hither and thither, and buzzing now on this side then on that."

The Lucrine Lake is "not above three times the size of Frog Pond, nor quite three times as pretty." In Rome he finds the Torso Hercules "as familiar to the eyes as some old revolutionary cripple"; and turns gratefully to a living friend—"glad I was amidst all these old stumps of the past ages to see Lewis Stackpole, as fresh and beautiful as a young palm tree in the desert." When the Pope in scarlet robes blessed the palms in the Sistine, "It was hard to recognize in this ceremony the gentle Son of Man who sat upon an ass." Apparently he neither sought nor obtained an audience. "These

beggarly Italians!...If you are presented to the Pope, it costs you five dollars." He gets near Trasimene a taste of fresh air which savours more of New England than of Italy. "Old Cathedral, and all around architectural ornaments of the Middle Ages. But were I a proprietor in Perugia, I would sell all and go and live upon the plain." Venice pleases him no better. "I pity the people who are not beavers, and yet are compelled to live here."

So much for this traveller who visits Italy as "a being of another planet... a freeman amongst slaves." We cannot follow him to England. Are not the best of his experiences related in 'English Traits'—for instance, what he thought of Wordsworth, though not what Wordsworth thought of him? Back then he goes to America—to lectures in Boston, preaching at New Bedford and Plymouth, and the meditative life of the Old Manse at Concord. But into the life of social service he carries the same resolute determination to play the independent.

"If you ask me whether I will be so good as to abstain from all use of ardent spirits for the sake of diminishing by my pint *per annum* the demand, and so stopping the distiller's pernicious pump, I answer, Yes, with all my heart. But will I signify the same fact by putting my name to your paper? No. Be assured, I shall always be found on your side in discouraging this use and traffic. But I shall not deprive my example of all its value by abdicating my freedom on that point. It shall be always my example, the spectacle to all whom it may concern of my spontaneous action at the time."

Then follows an idyll of which we are told as much as we need to know.

P. 446. January 30. I spent at Plymouth with Lydia Jackson.

P. 543. September 14. I was married to Lydia Jackson.

No "chatter about Harriet" here. We pass on to the opening of the next act in the drama.

"Last night, at 11 o'clock, a son was born to me. Blessed child! A lovely wonder to me, and which makes the universe look friendly to me. How remote from my knowledge, how alien, yet how kind, does it make the Cause of causes appear!..."

"Now am I Pygmalion...."

"But what is most beautiful is to see the babe and the mother together, the contrast of size makes the little nestler appear so *cunning*...."

But perhaps he occasionally caught a glimpse of another side of domestic life; for we read,

"A man must have aunts and cousins, must buy carrots and turnips, must have barn and woodshed, must go to market and to the blacksmith's shop, must saunter and sleep and be inferior and silly."

So let us leave him there, thankful for this second sheaf of the literary whittlings of one of America's greatest and best.

A Diplomatist's Wife in Many Lands.
2 vols. By Mrs. Hugh Fraser.
(Hutchinson & Co.)

ANIMATED and rather indiscreet, these reminiscences should secure a wide public, more especially as beneath their sparkle there lies much sound reflection. Mrs. Hugh Fraser, who is the daughter of a well-known American sculptor, a sister of the accomplished novelist Marion Crawford, and the wife of an English diplomatist, has enjoyed an unusual upbringing. During a girlhood spent in Italy, she acquired an intimate acquaintance with society as it existed before the achievement of political unity, and she remains to this day an enthusiastic defender of the old order. Her arguments do not always carry persuasion, but it is well to be reminded that the conquered cause was by no means destitute of ability and devotion. It had also its quaint exercises of paternal authority. Thus Gregory XVI. displayed his zeal for morality by ordaining that the dancing girls at the opera should wear green Turkish trousers, whatever the rest of their costume might be, and by swaddling the figures on the tomb of Paul III. in cast-tin draperies painted to match the colour of the marble! Officials, if Prince Massimo can be taken as a type, were not over-scrupulous:—

"He was for many years Postmaster-General, and utilized his facilities to make a valuable collection. America was a long way off from Rome at that time; and every letter that my people received from the United States had had the stamps boldly cut out of the envelope before it was handed over to the postman."

We get a pretty picture of priestly discipline in the Alban hills.

"The great preoccupation in the 'Castelli,' as the mountain villages are called, is to keep the girls out of harm's way; I have heard the preacher say to the women: 'Never mind about the men; they were made of different stuff to you! They can be sometimes bad and sometimes good. But you cannot! A woman must be either an angel or a devil; there is no place between for *her*!'"

The good priest, therefore, used to make them work in the fields in twos and threes, and he would count them at the entrance of the town when they returned to see that no girl was loitering alone.

Mrs. Fraser does not pay compliments to those whom others would call the liberators of Italy—Victor Emmanuel, for instance, Farini, and Garibaldi. But we do not understand why a mystery should be made of "Garibaldi's Englishman." His name was John Whitehead Peard; he was a member of a well-known West Country family, and he died in 1880. Mrs. Fraser is definite, however, about that staunch champion of the Temporal Power, Cardinal Antonelli, whom she draws with vigorous strokes:—

"In appearance he was a typical South Italian, small in build, dark-skinned, with

piercing narrow black eyes that seemed to see everything and tell nothing of what was passing in the busy brain behind them. His face was meant to be mobile, but usually wore a fixed smile which had become a part of his armour. He was a rapidly fluent talker, and at once took all the burden of conversation upon himself, evidently pleased with our naïve admiration of the many beautiful things gathered round him in the room where he received us."

The Italian chapters in this book are, on the whole, the most interesting. But Mrs. Fraser seems to have a happy knack of making amusing acquaintances wherever she goes. She sits opposite a benevolent old gentleman at an hotel dinner, and he reveals himself as Edward Lear, the author of 'The Book of Nonsense.' A firm believer in ghosts, she has collected some gruesome stories about them; and it appears that Julius Hare so excelled as a narrator in that vein that he made a cousin of hers faint away.

In the second volume we are transported to Peking, and confronted by the fascinating theory that there have been actually two Dowager Empresses, of whom the first died during the Boxer rebellion, whereupon the second, who had been trained for the purpose, promptly took her place. Mrs. Fraser's argument seems to be that the redoubtable lady was too wicked at fifty to have lived to be eighty, and that when eighty she looked as if she was not more than forty-five or fifty, and instead of being a tyrant had become most considerate. Be that as it may, she illustrates the pride of the Chinese by a significant story: after the looting of the Palace an officer offered to return some of the spoils to the Imperial family through the Chinese Ambassador. "Take them away," exclaimed the Minister, "they are desecrated, filthy—we never want to see them again."

Mrs. Fraser concludes with Vienna from 1880 to 1882. She does not spare the Court, and some of her stories about the Empress are a little unkind. She writes of the unfortunate, however, in a chivalrous spirit, notably of Benedek, the defeated at Sadowa, whom she considers to have been the victim of the incompetence of others, and who went to the grave without an attempt to exculpate himself. In taking leave of these agreeable volumes we may remark that it was Sir Henry Wotton, not Sir Thomas More, who defined an ambassador as "an honest man sent to lie abroad for the good of his country" (p. vii.).

L'Anglomania e l'influsso inglese in Italia nel secolo XVIII. By Arturo Graf.
(Ermanno Loescher, Torino.)

ALL those interested in the matter must have felt that there was room for a good book on English influence in Italy during the eighteenth century, and they have every reason to congratulate themselves on the way in which the want has been supplied.

Poet, critic, and scholar, Arturo Graf brings to his task a rare combination of qualities, and his profound knowledge of the period has enabled him to carry it out with a thoroughness that makes his book a mine of information on every aspect of the subject.

Just as their antidotes are said to grow in the neighbourhood of some poisonous flowers, so Gallomania brought with it Anglomania as a supplement and a corrective. Voltaire and Montesquieu discovered England for eighteenth-century Europe, and their followers in Italy were bound to feel a due enthusiasm for a country so much admired in France. The result was a serious outbreak of Anglomania which lasted till the Revolution, when England's hostility to France and above all to Napoleon, who gave Italy her first taste of freedom, caused her to be regarded as the arch-foe, and "fede inglese" to become a by-word in the land.

What was the cause of this enthusiasm? In the first place our constitution and the power and prosperity that went with it; the genuine liberty and freedom of speech in a country where a man's opinions were his own affair and where Alessandro Verri's servant could abuse the King a hundred times a day, if he chose. When living at the court of his admirer, Frederick the Great, Algarotti could declare, in a dedication to an Englishman, that no country in his day "gives an image of ancient Rome so truly as your own fortunate isle." This is certainly the greatest compliment an Italian of the period could pay us. A man of Filangeri's ability thought he saw all the signs of a coming revolution in England; but he stood alone in his opinion. Anglomania soon took other forms. Our education, our men of science, and our doctors were in high repute. English goods of all kinds were freely imported, and our commercial prosperity made a knowledge of English of great value in business. The many enthusiasts for trade at this time studied our business methods, and Goldoni says that fixed prices, in the English style, were beginning to be asked in shops. Roast beef, cider, beer, pudding, and above all tea were in demand. A poet speaks of "nebbia di Scozia e sillabub inglese." Can this "Scotch mist" be Italian for mountain dew?

"Italians keep the English nobles quite distinct from the English common people," says Prof. Graf, "and though they admire the former, they have no admiration for the latter." Our nobility were thought to be the most cultivated in Europe and were praised for their readiness to enter the professions and even business. They were the most munificent art-patrons of their day. They often appear in plays of the period, e.g., Milord Runebif in Goldoni's 'Vedova Scaltra,' or Lord Stunkle in Albergati's 'Ciarlator Maldicente.' Our author tells us that the typical Englishman is "grave, polite, honest, sincere, staid, phlegmatic, and imperturbable, a man of few words and fewer compliments." Goldoni introduces

a lady singer affecting our laconic speech. Englishmen may have faults. They are too fond of the bottle and not too ready to receive foreigners with open arms. But there is only one opinion concerning English women. Their modesty, their simplicity, their grace and charm, and their bewitching straw hats won all Italian hearts. Moreover, there was no mistaking them. They were either models of virtue or frankly the reverse. Angiolini places the ladies of Cambridge above all others in England, but even they had to yield to the Scotch lasses.

Rolli, Baretti, and Alfieri knew us best and have most to say about us. Rolli returned home with a fortune after praising England and all its ways to the skies, and Prof. Graf treats with proper contempt the epigrams he left unpublished in 'Marziale in Albion,' which contradict all he had said before and convict him of the basest ingratitude. Baretti railed against us when the mood seized him, and was well aware of our faults, but our author well calls these attacks the petty outbursts of a lover, for Baretti used "Lovanglia" as a pseudonym, and his writings are full of praise of England, its men, and above all its women.

Alfieri, with his love of horses and hatred of France, was a confirmed Anglomanic, but could never learn English. Voltaire said that Englishmen gained two hours a day by eating their words, and this was Alfieri's view.

Capitano; è parola
sonante, intera, e nella Italia nata:
Capitèn; già seconsola,
nasalmente dai Galli smozzicata:
Keptn poi, dentro gola
dei Britannici aspri seu sta straspolpata.

But it is in literature that English influence was most pronounced, and six chapters are devoted to it in the book before us. The chapter on Shakespeare should interest all students of the poet, for it is the most complete account of the gradual growth of his fame in Italy that we know, and is more exhaustive than Schiavello's monograph. Addison, Swift, Thomson, Gray, Fielding, Sterne, Aken-side, Milton, Dryden, and Johnson were all known in Italy in a greater or less degree, and Prof. Graf discusses their influence. A French version of *The Spectator* was in everybody's hands, and Richardson, especially his 'Pamela,' which inspired several plays, had a wide repute. But Pope, Young, and Ossian produced the most important results. The first was much admired, and often translated. The 'Rape of the Lock' was specially popular and no fewer than three versions of it appeared in 1822. Young's 'Night Thoughts' founded a school of melancholy poetry. "In the shade of one of these funereal trees (cypresses)," runs a contemporary skit, "stood Young, sadly singing of night and death. French and Italians hung round him with listening ears, taking down on bright ivory tablets the rarest thoughts of the Prince of melancholy

poets with their pencils." Behind him, meditating on a mossy tomb, was Hervey, talking in feeble tones of skulls and bones. One enthusiastic admirer even dedicated a grave to Young in his country house, and his influence on Pindemonte, Foscolo, and others is well known. Ossian, in Cesarotti's admirable blank verse translation, took Italy by storm, and became the favourite reading of the earlier romantics. It inspired Monti's 'Bardo della Selva Nera,' and influenced, among others Pindemonte, who loved our parks and gardens. Lord Bute paid all the expenses of the publishing of Cesarotti's version. Newton has to thank Algarotti's 'Newtonianismo per le donne,' translated into English by Elizabeth Carter, for some of his popularity. Taruffi said that he had worshipped three idols—Pitt, Hume, and Rousseau, and Locke and Bacon had large followings.

We have only been able to touch on a few points in this most interesting book. It is pleasing to find a man of Prof. Graf's standing declaring, with reference to Dante scholarship in this country, "sopra i più munificenti estimatori e curatori dell' opera sua primeggiare gl' Inglese."

We have noticed a few trifling errors. The instance given on p. 145 hardly rebounds so much to our credit as Verri thinks, for the crowd dispersed on the reading of the Riot Act, after which they knew the troops would fire upon them. On p. 331 "Mileolomb Flemings" Latin poem on hypochondria must be Malcolm Flomyng's 'Neuzopathia' (1740). On p. 385 we find "Wiew." "Wauxhall" and "Halmac" on p. 178 may be Verri's mistakes. The first line of Pope's epitaph on Newton should run,

Nature and nature's laws lay hid in night.

The translation of Ariosto, which appeared under Croker's name in 1755, is the version with which Baretti helped Huggins, elsewhere mentioned by our author, and was reprinted two years later with a new title-page in which Huggins is duly credited with its authorship. Croker seems to have written the Preface only.

In the eighteenth century Italy, which had once been the mistress of Europe, had sunk to the position of pupil. "The genius of England helped us in many ways," says Prof. Graf in conclusion, "and the best minds of our eighteenth century bear traces of it. That influence, when all is said and done, served to strengthen us.... It gave vigour to our thought and breathed a new spirit into our literature. Wherever a reform was suggested, attempted, or carried out among us, we are sure to find it at work, whether in institutions or methods of procedure, law or custom, industry or art. Our Risorgimento would have taken place even without that influence; but it would have taken place later; we might perhaps be waiting for it still." Surely no Italian ever paid England a higher tribute.

NEW NOVELS.

Account Rendered. By E. F. Benson. (Heinemann.)

THE lie about the right man, which hurries a girl into marriage with the wrong one, has often been told in fiction; but, although it imposes on the heroine of the present novel, it fortunately fails to mar the effect produced by the author's masterly character-drawing. The heroine is introduced to the reader as a beautiful governess, bubbling over with the droleries of a lively imagination, who has awakened the amative interest of her employer's eldest son and of a young peer. The principal female characters are portrayed with unerring skill: the heroine's charm is not only suggested but successfully conveyed to the reader, and critical admiration is deserved by the cleverness which successfully associates voluble breeziness, self-depreciation, and the appearance of generous sympathy with hypocrisy and selfishness, in the character of the peer's mother. The heroine's lovers are not particularly interesting. If it were not for his mother's baseness the peer would be little more than a figure symbolic of golf; but, on discovering the blow she has dealt to his honour, he becomes tragically noble. The novel has so much brilliance that the one or two feeble platitudes it contains are almost startling.

The Camera Fiend. By E. W. Hornung. (Fisher Unwin.)

IN this sensational story readers interested in psychical research will enjoy some forcible satire at the expense of official indifference or hostility to the aims of "occultists." The principal character is a German doctor desirous of demonstrating by photography the immortality of the human soul. Theorising that the soul's departure from the body occurs simultaneously with death, he vainly seeks access to scaffolds and hospital deathbeds, and conceives that he is driven to the expedient of committing murder in order to photograph people in the act of quitting the flesh. An asthmatic schoolboy, courageous and honourable, plays the part of Nemesis, and is a cleverly drawn character. Mr. Hornung's criminal savant is unconvincing, and by taking more trouble he might have lifted his story above sensationalism. As it is, despite obvious flaws, it has the elements of popularity.

The Card. By Arnold Bennett. (Methuen & Co.)

MR. ARNOLD BENNETT has a lighter vein which he alternates with his more serious work. In this he is not concerned to use the large canvas which apparently modern critics have agreed to call "the grand style." To some of his readers the alterna-

tive may come as a relief, for 'The Card' is a delightfully humorous story of a "character" in the Five Towns. Mr. Bennett's method in this book has affinities with the old picaresque narrative, which is to say that its interest is mainly episodic. Several of these chapters might stand alone as humorous incidents. The interest is, to a certain extent, artificially engineered, but none the less triumphantly holds the reader. "The Card" himself is a genuine creation, and his success is justified by the excuse for him proffered in the last chapter, "He's identified with the great cause of cheering us all up," which this bright, brisk book certainly ought to do.

The Unseen Barrier. By Morice Gerard. (Hodder & Stoughton.)

THE hero of this sensational story aspires to Parliamentary honours; the heroine, a child of mystery, works as, "Sister Elizabeth" among the poor in his constituency, a South London borough. The two environments, political and religious, are well suggested. They give the book a little human interest. The author sentimentalizes rather freely; and we object to the hero's blind friend as a needless sentimental character. There is no lack of incident; the secret concerning the heroine is not divulged until the very end; and the conduct of the plot displays a certain skill.

The Downsman. By Maude Goldring. (John Murray.)

THIS work comes as a disappointment to admirers of 'The Tenants of Pixy Farm'—a novel careful to a fault in plot and treatment. Here the scheme is undigested; the style relaxed and often ungrammatical. An aged squire of violent passions; a one-eyed villain, also aged; two rival heirs who turn up unexpectedly; a charming gipsy who annexes one of the heirs; an abduction; all these, with the inevitable marriage-lines, with caverns, subterranean passages, phantoms and crystal-gazing, seem inconsistent with the twentieth century and the author's wise discourse concerning social problems. We find abundant evidence of talent in the book, but no talent could contend with the details we have mentioned.

The Simple Life, Limited. By Daniel Chaucer. (John Lane.)

IT is no difficult matter to make a shrewd surmise concerning the identity of "Daniel Chaucer," the pseudonymous author of this entertaining book, whom we take to be a writer who has worked with some success in a widely different field of fiction. The story, which balances between comedy and extravaganza, and closes in what we may describe as a light vein of melo-

drama, is virtually a satire, compositely mordant and humorous, on the fads and insincerities generated by certain movements, and—as the title indicates, by the Communal crank in particular. Here the votaries of the Simple Life are displayed in signally unpleasing colours, laid on with an unsparing and skilful hand, and depicted with a candour that occasionally leaves us a little breathless. A suave cynicism that is eminently agreeable pervades the tale, which, in spite of a certain jerkiness of method, is amusing and readable throughout.

Jack and Three Jills. By F. C. Philips. (Eveleigh Nash.)

THE meanderings and philanderings of a commonplace young man, however innocuous, and artlessly related, are not necessarily entertaining, even although they are punctuated by descriptions of various pleasant and occasionally luxurious repasts. Neither Jack nor his Jills provide us with much amusement. For the rest, the story includes a crude sketch of a rich American; and one incident which strikes us as in doubtful taste.

SHORT STORIES.

At a Venture. By H. B. Marriott Watson. (Methuen & Co.)—In this collection an admired craftsman mixes the products of industry with those of artistic inspiration. The best of the stories is 'The Mutiny of the Boyne'—a tale of the tragic results of a fib on sensitive patriots. It would not, however, be fair to ignore the ability of Mr. Watson's dialogue, sentiment, and characterization to detain and occasionally to captivate the reader of other tales—e.g., 'The House Party at Shirlands,' where the writer shows the kindly influence of Christmas, felt in a village fête, upon fashionable people with tendencies to gravitate towards the divorce court and the marriage-market. In 'Full Moon' the humour of a typical parlour game is cleverly interlaced with love and jealousy; and in 'The Vixen' the brutality and arrogance of a husband, in a time when wifehood and serfhood were synonymous, are grimly and tersely realized.

The Ring of Ug, and other Weird Tales. By E. Elliot Stock. (John Ouseley.)—The author of these four tales twice succeeds in evoking a justifiable curiosity, and twice he relates what, we think, a foundation on "absolute fact" would not render particularly worth telling in fictive form. The successful stories are 'The Ring of Ug' and 'A Cry from the Ice.' In the former story occult power is attributed to individuals of the Bronze Age, and we are introduced to a prehistoric king, supernaturally alive in his sepulchre in Cumberland, whose features embodied intense "lust and hatred." In the latter story a ship is unable to progress on its homeward voyage until the head of a defunct Eskimo, feloniously acquired by a scientific collector, has been given to the sea. The author occasionally exaggerates the impressiveness of the supernatural, and overdoes the attempt at

solemnity by the aid of italics. He has, however, some talent for reflection as well as for narration; and for half its contents his book is worth reading.

Here and Hereafter. By Barry Pain. (Methuen).—At one time Mr. Barry Pain promised to develop into a novelist of standing. He had the equipment for it, and, one felt, a good deal of the necessary feeling. This was in the early days, but he has never followed up 'Lindley Kays' in the direction of serious fiction. He seems to have decided that the short story and the sketch are his medium. In this assumption it is perhaps hard to contradict him. At any rate there are few writers to-day who can make a short story or a sketch more amusing. This Mr. Pain has demonstrated frequently in his Cockney tales, in which *genre* he must be left to contend with Mr. Pett Ridge. The stories before us are described by the publishers as a "collection of Mr. Barry Pain's serious short stories." Notwithstanding this prefatory warning, we are glad to find many tales in the lighter vein included. The story which is at once the longest and introduces the volume is tinged with a "sensationalism" which does not rightly belong to Mr. Pain. Of the others which may be considered serious or deal with the supernatural, the best are 'Post Mortem,' 'The Unfinished Game,' and the 'Four-Fingered Hand.' Perhaps the neatest of all these is 'Post Mortem'; but to turn from these more serious efforts to the frankly humorous stories such as 'The Act of Heroism' is to enjoy Mr. Barry Pain's quality at its best, and most characteristic.

To write a good ghost-story is a test of several qualities in union. A man must possess imagination, a sense of horror, a certain elusiveness, a vagueness, as it were, and not too close a definition; he must adumbrate and sketch rather than state, and he must be content to get his effects by contributions to atmosphere rather than to action. Some great writers, we are sure, could never successfully attack a story dealing with the supernatural; and some inferior writers have just the equipment.

Mr. Onions is not to be classed as an inferior writer, except in the sense that he is not among the greatest; but he certainly has all the qualities required to write a ghost-story. His latest volume, *Widdershins* (Martin Secker), is a collection of nine tales, to which he prefixes an apocryphal litany: "From ghaisties, ghoulies, and long-leggity beasties and things that go bump in the night—*Good Lord, deliver us.*" As if that warning were not sufficient on the threshold, we are informed that 'Widdershins,' the title, means "contrary to the course of the sun," and one recalls the lines in the 'Lowlands o' Holland,'

And my love and his bonny ship
Turned withershins about.

Of the nine tales, the first and longest, 'The Beckoning Fair One,' is vastly the best. It is, indeed, a very successful example of what a ghost-story should be, without improper definition or ruthless explanation—merely atmosphere. 'Phantas' might have been conceived in the spirit of Mr. Kipling, yet displays the author's individual temperament. Of the others the best are 'Io,' 'The Accident,' and 'The Cigarette Case.'

The stories are by no means all to be dismissed as "ghost" stories. They deal rather with various forms of supernaturalism which man does not profess, or is unable, to account for. The last, 'Hic

Jacet,' strikes us as rather an elaborate study, in the manner of Mr. Henry James, of the obsession of one soul by another for the purpose of a prohibition. It is delicate, sensitive, and intellectual work, but it has not the simple effects of the atmospheric story 'The Beckoning Fair One.' This begins to be ghostly from the first page, and slowly accumulates its influences until the crisis of the horror.

Mr. Onions has not yet received the recognition he deserves among writers of fiction. Perhaps it is too much to hope that a delicate and subtle talent such as his will soon be popular.

Pot au Feu. By Marmaduke Pickthall. (Murray).—Many of those who hailed the author of 'Said the Fisherman' as a new star in the literary firmament fail to find in his subsequent English work the qualities which they had admired in his Oriental studies. We were not, however, among those who wished to banish him permanently to the East, which he painted with such brilliance and truth, and the successive stories which came from his hand proved his adaptability to the conditions of home life.

Of this vivid and various collection of stories those dealing with English life are as distinctive and arresting as those concerning the Levant. The former he calls, for some reason or other, 'Crotchety Stories.' These mainly deal with East Anglian scenes, and one is interested to gather that his interpretation of the East Anglian nature is almost as pessimistic as that of other writers on this district. His stories break through many of the conventions of the short story, but always have a curiously individual property, which gives them point and renders them engrossing.

The second section in the book contains four stories of a lightly humorous character, dealing with a Swiss canton. The Eastern stories, in which Mr. Pickthall returns to Syria, are marked by the dispassionate detachment which has always characterized his attitude to the Oriental. Some deal with horrible subjects, but that curious sympathy and knowledge which the author brings to bear upon his Eastern studies somehow relieve the oppression for the reader, who is all the time conscious that he is getting at the very heart of the Levantine. Mr. Pickthall will be found in time to have done as great a service in interpreting the Syrian to the English reader as did Mr. Kipling in revealing the Indian. His humour is delightful in these tales, his sense of tragedy is sane, and he holds the balance without any determining bias in favour of Occidental civilization.

Four stories of varying length and merit compose Mrs. Alfred Sidgwick's volume *Odd Come Shorts* (Mills & Boon). The first and longest has the most power, but appears to us slightly marred by the author's growing tendency to paint all her Philistines as spotless heroes and heroines, and all her Bohemians as unmitigated villains—a tendency which we cannot but regret as likely to detract from her delightful gift of delicate and discriminating characterization. The second and third are slight studies, sympathetic, with a pleasant seasoning of sarcasm, according to Mrs. Sidgwick's wont. The fourth seems best adapted for the serial form in which it originally appeared, but contains many shrewd and humorous reflections.

There is point, if not always inspiration, in every one of the eight tales contained in Mr. R. H. Davis's *Once Upon a Time* (Duckworth). Our preference is for two which respectively touch on a mystical aspect of the migration of birds and on the efficacy of loving prayer. The latter tale ('A Charmed Life'), dealing with the return from Porto Rico to his sweetheart of a newspaper correspondent, at the end of the Hispano-American War, is a clever satire on the unimaginativeness of the average man. The most ambitious of the tales is 'A Question of Latitude,' in which human cruelty on the Congo is attributed to influences of climate. This story is inevitably unconvincing, the author having chosen a journalist, with a reputation for conscientiousness and good breeding, to exemplify by brutality and a rabid declaration of love to a married woman, the demoralizing effect of Darkest Africa upon newcomers. 'The Spy' is a grim and clever study in crooked loyalty, the atmosphere being that of the American financial spider's vast web; and those who like farcical fiction will appreciate a tale which exhibits the discomfiture of an amateur detective.

OUR LIBRARY TABLE.

In *What America is Doing: Letters from the New World* (Blackwood), Miss Annette M. B. Meakin gives us the impressions of a visit to the United States extending from the beginning of June to the early part of November. This is a limited experience on which to form opinions about a great country, and we cannot say that her views, though intelligent enough, rise above the ordinary level of traveller's jottings. She took her Tocqueville with her, and supplemented his information with the works of Senator Beveridge, Mr. Percy Robinson, Mr. Booker Washington, and others. Applying a sound English judgment to her studies, Miss Meakin touches upon American social developments in a manner always void of offence and sometimes refreshing. But she has naturally little that is new to relate about "sky-scrapers," pork-packing, the surroundings of Congress, and Mr. John D. Rockefeller. The statement that "the America of the future will belong to a race owing its origin as much to Jewish as to Anglo-Saxon blood" needs, surely, a good deal of qualification. It is a small matter, but baseball is a development rather of rounders than of cricket. Some of Miss Meakin's remarks on American slang are beyond us. We should have said that "thrown over" in the sense of "refused" was in common usage in this country, though Miss Meakin seems to think that it became obsolete with the eighteenth century; and we cannot understand why "a wise policy" should be regarded as a British, and "a sane policy" as an American expression. On the other hand she might have pointed out that their use of "sick" is more correct than ours.

An Atlas of Textual Criticism. By Edward Ardon Hutton. (Cambridge University Press).—Mr. Hutton's book is intended to be "a kind of atlas" to any modern text of the New Testament, such as Tischendorf, and an "atlas to modern works on textual criticism." There is, however, a further use for it. A thorough

preliminary survey of every MS. is wanted, Mr. Hutton says,

"and such a survey can only be made by collating them in a uniform series of specially selected passages which, if numerous enough, would give us a perfect idea of their mutual relationship.... We must have exactness and this can only be secured by submitting all alike to the same process, and such is the object of the present work."

Griesbach's recognition of the authorities as falling into three chief groups, the Alexandrine, the Western, and the Byzantine, is noted; and, as there are many passages in the New Testament where the three groups "offer mutually conflicting evidence," it is obvious "that by a careful collation of such we can separate our authorities and find out how far mixture interferes with their evidence." Having divided our documents into three classes, we may ask which is the best; and Mr. Hutton suggests that the probable answer would be that the best is that having the support of the oldest of the witnesses and the widest geographical area, and, further, our own approbation. That approbation, however, is not to be a mere exercise of private judgment. We are to follow rules of internal evidence, and the reader is told that the best *résumé* of these will be found in Alford's Greek Testament. In the tables of readings, given in this book, there is no decision in favour of any reading; and, though Mr. Hutton approves the choice of B as the representative of the Alexandrine text, he confesses in these strange words that "B is human and far from perfect, and its singular and even subsingular are often open to grave question." In a very elaborate appendix examples are supplied of triple readings of passages in the Gospels, the Acts, the Catholic Epistles, the Pauline Epistles, and the Apocalypse; and in the atlas proper these passages are again used and indication is given of Alexandrine, Western, Syrian, and "peculiar" readings in the New Testament MSS. and the writings of certain Fathers. By means of these selected passages a version may be tested and its character revealed. Prof. Burkitt furnishes a "note upon some agreements between the Sinai Palimpsest and the Textus Receptus in St. Mark's Gospel."

Historical Antiquities of Ackworth. Compiled by W. A. Green. (Chiswick Press.)—In his Preface Mr. Green explains that his information, drawn chiefly from manor records, was compiled originally "with the object only of tracing the connexion with Ackworth of the family who derive their name from the place," and "at the instigation of Dr. Acworth of Brondesbury." He has himself, we believe, a family interest in the inquiry; and both he and Dr. Acworth may be congratulated on its fruitful results.

A topographical work such as this may be of two kinds: it may be popular, making no appeal except to the local and unskilled reader; or it may have a more comprehensive and useful end, the writer being an enthusiast who compiles, for the benefit of future workers, an exhaustive account of his subject—an account such as is aimed at by the writers of parish history in the Victoria County Histories, but with more ornament and circumstance than are there possible. Our criticism of the work before us is that Mr. Green has fallen between the two ideals. He obviously inclines towards the second. Thus he makes the fullest use of all documentary evidence, rentals, subsidies, court-rolls, and so forth: doubtless in another case he would have preserved for us—a most useful work—many private deeds of the greatest interest, such as are apt, under modern requirements for the proving of

title, to be neglected, to stray and perish; but he is fortunate in having as his subject a manor which formed part of the Duchy of Lancaster and consequently has its deeds among the records of the kingdom. The result is a detailed and generally accurate account, with some careful transcripts, a good map and illustrations, and a fair Index. But we must insist again that such a work (there are only 100 copies printed, by the way), compiled so exhaustively from such sources, is not popular; it is material for the specialist, and should have been fashioned accordingly; and here the author seems to us to spoil a good book at more than one point.

Our first doubt concerns the treatment of references. We question the policy of leaving out all that is contained in Mr. Saywell's "parochial" history—a book not to be found at the British Museum; but, apart from that, the references both to documents and to books are often inadequate. The writer is setting out the information to be obtained upon an important point in the early history of the Lacy family; and he leaves the matter unsettled, with no further explanation of the sources he has used than the word "Charters": 'Mon. Ang.' as a reference to the eight volumes of Dugdale's 'Monasticon' is also inadequate: and in one case "Close Rolls" might mean any one of about thirty entries in the index to a Calendar. These are only three out of many instances, emphasized by the fact that from time to time the author gives full and correct information on such points.

Again, we can but suppose in certain places that the account has been cut short for fear of tiring the reader. The result is sometimes an obscurity (we should have found the Lacy history very difficult without the printed pedigree; and other instances occur, e.g., on pp. 46 and 66); sometimes it is a habit of statement without the proof, which the writer no doubt possesses himself, or with an accompanying "probably"; and sometimes a deplorable omission: for instance, Mrs. Ackworth (whose husband is much more frequently mentioned by Pepys than herself) may have been "a trusted emissary of Charles II. in an event unrecorded in history," but we should have liked evidence for this, while a bad case of omission is found in the whole account of the Acworth family. This family history is the author's original and particular subject; yet he gives us nothing more than a number of isolated instances of persons called Acworth up to the seventeenth century, together with a statement that they undoubtedly came from Yorkshire (though all we hear about one is that he held land in Bedfordshire and Suffolk), without any attempt to connect them so far as they go, and followed by a sudden leap into the nineteenth century and present-day bearers of the name. The book contains pedigrees, but Acworth is not among them.

To mention another point, the same mistaken consideration, as we conceive it, for the general reader has led Mr. Green into occasional rather irritating innocencies, such as his explanation that "miller" and "milner" are the same word, that the name Lincoln's Inn still survives, and that "marriage fines and the like would appear galling to the present-day small farmer"; and, on the other hand, into such speculative irrelevancies as "She was forcibly abducted.... and one wonders what sort of woman was this daughter of many earls who was twice carried off by force, as is said."

We have criticized this book at some length because it belongs to a class, founded on private zeal, which we would gladly see multiplied.

The Archbishops of St. Andrews. Vol. III. By John Herkless and Robert Kerr Hannay. (Blackwood & Sons.)—The third volume of 'The Archbishops of St. Andrews' is not a more entertaining work than its predecessors. No doubt the grey monotony of the style is the result of conscious and conscientious method. No characters are lovingly drawn, much less are they painted. With figures in the piece so original and peculiar as that sister of Henry VIII. who shocked him by her marriages and divorces; with Albany, the Regent who had been known to throw a dozen of his hats into the fire; with the Earl of Angus who married the Queen Mother when he was so young, and, like his brother George, became such a weather-cock of treachery before he was old; with the pell mell of wild Hamilton and Homes; with the flights, and arrests, and betrayals, with the young James V. for a central figure, we might expect our authors to produce work less uniformly austere. They have conscientiously entered into all the particulars of clerical and papal negotiations about livings, and abbeys, and sees; by aid of the State Papers of Henry VIII. they have traced the tangled skein of French and English cajolements and bullyings of Scotland; and the various kaleidoscopic combinations into which Henry VIII., Angus, Henry Stewart ("Lord Muffin," as the other Henry called him), Margaret, Albany, Arran, Hume, Lennox, and Beaton himself were thrown as Fortune shook the glass. The old familiar story of the burning of Patrick Hamilton, and of the worthies commemorated by Knox and Calderwood is narrated once more. But we see no clear pictures of the persons and the times, though we may perceive that, when Knox called Beaton "a leprous bishop," he was only seeking a change from his usual alliterative epithet for bishops as a species. When Alesius writes (p. 183) that Beaton was "affinitate conjunctus" with Patrick Hamilton, he is thinking, presumably, of the fact (p. 228) that, as King James wrote, the Archbishop "married his niece.... to James, Earl of Arran, whose issue the present Earl of Arran, is next heir to the throne, after the Duke of Albany, who is not married." James V. accused Beaton (apparently an honest patriot) of expecting to live till he had crowned his great-nephew. This was unjust. Beaton was a very respectable and honourable man for a Scottish prelate of his period.

Cat's Cradles from Many Lands. By Kathleen Haddon. (Longmans & Co.)—There is a piece of academic folk-lore which is to the following effect. Once upon a time an Oriental potentate visited a great university. The university, in the person of all but one of those who were representative of its learning, attempted to amuse, by instructing, their distinguished visitor. His apathy, however, resisted their charm. Then came that other one. He was an anthropologist. Whipping a piece of string out of his pocket, he made a cat's cradle. Instantly a light came into the sulkymonarch's eye; the genuine human being in him shone forth; and, man with man, he and the anthropologist played at the ancient world-wide game, whilst the doctors and the proctors looked on and marvelled.

For the benefit, then, of learned men and others Miss Haddon—to whom the tale, and the bearing thereof, may not be unknown—has composed a most handy and compendious manual of the cat's cradling art. Has one a desire for the trigger-fish

from Torres Straits, or the Calabash Net from Africa, or dressing a skin from the American Indian, or the Kayak from the Eskimo, or the leashing of Lochiel's dogs from nearer home—why, one has only to learn the trick; though "trick" in this book is used in a more special sense, and the cat's cradle proper is something in its own right, though tricky enough in all conscience. Then let us all try this most excellent of parlour games. Incidentally, we may enmesh the sun, and cause it to stand still in the heavens, as the Eskimo aspire to do.

Manual of Library Bookbinding, Practical and Historical. By Henry T. Coutts and G. A. Stephen. With an Introduction by Douglas Cockerell. (Libraco.)—This valuable handbook should be studied by every librarian, indeed, by everybody interested in the binding of books. It is a thoroughly practical exposition of all the processes involved in modern bookbinding, cheap or relatively high-priced. Accordingly it includes a study of papermaking and testing, of the materials in use for cheap binding and casing, and of modern methods of machine sewing and binding. This section of the book is exceptionally good; no other work known to us gives anything like so clear or full an account of the machinery at the disposal of the modern book-producer. The chief difficulty in the way of machine binding is the necessity of adjusting accurately the machines for each new job, as otherwise the back may be broken or imperfect. Wire-sewing seems to be on the increase, and some of the more serious objections to its use appear to have been eliminated. We learn incidentally from Mr. Stephen that an ordinary novel can be lent out about thirty times before its cover comes off. The authors add an historical section of general accuracy and good judgment, a Glossary, and an Index. The fact that Mr. Douglas Cockerell, the most distinguished bookbinder of recent years, has written an Introduction is in itself a guarantee of the importance of this book.

THE admirable "Dickens Centenary Edition" (Chapman & Hall) grows apace, the latest appearances being *Martin Chuzzlewit* (2 vols.) and *A Tale of Two Cities* (1 vol.). Re-perusal of Dickens is always fruitful of suggestion, and the Preface to the first edition of the latter work—with its tribute to "Mr. Carlyle's wonderful book" (*i.e.* 'The French Revolution')—hints at a side-light on Mr. Pecksniff which has, we believe, hitherto escaped comment. In 'The French Revolution,' vol. iii. book vi. ch. iv., Carlyle wrote of his "sea-green Incorruptible," Robespierre, that "he went always elegant and frizzled, not without vanity even,—and had his room hung round with sea-green Portraits and Busts." Have we here the original inspiration of the "Portrait of myself by Spiller. Bust by Spoker," which were the distinguishing ornaments of the Pecksniffian parlour?

In both novels the illustrations have the clearness of detail we have already praised, and the general excellence of production is maintained.

In "The Readers' Library" (Duckworth), a series which is well worth following, Mr. H. W. Nevins's *Essays in Freedom* are now available. Excellent reading they make, being full of spirit and enterprise, both in the world of thought and that of action, for the author combines with the enthusiasm of the scholar the practical energy of the reformer.

Visitation Articles and Injunctions of the Period of the Reformation. Edited by Walter Howard Frere for the Alcuin Club. 3 vols. (Longmans & Co.)—Dr. Frere has for a long time been engaged in a study of the period of the Reformation, so far as it is illustrated by contemporary Visitation Articles and Injunctions, with the result that three substantial volumes, each of about 500 pages, have been issued under the auspices of the Alcuin Club. The whole forms a work of distinct value to all historical students, and it ought speedily to find its way into every library of importance. As it is announced that supplemental volumes will before long be added to the series, it may be well, in the first instance, to state plainly the defects of this issue, in the hope that its successors will be edited with greater care.

It is not creditable either to the editor or the Council of the Alcuin Club, in dealing with documents of historic worth, to be obliged to add to the first volume eight pages of closely printed "corrigenda." Moreover, these corrections might with advantage have been considerably extended. Carelessness of method characterizes these books. It is risky "to print the documents in modern spelling, and with no regard to the use of stops and capitals which prevail in the original." The genuine meaning of records may be materially changed by the alteration of stops. Many copyists are probably employed in such work as this, and it would be wise for the Alcuin Club to follow the example of the Canterbury and York Society and insist on the production of faithful transcripts.

Notwithstanding these drawbacks, the worth of the books is beyond question. There is no exaggeration in the first paragraph of the Preface, wherein it is stated:—

"There is no set of documents that gives such a vivid picture of the religious changes of the sixteenth century in England as these that belong to ecclesiastical visitation. In them the alterations may be followed year by year, or even at times month by month, with an amount of detail which is enough to be illuminating and not enough to be burdensome."

Many of these Visitations and Injunctions have been already printed, but they are dispersed in a variety of works not always easy to consult. Some appeared in Sparrow's 'Collection' of 1661, and others in Strype's various volumes; whilst Cardwell printed a further series in his 'Documentary Annals,' issued in 1839. Additions were also made to documents of this class, ranging from 1560 to 1730, in the Second Report of the Ritual Commission (1868). But the industry of Dr. Frere and his colleagues has brought many fresh examples to light, and the whole has been arranged in chronological sequence. The cross-references and notes, together with a splendid Index, add materially to the value of the work as a quarry for future writers on the gradual development and changes of the Church of England.

Another admirable and much-needed feature of this undertaking is the Introduction, wherein Dr. Frere has set out with lucidity and care, in some 150 pages, the origin and development of the practice of Visitation, with special relation to the Reformation changes. The chorepiscopate, designed to provide deputies for the diocesan bishop; the rise of the archdeacon, as the bishop's deputy for visitation; the appearance of rural deans; the pastoral, administrative, and judicial purposes of visitation; the exemptions from visitations, both episcopal and archidiaconal; and the contests as to metropolitan visitation, are one and all

treated in a scholarly style in the earlier part of the Introduction. The only flaw we notice in Dr. Frere's statements, which cover the whole range of episcopal Church history, is the adoption of the somewhat careless, but customary view as to the visitation of convents. The republication of the Introduction in a separate form is much to be desired.

It only remains to note that the documents here printed range from the royal visitation of 1536 to the close of Parker's primacy in 1575.

ANTONIO FOGAZZARO.

By the death of Antonio Fogazzaro Italy has lost her foremost novelist of this generation. He was born at Vicenza in 1842 and the Abate Zanella was his private tutor. He early came under the influence of Hugo, Chateaubriand, and Heine, and then for a time his faith was unsettled by modern scientific doctrines. A mystic and an idealist, he owed much to Rosmini in his thought. He first turned his attention to poetry with 'Miranda' (1874), a romantic tale in verse, and 'Valsolda' (1876), in which nature is spiritualized and made to reflect man in the Northern way. But his neglect of form, which he always considered far less important than content, greatly mars his poetical work. In 1881 appeared his first novel, 'Malombra,' the merits of which, in spite of its excessive length, its melodramatic character, and the prominence given to spiritualism, were at once recognized. Fogazzaro was a great admirer of Dickens, and his humour—not a specially Italian quality—is nowhere better displayed than in the old German Steinegge in this book. It has been said that the hero Corrado Silla, a dreamer and a mystic, was drawn from himself at this time. Fogazzaro was a slow writer. In 'Daniele Cortis' (1885) his idealism reached its climax. Then came 'Il mistero del poeta' (1888), his poorest book, 'Piccolo Mondo Moderno' (1901), and 'Il Santo' (1906), the placing of which upon the Index by the Vatican helped its author to a world-wide reputation. In his last novel 'Leila' (1910) he considerably modified his modernist views.

In all these books Fogazzaro sacrifices art to purpose, for to him the novel is simply the best means to a higher end. The chief characters lack vitality and exist only to fulfil the mission set them by their creator. The love-element predominates, but in every case it ends in renunciation in obedience to a higher law. Elena's renunciation of Daniele to follow a worthless husband to America is the most extreme instance, and Fogazzaro has been severely criticized for continually harping on this aspect of love. The minor characters, however, who are not required to move in such an exalted moral atmosphere, are thoroughly alive. What could be better than the opening of the 'Piccolo mondo moderno' and the great question of the egg or the descriptions of the Municipal Council in the same book?

'Piccolo mondo antico' (1895) is different from Fogazzaro's other novels, and may be called the writer's masterpiece, though others maintain that 'Daniele Cortis' is a more perfect work of art. It is alive with the spirit of the stirring days of preparation between 1852-9, when the author was a boy, and it is known to have been the book it was always his ambition to write. Franco Maironi is his own father, and the excellent priest his uncle. The action takes place

in Valsolda, where Fogazzaro had made his beautiful home, overlooking Lake Lugano. In this book alone are the real and the ideal perfectly blended, while the genial humour is as rich as ever. Such scenes as the storm on the lake, the drowning of the child Ombretta Pipi, in which we may see the reflection of Fogazzaro's life-long grief at the death of his own brilliant son at the age of 20, or the searching of the house by the Austrians, make it worthy to rank with the 'Promessi Sposi' itself. The practical Luisa, whose faith, like that of most of Fogazzaro's women, is weaker than her husband's, and the dreamer Franco, roused to action by his wife, are thoroughly real, and the psychology is brought out by the story instead of being analyzed by the author.

Artistically, the short stories in 'Racconti brevi' and 'Fedele' are perhaps superior to the novels, but they are less important. Fogazzaro's style is considered slipshod, and he makes his characters talk in dialect as they would do in real life, which is a heresy against Manzoni's theories. Whatever the ultimate judgment upon his work may be, there is little doubt that his idealism has exercised a thoroughly healthy influence upon the best of his countrymen at a time when materialism reigned almost supreme in Italy.

THE TEUBNER CENTENARY FESTIVAL AT LEIPSIC.

THIS very characteristic celebration of the success of the great printing and publishing house, known as B. G. T. in monogram, came off with great *éclat* on the 3rd of March. There were representatives from a vast number of universities, academies, and other scholastic bodies, who brought with them illuminated addresses. There were present not only Saxon Ministers and high officials, but also the Emperor sent a Minister, who decorated with the Red Eagle the two senior members of the firm. Saxon honours were widely distributed; even the senior workmen in the house receiving official ribbons or buttons, so that the whole affair assumed a State importance quite foreign to British ideas. Nevertheless it seems a very wise policy that royalty should honour trade and tradesmen as such, if by that means a greater solidarity can be attained between the various sections into which modern societies are unfortunately divided.

The feast began with a reception in the great working shop of the firm, which was cleared for the occasion. The programme consisted, beyond the conferring of honours, in more than fifty speeches of congratulation! Nor were they all quite brief. But the patience of a German audience is magnificent. At the end of three hours thus employed, Messrs. Ackermann and Giesecke, the present heads of the house, must have felt themselves near to the gods in public estimation. The only note of any hitch in their victorious course came from the Postmaster, who alluded playfully to some friction that had once existed between his office and the firm regarding the great item of their book postage. This passing shadow only tended to enhance the brilliant sunlight cast upon the house of Teubner.

There followed an informal, but hospitable lunch, and then a performance at the theatre of the last act of the 'Meistersinger,' wherein the Leipsic orchestra did ample justice to its lovely music. One felt disposed to wish that human singing, as it

now exists in Germany, had not interfered with the intense pleasure of the rich and melodious accompanying symphony. Older men can remember the day when the human voice was sweeter than any other instrument. Between the vices of shouting and of using tremolo, that pleasure of their youth seems almost extinct. The day closed with a feast to 600 guests in the huge hall of the Palmengarten, where there was an ample banquet, and many further attempts were made, mostly unsuccessful, to interest the audience with more speeches. The Kultus-Minister, Herr von Beck, made a really able and eloquent speech, but one too long and serious for the occasion. The rest was noise, for the tyranny of a band (as is usual) was added to the turmoil of the feast, so as to make conversation almost impossible. When will the great people of the world learn that with 600 guests any additional noise is not only superfluous, but even vexatious? The indefatigable hosts and guests spent the rest of the evening (for the feast had begun at 6.30) in those beer-cellars for which Leipsic has always been famous. A very handsome volume on the history of the firm was presented to each of the guests.

AUGUSTE ANGELLIER.

LAST week, Auguste Angellier, who was only sixty-two, died after a severe and protracted illness. His loss will be mourned by the many friends whom the French critic and poet possessed in this country.

With Angellier disappears a strong man with a big heart and splendid brains, one who had always the courage to be himself, in his thoughts and in the expression of them, an intense steady worker, who believed in thoroughness, a critic of rare insight, whose firm grasp seized on essentials. He was a reader of men too, more indulgent to their foibles than to their pride or pretences. His sincerity brushed aside conventions and artificiality.

He was loved by his students, to whom he gave his time unsparingly. He did not deliver lectures, he led them with Shakespeare into the "quick forge and working-house of thought." He thought aloud and invited others to think, being ever willing to listen to different opinions and to answer questions. He was tolerant of everything except intolerance. His strong individuality did not oppress others, but quickened them into originality.

His was a rich human nature, seeming ever in full growth, and his wide range reminded one of the Renaissance poets, as there was a ring of Rabelais in his genial laughter. He loved moral and sensuous beauty, art, and life, his country and his friends; he was kind and prized kindness above learning. He was deeply devoted to his mother. It was this large humanity which he infused into his poems; in point of fact, into everything he wrote.

He began his literary work, apart from some journalism, by contributing verse to various local papers, but the war of 1870 broke out, he enlisted, fell seriously ill, and having recovered crossed to England; then he entered the French university and lived in Paris for some time in the company of artists. To this period belongs his 'Étude sur le peintre Henri Regnault' (1879). Appointed Maître de Conférences at Douai in 1881, and shortly afterwards Professor of English Literature at Lille, he spent the next twelve years in forming future teachers of English and preparing his doctor's theses

—the Latin one being 'De Johannis Keatsii carminibus' and the French one modestly calling itself 'Étude sur le Vie et les Œuvres de Robert Burns.' His admirable sonnet-sequence 'A l'aimée perdue,' which appeared in 1896, was followed *longo intervallo* by a collection of lyrics 'Le Chemin des Saisons.' Then he began the series called "Dans la Lumière Antique," which opened with the 'Dialogues d'Amour' in 1905, continued with the 'Dialogues Civiques' and two books of minor poems, which include the fine elegy 'Luctus Matris.'

To judge from his continuous production he might of late have been deemed at the height of his powers. But those who knew him intimately were aware that for the last few years he had been ordered south every winter, and advised not to overwork, as his heart was weak. Nothing could daunt him; he continued to write as the inspiration came (and it came often) sometimes far into the night. He had braced himself to meet the terrors of death, and even suffered its agony in the poem entitled 'Decenter Mori,' although he failed to imagine anything like the grim reality.

J'ai la mort en moi, non la mort lointaine
Celle qu'on suppose et qui doit venir
Mais la mort déjà fixée et prochaine
Et je sais le point dont je vais périr.
Elle est là, je sens son travail paisible
Qui jusqu'à présent n'est pas douloureux,
Mais dans quelques mois deviendra terrible;
J'en ai vu mourir, je mourrai comme eux.

Je ne souffre encor que par la pensée
De l'adieu prochain qui va s'accomplir;
Mais dans quelques jours sera commencée
L'agonie affreuse où je dois finir.

These lines were not written, as one might infer, only five or six months ago, but at least seven years before the end. Yet, as brave as his words then was the Stoic courage of him who wrote at the close of the same piece:—

J'essaierai pourtant d'avoir du courage,
De serrer les dents, de garder mes cris;
Je suivrai la mort à son sombre ouvrage
Cachant ma défaite avec mon mépris.

Since last October, when a bronchial attack prevented him from leaving his house at Boulogne, he watched the slow approach of death; struck with aphasia, condemned to be silent, yet retaining his full consciousness, he refused henceforth to see any one but his long-life friend Dr. L. Ovion, who nursed and helped him through his sufferings.

MR. ELLIOT STOCK.

WE record with regret the death of Mr. Elliot Stock, which occurred at his residence in Highgate on the 1st inst., only some three years after his retirement from the business so long associated with his name in Paternoster Row. He was born in 1838, the son of a man of independent means who belonged to an old East Anglian family settled in Essex. While he was still in infancy, his father died, and he was brought up by his widowed mother, a member of the Huguenot family of Collard, whose influence powerfully affected his mind, character and career. He was educated at Amersham Grammar School and then proceeded to his first business experience with the firm of Piper, Stephenson, and Spence, which subsequently became that of Simpkin, Marshall, Hamilton, Kent & Co. In 1857 his mother apprenticed him to Mr. B. L. Green, bookseller, of 62, Paternoster Row, and two years later he acquired the business which has continued to be known by his name since 1859.

Mr. Stock's predecessor was a son of a well-known Baptist minister, and a brother of Dr. Green, of the Religious Tract Society. The house had become a centre of the Sunday School movement; and Mr. Stock used to relate that a writing room was set apart for the use of clergymen, Congregational ministers and others. This was typical of the time when the bookseller's shop was still a *rendezvous* for book-lovers, and when business connections revolved upon the pivot of personality. Under the name of Elliot Stock, the business became developed on more general lines, but the original impress remained, and Mr. Stock never lost the habit of personal contact with his clients. In the earlier period of his publishing activity, the issues were mainly, if not solely, of a religious character; but he had many interests of his own outside this category. His love of nature and his knowledge of bird-life were instinctive, probably inherited, together with his tall and well-built figure and healthy complexion. Always an energetic worker, he found his recreation in sports: horse-riding, fencing, boxing, mountaineering when possible, and above all rowing. A member of the Ilex Rowing Club at Putney, now merged in the Leander Rowing Club, he was a winner in a four-oared race on May 17th, 1865, for which he held a silver cup, and in another race the following year, for which he held a silver goblet. By his marriage in 1866 with Fanny, daughter of Samuel Bellin, the artist and engraver, he entered a circle of artists and literary men, and became an amateur of painting as well as a collector of first editions.

Mr. Stock's distinctive note as a publisher was struck by the issue in 1877 of "Three Seventeenth Century Rarities," being facsimile reprints of the first editions of 'The Pilgrim's Progress,' 'The Temple,' and 'The Complete Angler.' Another notable facsimile reprint was the reproduction of the autograph MS. of the 'De Imitatione Christi,' preserved in the Royal Library, Brussels, followed by a facsimile of the first printed edition, 1470, and later still by a translation, in rhythmical form, by "A Clerk of Oxenford," with a preface by Liddon. Other similar facsimiles were issued, including reproductions of 'The Dictes and Sayings of the Philosophers,' as originally printed by Caxton; 'The Boke of St. Albans,' by Dame Juliana Berners, 1486; 'A Treatise of Fysshynge with an Angle,' 1496; the original editions of 'Paradise Lost,' with an Introduction by Masson; of Vaughan's 'Silex Scintillans,' 1678; and of 'Robinson Crusoe,' 'Rasselas,' and 'The Vicar of Wakefield.'

These interests were further maintained in 'The Antiquary,' a magazine of which the publication began in 1880, and in *The Bibliographer*, another magazine, started under the editorship of Mr. H. B. Wheatley about two years later. The publication of a series called the "Antiquary's Library," was cognate with the former; the latter gave place to "The Book-Lover's Library," a series which led to the issue of some useful books on bibliographical subjects. To the *Bibliographer* succeeded *Book-Lore*, a similar magazine on less technical lines, and to this again *The Bookworm*, a miscellany of avowedly popular intent, at half the price, which closed the experiment. On the other hand, *The Antiquary* had discovered its function as a means of keeping in touch with archaeological activities and discoveries in all parts of the country; it continued in its old form till about 1890, when the new and current series was begun at a reduced price. When these changes were

contemplated, a new series, the "Camden Library" was started, with the object of providing a vehicle for the treatment of subjects beyond the limits of the magazine in its smaller form; but this venture became merged subsequently in the "Antiquary's Library."

A valuable service was rendered to the book-hunter and collector by Mr. Stock's publication *Book Prices Current*, which began in 1886. Another widely useful publication was "The Gentleman's Magazine Library." The volumes of the old magazine were a storehouse of information not obtainable elsewhere, but they were not easily accessible, and the labour of search was very irksome. By classifying the principal contents in a series of 30 well-indexed volumes with introductions, these difficulties were overcome once and for all, thanks to the enterprise of the publisher, Mr. Stock, and the labours of the editor, Sir Laurence Gomme.

Another undertaking which deserves mention in a general survey of Mr. Stock's accomplishment as a publisher, is "The Popular County Histories," a series in which some useful topographical accounts have been brought together.

In the department of poetry, a curious interest would attach to the examination of the numerous books of verse of various calibre which were issued by Mr. Stock. Himself an amateur in this kind, he was perhaps too ready to abet the publication of the unknown; but some notable performances occur in his lists, like the 'Footsteps of Proserpine' of Mr. Newman Howard, the poems of the Rev. Frederick Langbridge, besides writings in verse and prose of William Sharp, Mr. Austin Dobson, and others.

One of the most delightful books he issued was 'Ros Rosarum,' by E. V. B. (the Hon. Mrs. Boyle). Another was 'In a Minster Garden,' by Dean Stubbs of Ely. Both books were constant companions with their publisher; he read them again and again and loved them. In his own book of verse 'A Publisher's Playground,' issued by Messrs. Kegan Paul in 1888, his favourite was a little poem which has been set to music, "We all do fade as a leaf":—

The wind goes by,
The dead leaves fall
Silent beneath
The churchyard wall.
Man, like the leaf,
Doth quiet lie,
Though deeper, he
Shall rise and fly
By Christ his aid
And shall not stay
Where men and leaves
Do aye decay.

SWINBURNE'S "UNPUBLISHED VERSES."

In the catalogue of books and manuscripts to be sold by Messrs. Sotheby, Wilkinson & Hodge on March 15th and two following days, lot 118 is described as "Swinburne (A. C.) Unpublished Verses [1866]: printed and circulated in 1883," and it is stated that

"the following notes appear on the fly-leaf—'These verses were originally intended for Poems and Ballads, Second Series, but the MS. sheet was mislaid. The MS. afterwards came into the possession of Mr. Wise, who had 50 copies printed for presentation.' 'Mr. Wise tells a very different story to the above.'"

Mr. Wise does indeed tell a different story in his 'Bibliography of Swinburne.' The verses were printed not by him, but by the

late Richard Herne Shepherd, who had managed by some means or other to get possession of Swinburne's manuscript. But Mr. Wise does not tell the whole of the story. He says that these lines,

As the reffluent sea-weed moves in the languid exuberant stream,
Stretches and swings to the slow passionate pulse of the sea, &c.,

are certainly the work of Mr. Swinburne, and were written in or about the year 1866. But they were not only written in or about that year; they were actually published in it. They will be found, with a few alterations, at p. 202 of the 1866 edition of 'Poems and Ballads,' and form a portion of the poem called 'Hesperia.' It will thus be seen that these so-called 'Unpublished Verses' were not unpublished, but had been in print since 1866, and that they could not have been intended for the second series of 'Poems and Ballads,' as they had already been published in the first.

Whether the manuscript from which Shepherd printed the lines was a first draft which escaped the oblivion of the waste-paper basket, or was written by Swinburne for a friend, it is impossible to say, but I have thought it right to draw attention to these facts in order that intending purchasers may know the exact position. The leaflet has sometimes fetched large sums at auction, and not long ago I saw a copy priced in a bookseller's catalogue at 5*l*.

W. F. PRIDEAUX.

DUBLIN UNIVERSITY FRENCH TEXTS.

My attention has been drawn to an announcement in *The Athenæum* that Messrs. Sonnenschein are about to issue, under the editorship of Prof. Gerthwohl (of Bristol University), the first volume of a series of "Dublin University French Texts." I should be obliged if you would allow me to state that I am in no way responsible for the issue of this series, of which I consider the general title to be misleading.

THOMAS B. RUDMOSE-BROWN,
Professor of Romance Languages in the University of Dublin.

SALE.

On Thursday, March 2nd, and the following day Messrs. Sotheby held a sale of books and manuscripts which included a portion of the collection of Mr. C. E. Stewart, and the library of the late H. Penfold, Rustington House, Littlehampton. The most important lots were the following: Dickens, *Pickwick Papers*, in the 20 original nos., 1836, 19*l*. Harleian Society Publications and Registers, 97 vols., 1869-1909, 23*l*.; Lilford's *Birds of the British Islands*, 7 vols., 1885-97, 45*l*. Boccaccio's *Decameron*, first English translation, 2 vols., 1620, 25*l*. 10*s*. British Museum Catalogue of additions to the Manuscripts, 10 vols., 1843-94, 19*l*. *Chronicles and Memorials of Great Britain and Ireland during the Middle Ages*, 187 vols., 1858, &c., 60*l*. Early English Text Society's Publications, 131 vols., 1864-98, 17*l*. Eyton's *Antiquities of Shropshire*, 12 vols., 1854, 24*l*. Bannatyne Club Publications, 46 vols., 18*l*. *Biblia Sacra Latina*, Anglo-Norman manuscript, thirteenth century, 43*l*. *Bibliotheca Topographica Britannica*, 18 vols., 1780-1800, 16*l*. Dallaway and Cartwright, *History of the Western Division of Sussex*, 3 vols. in 4, 1815-1830, 22*l*. Hodgson's *History of Northumberland*, 3 vols. in 7, 1827-58, 21*l*. 10*s*. Lipscomb's *History of Buckingham*, 4 vols., 1831-47, 30*l*. Lysons, *Environs of London*, 5 vols. in 9, 1792, 20*l*. 10*s*. Anselme, *Histoire Généalogique de la maison royale de France*, 9 vols., 1726-33, 14*l*. Clutterbuck's *History of Hertford*, 3 vols., 1815-27, 22*l*.

Dugdale, *Antiquities of Warwickshire*, 2 vols., 1730, 18l. 10s. *Monasticon Anglicanum*, 6 vols. in 8, 1817-30, 38l. Hasted's *History of Kent*, 4 vols., 1778-99, 27l. Holme, *Academy of Armory*, 1688, 20l. 10s. Litta, *Famiglie celebri Italiane*, 9 vols., 1819-83, 20l. Manning and Bray, *History of Surrey*, 3 vols., 1804-14, 33l. 10s.; Nash, *Collections for the History of Worcestershire*, 2 vols., 1781-99, 16l. Nichols, *History of Leicester*, 4 vols. in 8, 1795-1815, 119l. Polwhele, *History of Devonshire*, 3 vols. in 1, 1797-1806, 17l. 5s. *Statutes of the Realm to the end of the reign of Queen Anne*, 11 vols., 1810-28, 25l. Rudder, *History of Gloucestershire*, 1779, 19l. 10s. Ruxner, *Anfang Ursprung und Herkommen des Thurnirs in Teutscher Nation*, 1530, 45l. Shaw, *History of Staffordshire*, 2 vols., 1798-1801, 34l. 10s. Surtees, *History of Durham*, 4 vols., 1816-52, 21l. 5s. Pfintzing, *Tewr-dannekh*, 1519, 49l. *Wappenbuch von Augsburg*, 1550, 22l. 10s.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Brockington (A. Allen), *The Passion of Jesus Christ (as seen by Felix)*.
Catholic Encyclopædia, Vol. IX. Laprade—Mass.

English Correspondence of Saint Boniface: being for the most part Letters exchanged between the Apostle of the Germans and his English Friends.

Translated and edited, with an introductory sketch of the Saint's life, by Edward Kylie. Part of the King's Classics.

Girdlestone (Rev. R. B.), *Our English Bible: How We Got It*, 6d.

A Tercentenary Memorial of the Authorized Version, with the translators' preface to the edition of 1611.

Mitchell (Rev. A. F.), *Hebrews and the General Epistles*, with Introduction and Notes, 2/ net. Part of the Westminster New Testament.

Newlandsmith (Ernest), *The Temple of Life: an Outline of the True Mission of Art*, 3/6 net. *Pow to the Pulpit*, by a Priest.

With an Introduction by the Rev. Dr. I. Gregory Smith.

St. John the Divine, *The Revelation of*, 1/6 net.

Revised Version. Edited by G. H. S. Walpole.

Scott (E. F.), *The Kingdom and the Messiah*, 6/ net.

Shepherd (Timothy), *The Two Saviours of the World: Joseph Typical of Jesus*, 2/6 net. With 16 illustrations.

Taylor (R. O. P.), *The Athanasian Creed in the Twentieth Century*, 4/ net.

Law.

Justice of the Peace and His Functions, on and off the Bench, by a Middlesex Magistrate, 2/6 net. A handbook containing an account of the various duties attached to the office and the laws regarding it.

Fine Art and Archaeology.

Edwards (George Wharton), *Holland of To-day*, 18/ net.

With 56 full-page illustrations in colour and otherwise.

Roget (the late John Lewis), *Sketches of Deal, Walmer, and Sandwich*, 12/6 net.

With an introduction and notes by S. R. Roget, 32 coloured plates, and 8 black-and-white illustrations.

Royal Commission on the Ancient and Historical Monuments and Constructions of Scotland: Second Report and Inventory of Monuments and Constructions in the County of Sutherland, 6/

Poetry and Drama.

Boughton (Rutland) and Buckley (Reginald R.), *Music-Drama of the Future: Uther and Igraine, Choral Drama*, 2/ net.

With essays by the collaborators.

Garden (H. E.), *Ballads of the Boards*, 2/6 net.

Sayle (Charles), *Private Music*, 1/6 net.

Story of Nefrekepta, from a Demotic Papyrus, put into Verse by Gilbert Murray, 4/6 net.

Bibliography.

Austin (Roland), *Some Gloucestershire Books and their Writers*, 6d.

With an introduction by F. A. Hyett.

Philosophy.

Aristotle's Works: *De Partibus Animalium*, 5/ net.

Translated into English by William Ogle.

Jourdain (E. F.), *On the Theory of the Infinite in Modern Thought*, 2/ net.

Two introductory studies.

Temple (William), *The Nature of Personality*, 2/6 net.

A course of lectures delivered in Oxford in the Lent Term of 1910.

History and Biography.

French (Allen), *The Siege of Boston*, 6/6 net.

With 14 illustrations.

Grundy (G. B.), *Thucydides and the History of his Age*, 16/ net.

Henderson (Archibald), *Mark Twain*, 5/ net.

With photographs by Alvin Langdon Coburn.

Hodgetts (E. A. Brayley), *The House of Hohenzollern: Two Centuries of Berlin Court Life*, 15/ net.

With 16 illustrations.

Napier (Lieut.-Gen. Sir William), *English Battles and Sieges in the Peninsula*.

New edition. Part of Murray's Shilling Library.

Nevill (Ralph), *London Clubs, their History and Treasures*, 7/6 net.

With a coloured frontispiece and 6 plates in monochrome.

Renwick (George), *Finland To-day*, 10/6 net.

The result of two visits to Finland, in 1906 and 1909, and of a lifelong interest in the affairs of the Grand Duchy. The book contains 44 illustrations and a map.

Robinson (J. Armitage), *Gilbert Crispin, Abbot of Westminster: a Study of the Abbey under Norman Rule*, 5/ net.

Sealy (Lucy), *The Champions of the Crown*, 7/6 net.

The life stories of a number of Royalists. The book contains 12 illustrations.

Sylva (Carmen, H.M. Queen Elisabeth of Roumania), *Reminiscences, from Memory's Shrine*, 10/6 net.

Translated from the German by her former Secretary Edith Hopkirk, with 9 illustrations.

Geography and Travel.

District Council Official Publications: Bradford-on-Avon, Cullen, Frinton-on-Sea, and Peebles.

Hudson (W. H.), *The Purple Land: being the Narrative of one Richard Lamb's Adventures in the Bandi Oriental, in South America, as told by Himself*, 2/6 net.

New edition of this striking book in the Readers' Library.

Lubbock (A. Basil), *Round the Horn before the Mast*.

New edition. Part of Murray's Shilling Library. For notice see *Athen.*, Feb. 11, 1903, p. 206.

Robbins (Alice E.), *A Tour and a Romance*, 6/ Includes visits to Tangier, Toledo, and Granada. With 50 illustrations.

Stevens' Motor Routes, France, 1911, 2/6 net.

A concise handbook for English and American motorists in France, showing at a glance the best routes to Paris, the principal tourist and health resorts and French frontiers, together with complete information of practical use to motorists touring in France. Edited by Major R. des Cou Stevens.

Education.

Ériu, Vol. V., the Journal of the School of Irish Learning, Dublin, 10/ annually (2 parts).

Edited by Kuno Meyer and Carl Marstrand.

Philology.

Giles (Herbert A.), *A Chinese-English Dictionary*, Fascicule IV.

Second edition, revised and enlarged.

School-Books.

Cicero's Correspondence, An Easy Selection from.

Edited by J. D. Duff. Part of Pitt Press Series.

Coates (J. V. H.), *A First Book of Geometry*.

With many diagrams and illustrations. One of the First Books of Science.

Keats: Odes, 1/6

Edited by A. R. Weekes. Part of the University Tutorial Series.

Lock (Rev. J. B.) and Child (J. M.), *A New Trigonometry, for Schools and Colleges*, 6/

With many illustrations and diagrams.

Macaulay's Essay on Addison, 1/6

Edited by G. E. Hadow.

Pichon (J. E.) and Nunes (F. R.), *Practical Lessons in English*, 2m.

With many illustrations.

Science.

Ayrton (W. E.), *Practical Electricity: a Laboratory and Lecture Course*, 9/ net.

Revised by T. Mather, for first year students of electrical engineering, based on the practical definitions of the electrical units. The book contains over 300 illustrations.

Bergson (Henri), *Creative Evolution*, 10/ net.

Authorized translation by Arthur Mitchell.

Halford (Frederic M.), *Modern Development of the Dry Fly: The New Dry Fly Patterns, the Manipulation of Dressing them, and Practical Experiences of their Use*, 15/ net.

With many illustrations.

Kennedy (Rankin), *The Principles of Aeroplane Construction*, 5/ net.

With calculations, formulæ, and 51 diagrams.

Lilienthal (Otto), *Birdflight as the Basis of Aviation*, 9/ net.

A contribution towards a system of aviation,

compiled from the results of numerous experiments made by O. and G. Lilienthal, with a

biographical introduction and addendum by

Gustav Lilienthal. Translated from the

second edition by A. W. Isenhal, with a

portrait, 94 illustrations, and 8 litho plates.

Swenson (Bernard V.), *Frankenfield (Budd)*, assisted by John M. Bryant, *Testing of Electro-Magnetic Machinery and Other Apparatus*, Vol. II. *Alternating Currents*, 11/ net.

With many illustrations and diagrams.

United States National Herbarium Contributions: Vol. 13, Part 7, *A Preliminary Treatment of the Genus Castilla*, by Henry Pittier; and Vol. 14,

Part 2, *History of the Cocoanut Palm in America*, by O. F. Cook.

Ward (John J.), *Life Histories of Familiar Plants*, 3/6

New edition, with Rembrandt frontispiece

and 121 figures reproduced from photographs

and photo-micrographs taken by the author.

Whiteford (James), *The Trisection of the Angle by Plane Geometry: verified by Trigonometry*, with Concrete Examples.

Juvenile Books.

Dickens (Charles), by his Eldest Daughter, 2/6

Written in 1885 expressly for the young, with

four illustrations in colour.

Fiction.

Adair (Cecil), *Cantacut Towers*, 6/

A story strong in incident and plot.

Annesley (Maude), *Shadow-Shapes*, 6/

Tells of a struggle of will-power between two

strong men for one woman.

Arthur (Frederick), *John Merridew*, 6/

An Italian story of intrigue.

Barr (Amelia E.), *A Reconstructed Marriage*, 6/

A story of a husband and wife whose life in

Scotland is wrecked by domestic troubles, but

who, after a long parting, meet again in Ame-

rica with happy results.

Braddon (Miss), *Vixen*, 7d. net.

New edition.

Burgin (G. B.), *The Vision of Balmaine*, 6/

The story of a banker whose character was

changed by undeserved punishment.

Curtis (Harper), *The Lord Dollar (Don Dinero)*, 6/

The tragedy unfolded in the prologue hap-

pened in the middle seventies, the story proper

opening in 1890.

Fitzstephen (Gerald), *Griffith Colgrove's Wife*, 6/

The scene is laid mainly in mid-Victorian

London, and a picture is presented of the social

life, political intrigues, and literary interests

of the time.

Fogazzaro (Antonio), *Leila*, 6/

Translated by Mary Prichard Agnetti.

Forman (Justus Miles), *The Unknown Lady*, 6/

The story of an artist who is haunted by

an unknown face.

Galsworthy (John), *The Patrician*, 6/

A modern commentary on the maxim that

"character is fate."

Hunt (Violet), *Tales of the Uneasy*, 6/

A series of clever and rather painful stories.

Jacomb (A. E.), *The Lonely Road*, 6/

Mainly a study of an unhappy marriage.

Kingsley's *Westward Ho!* 2/6

With introduction and notes. One of Mac-

millan's English Classics.

Levenson (Ada), *The Limit*, 6/

A gallery of modern types in society cleverly

sketched.

Lowndes (Mrs. Belloc), *Jane Oglander*, 6/

A study of a well-bred, sensitive, charming

girl, and her experiences in love and renuncia-

tion.

Norton (Roy), *The Garden of Fate*, 6/

A story of Morocco.

Rives (Hallie Ermine), *The Kingdom of Slender*

Swords, 6/

A story of modern Japan, which deals with

an international plot to bring about a naval

catastrophe.

Selborne (John), *The Thousand Secrets*, 6/

An exciting and imaginative story.

Sidgwick (Ethel), *Le Gentleman: an Idyll of the*

Quarter, 6/

A story dealing with a lady student's art

career in Paris and the doings of her Scotch

fiancée.

Smith (Dorothy V. Horace), Isabel, 6/
The story of a young lady who determines to get married.

General Literature.

British Guiana: Sugar Industry, Balata and Rubber Industries, and Rice Industry.

Leaflets Nos. 1, 3, and 4, issued by the Permanent Exhibitions Committee.

Bull (Albert E.), Sound Business: How Its Principles May be Learnt and Put to Practical Use, 6/ net.

Carpenter (Edward), Non-Governmental Society, 3d. net.

Celtic Review, February, 2/6 net.

Now published by Messrs. William Hodge & Co. of Edinburgh and London.

Cloud Riffs over Cottonopolis, by an Observer, 1/ net.

A series of sketches attempting to present certain aspects of the life of the city which are so familiar as to pass unnoticed.

D'Auvergne (Edmund B.), The Night Side of Paris, 1/ net.

New edition.

Douglas (Norman), Siren Land, 6/ net.

Including chapters on the Uplands of Sorrento, Tiberius, the Cave of Crapolla, &c. With 26 illustrations.

German Menace (The), and How to Meet It, by an Englishman (F. E.), 6d. net.

Graham (R. B. Cunningham), Progress and other Sketches, 2/6 net.

Another reissue in the Readers' Library.

Kerr (Clarence G.), The Scottish Householder's Everyday Guide, 2/6 net.

A handbook for the voter, taxpayer, investor, and Churchman.

London (Jack), Before Adam, 6d.

Popular edition. For notice see *Athen.*, May 23, 1908, p. 633.

McMillan (Margaret), The Child and the State, 1/ net.

No. IX. of the Socialist Library.

Russell (Right Hon. G. W. E.), A Pocketful of Sixpences, 1/ net.

New edition. For notice see *Athen.*, Dec. 14, 1907, p. 766.

Skeat (Walter W.), The Past at Our Doors, or The Old in the New Around Us, 1/6

With many illustrations. One of the Readable Books in Natural Knowledge Series.

Spaight (J. M.), War Rights on Land, 12/ net.

With a preface by Francis D. Acland.

Spingarn (J. E.), The New Criticism.

A lecture delivered at Columbia University, March 9, 1910, pointing out the changes which have come over modern criticism, and the dropping of old rules and conventions.

Stacpoole (W. H.), The Coronation Regalia: an Excursion into a Curious By-path of Literature, 1/ net.

Tucker (Benj. R.), State Socialism and Anarchism: How Far they Agree and Wherein they Differ, 3d.

Sixth edition, with a postscript.

FOREIGN.

Theology.

Harnack (A.), Beiträge zur Einleitung in das Neue Testament; Part IV. Neue Untersuchungen zur Apostelgeschichte u. zur Abfassungszeit der synopt. Evangelien, 3m.

Jastrow (Morris, jun.), Die Religion Babyloniens und Assyriens, Part 16, 1m. 50.

Law.

Vecchio (Giorgio del), L'Idée d'une Science du Droit Universel Comparé.

Translated by M. René Francez.

Fine Art and Archaeology.

Delaporte (L.), Catalogue des Cylindres orientaux et des cachets assyro-babyloniens, perses et syro-cappadociens de la Bibliothèque Nationale, 30fr.

Fantin-Latour (Madame), Catalogue de l'Œuvre complet (1849-1904) de Fantin-Latour, 30fr.

Edition limited to 100 copies.

Poetry and Drama.

Duval (G.), L'Œuvre Shakespearienne: son histoire (1616-1910), 3fr. 50.

Olivero (F.), Sulla Poesia Lirica di Arthur Symons.

An extract from the review 'Studium.'

Régner (H. de), Le Miroir des Heures: Poèmes, 3fr. 50.

Political Economy.

Simon (F.), Englische Stadtverwaltung, Eine Studie, 3m.

History and Biography.

Aulard (F.-A.), Recueil des Actes du Comité de Salut Public, vol. 20.

Galli (H.), Gambetta et L'Alsace-Lorraine, 3fr. 50.

Murat (Joachim), Lettres et Documents pour servir à l'Histoire de 1767-1815, publiés par S. A. Le Prince Murat, 7fr. 50.

Introduction and notes by M. Paul le Brethon.

Picard (E.), 1870: La Guerre en Lorraine, 10fr.

School-Books.

Pichon (J. E.) and Sättler (F.), Deutsches Lese- und Redebuch, 2m.

Science.

Fabre (J.-H.), Mœurs des Insectes, 3fr. 50.

A book by the masterly entomologist with excellent illustrations.

General Literature.

Cazamian (Louis), L'Angleterre Moderne, son Evolution, 3fr. 50.

*** All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

MESSRS. SMITH & ELDER will publish on the 23rd inst. 'The Belmont Book,' by 'Vados,' with a preface by Mr. Arnold Bennett. The author describes life in Normandy and among Norman peasants as seen through English eyes.

A VOLUME entitled 'Turkey of the Ottomans,' by Miss Lucy M. Garnett, will shortly be published by Sir Isaac Pitman & Sons in their 'Countries and Peoples' Series. Miss Garnett has both travelled and lived in the Near East. Another forthcoming volume in the same series is 'Belgium of the Belgians,' by Mr. D. C. Boulger, who has already written more than one work on Belgian life and history.

MR. HEINEMANN'S spring announcements include 'The Modern Parisienne,' by M. Octave Uzanne; and in 'The Modern Criminal Series' 'Modern Theories of Criminality,' by C. Bernaldo de Quiros, translated by Dr. Alphonse de Salvio; 'Criminal Psychology,' by Prof. Hans Gross, translated by Dr. Horace Kallen; 'Crime: its Causes and Remedies,' by the late Prof. Lombroso; and several other volumes concerning the philosophy of wrong-doing and punishment.

MR. HEINEMANN will have ready shortly in fiction 'South Sea Stories' and 'Burning Daylight,' by Mr. Jack London; 'The Vocation,' by Mr. Mark Ryce; and 'A Portentous History,' by Alfred Tennyson.

MESSRS. PUTNAM'S spring announcements include 'In the Time of the Pharaohs,' by Prof. A. Moret, translated by Madame Moret; 'Little Cities of Italy,' by M. André Maurel, translated by Helen Gerard; and 'Criminal Man—according to Lombroso,' summarized by his daughter, Signora Guglielmo Ferrero.

THE REV. DR. WILLCOCK of Lerwick, author of various historical biographies, is now engaged on a Life of Sir Henry Vane.

MR. S. E. WINBOLT has in the press with Messrs. Constable 'The Iliad Pocket Book,' the third of his pocket series of classics, with an introduction by Dr. T. H. Warren.

THE catalogue of rare books from the library at Birch Hall, near Colchester,

which Messrs. Hodgson will sell on the 22nd inst., includes many interesting volumes. The most important is a copy of Gower's 'Confessio Amantis,' printed by Caxton in 1483, wanting 18 leaves, which, though not recorded in Mr. Seymour de Ricci's 'Census,' was described in these columns in the issue of May 9th, 1885. There is also a copy of Caxton's translation of the 'Vitæ Patrum,' printed by De Worde in 1495, as well as the 'Polychronicon' of 1495 and a Horæ of 1513 by the same printer. A Latin Psalter, printed by Reynault in 1519, in the original calf binding, was once owned—as recorded in a contemporary MS. note on the fly-leaf—by Sir James Boleyn, uncle to Queen Anne Boleyn, while a copy of the First Edition of Voltaire's 'La Henriade' has an inscription in his own hand. There are also a number of interesting Americana, mostly collected by Samuel Wegg, Governor of the Hudson's Bay Company from 1783 to 1799.

THE same catalogue includes the extremely rare tract, written and published (with a map) by Sir William Alexander in 1624 as an "Encouragement to Colonies." This copy is the re-issue of 1630, possibly the same text, but with a new title, 'The Mapp and Description of New-England,' and without the dedication to King James I.

THE Reviewer of Dr. Fothergill's book writes in reply to his note in this column last week:—

"Dr. Fothergill may easily verify the statement about the Bannatyne Club by going no further than Chambers's 'Encyclopædia.' He may also consult Mr. Sanford Terry's 'Scottish Historical Clubs.' As for the original of Tullyveolan, we have learnt much since Lockhart wrote. The view taken by Dr. Robert Chambers that Traquair House, in Peeblesshire, was the original is now accepted by the best authorities."

WE point out for the convenience of our readers that Mr. Frowde, of the Oxford University Press, is agent in Europe for the publications of the University of Pennsylvania.

DR. SIDNEY Lee has been appointed Leslie Stephen Lecturer at Cambridge this year, and on May 13th will consider 'Methods of Biography.'

THE second Moncreux Conway Memorial Lecture will be delivered at South Place Institute by Mr. H. W. Nevins next Friday evening. The subject will be 'Peace and War in the Balance.'

A COLLECTION of M. Edmond Rostand's poems 'Les Musardises, 1880-93,' including several unpublished pieces, is to appear in Paris in the middle of the month.

THE death, at the age of eighty, is announced from Göttingen of Dr. Ferdinand Regelsberger, Professor of Roman and German Law at the University of that town, and author of 'Zur Lehre vom Altersvortrag der Pfandrechte,' 'Die Verhandlungen bei Verträgen,' and 'Pandekten.'

SCIENCE

OUR LIBRARY TABLE.

Convergence in Evolution. By Arthur Willey. (John Murray.)—Prof. Willey's main object in this interesting essay is to bring into prominence the extent and importance of convergence as a factor in explaining morphological similarities amongst widely separated phyla of the animal kingdom. Incidentally, he brings his guns to bear, trained from this position, upon Dr. Gaskell's hypothesis of the origin of vertebrates from an ancestral arthropod form. He believes, that, if with our present knowledge the theory of vertebrate descent from the Protochordata is unsatisfactory, so also is Dr. Gaskell's attempt to trace it through a series of homologies between the Palæostraca and the Vertebrata. He considers that the apparent topographical coincidence between the infundibulum in the floor of the third ventricle of the vertebrate brain and the appendiculate œsophagus has no functional equivalence, and further that the vertebrate infundibulum can be brought into topographical correlation with a primitive feature of another phylum, viz., the anterior neuropore of protochordates. He believes that the facts can be better harmonized on a broad basis of convergence than by an unrestrained use of homology.

With regard to the corollary to Dr. Gaskell's theory, which necessitates the assumption that what was hypoblast in the arthropod has become epiblast in the vertebrate and *vice versa*, Prof. Willey says that the integrity of the gut throughout the triploblastic animals cannot be assailed without invalidating the continuity of the archenteric cavity throughout the Metazoa: "but this is to strike at the root of the entire fabric of comparative morphology." This proceeding, by the way, some of the speakers who took part in the recent debate on Dr. Gaskell's hypothesis at the Linnean Society seem to regard with tolerable equanimity: so far has opinion progressed since the subject was discussed at Cambridge in 1895.

The author cites the sinistral variation of the shell in Molluscs and the reversed pose of the body in flat fishes as examples of convergent variation. Prof. Bateson has quoted them as instances of discontinuous variation, and no doubt Prof. De Vries would consider them excellent examples of mutation. As Prof. Willey says in referring to another debatable question, "everything depends on the point of view"!

But what, after all, does the author mean by the term convergence? He defines it as resemblances amongst animals not due to direct relationship or genetic affinity, and most commonly seen either as mimicry or as homoplasy. Convergence depends first on divergence and secondly on parallelism, and he illustrates these three principles in operation by a graphic table showing the divergences, parallelisms, and convergences between the Marsupial and the Placental Mammals. His view, in fact, is that the phyla once separated have continued on their own lines of evolution, and that resemblances are more often due to parallelism and convergence than to genetic relationship. He sorrowfully confesses, however, that "it appears that there is more

joy amongst morphologists over one attempt at genealogy than over ninety and nine demonstrations of convergence."

Apart from its controversial side Prof. Willey's book is stored with examples of morphological details and resemblances drawn from his extensive knowledge of the animal kingdom, which will delight and fascinate the reader. He seems sometimes a little old-fashioned, and perhaps hampered by what he describes as "the canons of the art of morphology," but his criticism is always temperate, and arouses interest rather than opposition. The numerous technical terms scattered through the volume may at first sight alarm those unfamiliar with zoological nomenclature, as no glossary is provided, but in most instances their mysteries are sufficiently unravelled in the text. We may note that the frontispiece should be referred to p. 94, not p. 90.

Feeble-Mindedness in Children of School Age. By C. Paget Lapage. With an Appendix on 'Treatment and Training' by Mary Dendy. (Manchester, University Press.)—The care of the feeble-minded is exciting much thought both at home and abroad. The very harmlessness of those affected has hitherto prevented proper steps being taken to shield them from designing persons, both in their own interests and in those of the State to which they belong. The first step in advance was made when it was recognized that children who were infirm of purpose rarely improved as they grew older; the second step when it became clear that the feeble-minded were more likely to beget feeble-minded offspring than those with more stable brains. In other words, feeble-mindedness is an inherent defect of the germ-plasm. It is therefore a variation of the backward or retrograde type in the developmental history of the human species, and is permanent. Such persons need to be shielded and helped throughout their lives as much for their own sakes as because they are a menace to the Commonwealth, since they breed freely, are often not uncomely, and have defects which are not always immediately apparent.

Dr. Paget Lapage's monograph on 'Feeble-Mindedness in Children of School Age' forms a volume of the medical series of the Manchester University publications, and is dedicated to the memory of Henry Ashby. It is written for non-professional as well as for medical readers, and it gives in clear detail what has been done for the feeble-minded, especially in Lancashire and Cheshire, and points out how much still remains to be done. Miss Mary Dendy, M.A., contributes an excellent chapter upon the training and treatment of feeble-minded children, which might be read with advantage by every school mistress and matron of a children's home throughout England. There are some good illustrations and an excellent bibliography for those who wish to make themselves better acquainted with a subject which annually increases in importance.

The Feeble-Minded. By E. B. Sherlock. With an Introductory Note by Sir H. B. Donkin. (Macmillan & Co.)—Dr. Sherlock also deals with the problem of the feeble-minded from the scientific and classifying aspects. His work is introduced by a short prefatory note from the pen of Sir H. B. Donkin the Medical Advisor to the Prisons Commissioners, who points out the great difficulty which exists at present in controlling the large class of slightly weak-minded persons, who are dangerous for the reason hinted above.

Dr. Sherlock speaks with authority on his subject, because he was formerly Superintendent of the Belmont Asylum for Idiots, and in addition to his medical qualifications he is a barrister-at-law and Lecturer on Biology at the Westminster Hospital Medical School. The earlier chapters of the book are mainly psychological. They deal with the nature and basis of mind in its normal and enfeebled states with a thorough knowledge of what has been written of late years upon the subject, both at home and abroad. The general conclusion arrived at is in agreement with the report of the Royal Commission on the Feeble-Minded: "That both on the grounds of fact and theory there is the highest probability that feeble-mindedness is usually spontaneous in origin—that is, not unduly due to influences acting on the parent—and tends strongly to be inherited." Chap. vi. deals with the varieties of the feeble-minded, and a final chapter is entitled 'Handling of the Feeble-Minded.' It gives some interesting details of the methods of testing the faculties and recording the ancestral defects of these degenerates.

"NYARONG" AMONG THE SEA DYAKS.

Exeter College, Oxford.

APROPOS of Mr. Gomes's letter in *The Athenæum* of March 4th (p. 251), in which he states that neither he nor any of his friends have heard of the word *nyarong* among the Sea Dyaks, may I point out that a full account of the word and its meaning is to be found in the *Journal of the Anthropological Institute*, vol. xxxi. ? That volume contains (p. 173) an article by Messrs. Hose and MacDougall on 'Men and Animals in Sarawak.' The *nyarong* is said by them to be a sort of manitou or personal totem—a "spirit-helper" generally in animal form, whose identity is revealed in dreams to a favoured few, perhaps not more than one in a hundred. The rarity of this "spirit-helper" and the natural reticence of the natives on a subject so sacred to their ideas may well account for Mr. Gomes's lack of information; but the belief is so important for the history of totemism that it is to be hoped that more light will some day be thrown upon the subject.

H. J. ROSE.

SOCIETIES.

ROYAL.—March 2.—Sir Archibald Geikie, President, in the chair.—Papers were read as follows: 'Reversal of the Reflex Effect of an Afferent Nerve by altering the Character of the Electrical Stimulus applied,' by Prof. C. S. Sherrington and Miss S. C. Sowton; 'Carbon Dioxide Output during Decerebrate Rigidity,' by Dr. H. E. Roaf; 'The Alcoholic Ferment of Yeast-Juice, Part VI. The Influence of Arsenates and Arsenites on the Fermentation of the Sugars by Yeast-Juice,' by Messrs. Arthur Harden and W. J. Young; 'Experiments to ascertain if certain Tabanidæ act as the Carriers of *Trypanosoma pecorum*,' by Col. Sir David Bruce and Capt. A. E. Hamerton and H. R. Bateman; and 'Experimental Studies in Indian Cottens,' by Mr. H. M. Leake.

GEOLOGICAL.—Feb. 17.—Annual General Meeting.—Prof. W. W. Watts, President, in the chair.—The following were elected officers: *President*, Prof. W. W. Watts; *Vice-Presidents*, Messrs. C. W. Andrews, A. Harker, J. E. Marr, and Prof. W. J. Sollas; *Secretaries*, Prof. E. J. Garwood and Mr. A. S. Woodward; *Foreign Secretary*, Sir Archibald Geikie; *Treasurer*, Mr. A. Strahan.

Feb. 22.—Prof. W. W. Watts, President, in the chair.—The following were elected Fellows: Messrs. A. Hamilton and T. Herdman.—The

following [communication was read: 'The Geology of the Districts of Worcester, Robertson and Ashton (Cape Colony),' by Mr. R. H. Rastall.

LINNEAN.—March 2.—Dr. D. H. Scott, President, in the chair.—The following papers were read in title: 'Dermoptera (Earwigs) preserved in Amber,' by Dr. Burr; 'Report on Marine Polyzoa of the Collection made by J. Stanley Gardiner in the Indian Ocean, 1905,' by Miss L. R. Thornely; which was followed by remarks by the Rev. T. R. R. Stebbing on the terms polyzoa and bryozoa; and 'On the Mysidacea and Euphausiacea collected in the Indian Ocean during 1905,' by Mr. W. M. Tattersall.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 28.—Mr. Alexander Siemens, President, in the chair.—The paper read was 'Modern Railway Signalling: some Developments on the Great Western Railway,' by A. T. Blackall, M.Inst.C.E.

ANTHROPOLOGICAL INSTITUTE.—March 7.—Prof. Gowland in the chair.—Dr. Duckworth read a paper on 'Cave Exploration at Gibraltar in September, 1910.' The object of this research was to gain information on the spot as to the exact conditions in which prehistoric human remains occur on the Rock of Gibraltar. In addition to a general survey of the locality, two caves were explored. The first cave examined is in Forbes Quarry, whence the human cranium, so well-known as the Gibraltar skull, was obtained in 1848. The cave in question proved very difficult work, owing to the great density of ten successive stalagmite strata composing its floor. The latter was exposed over a considerable area, and at a depth of 4 ft. 6 in. solid rock was always present. No animal remains could be detected. Since this excavation Forbes Quarry has been almost completely filled, owing to the fall of many tons of rock from the heights above. The mouth of the cave is now hardly accessible.

The second cave was at a considerable height (800 ft.) above sea-level. The excavation yielded abundant evidence that it had been a resort of prehistoric man in the early neolithic stage of culture. The conditions are best explained by describing them as a cave kitchen-midden. The evidence of human occupation includes the larger part of a human skeleton of the Cro. Magnon type, in addition to stone implements, sherds, and shell ornaments. The associated fauna is varied. To the list of such animals as have been recorded already, the following can now be added: wolf, seal (*Monachus*), and almost certainly chamois, with certain birds and reptiles. Special attention was given to the identification of small mammalian bones, with a view to ascertaining the presence or absence of arctic rodent types: the latter were not identified. Dr. Duckworth intends to seek further permission from the authorities to continue these researches at an early date.

ARISTOTELIAN.—March 6.—Dr. T. P. Nunn Treasurer, in the chair.—Mr. F. H. B. Dale was elected a member.—The Hon. Bertrand Russell read a paper on 'Knowledge by Acquaintance and Knowledge by Description.' There are two sorts of knowledge of objects, namely, knowledge by acquaintance and knowledge by description. Of these it is only the former that brings the object itself before the mind. We have acquaintance with sense-data, with many universals, and possibly with ourselves, but not with physical objects or other minds. We have descriptive knowledge of an object when we know that it is the object having some property or properties with which we are acquainted; that is to say, when we know that the property or properties in question belong to one object and no more, we are said to have knowledge of that one object by description, whether or not we are acquainted with the object. Our knowledge of physical objects and of other minds is only knowledge by description, the descriptions involved being such as involve sense-data. All propositions intelligible to us, whether or not they primarily concern things only known to us by description, are composed wholly of constituents with which we are acquainted, for a constituent with which we are not acquainted is unintelligible to us. When a judgment is rightly analyzed, the objects which are constituents of it must all be objects with which the mind which is a constituent of it is acquainted. This conclusion forces us to analyze descriptive phrases occurring in propositions, and to say that the objects denoted by such phrases are not constituents of judgments in which such

phrases occur (unless these objects are explicitly mentioned). This leads us to the view (recommended also on purely logical grounds) that when we say "the author of 'Marmion' was the author of 'Waverley,'" Scott himself is not a constituent of our judgment, and that the judgment cannot be explained by saying that it affirms identity of denotation with diversity of connotation. It also, plainly, does not assert identity of meaning. Such judgments, therefore, can only be analyzed by breaking up the descriptive phrases, introducing a variable, and making propositional functions the ultimate subjects.—The paper was followed by a discussion.

MEETINGS NEXT WEEK.

- MON. Institution of Mechanical Engineers, 8.—Graduates' Meeting.
 Royal Institute of British Architects, 8.—'The Burlington-Devonshire Collection of Drawings,' Mr. J. A. Gotch.
 Society of Arts, 8.—'Applications of Electric Heating,' Lecture II., Prof. J. A. Fleming. (Cantor Lecture.)
 Surveyors' Institution, 8.—'Judicial and Parliamentary Decisions with regard to Rights in Underground Water since 1907,' Messrs. H. F. Bidder and W. V. Graham.
 Geographical, 8.30.—'A Pioneer Journey in the Purcell Range, British Columbia,' Dr. T. G. Longstaff.
 TUES. Royal Institution, 3.—'Crystalline Structure: Mineral, Chemical, and Liquid,' Lecture III., Mr. A. E. H. Tutton.
 Royal Asiatic, 4.—'Recent Theories on the Origin of the Alphabet,' Dr. H. Hirschfeld.
 Faraday, 8.—'Some Properties of Aluminium Anode-Films,' Messrs. G. E. Baird and R. Mercer; 'The Weight of a "Normal" Litre of Hydrogen Chloride and the Atomic Weight of Chlorine,' Messrs. F. P. Burt and R. W. Whytlaw-Gray; 'A Physico-Chemical Study of Mercury-Sodium Alloys or Sodium Amalgams,' Mr. E. Vanstone; 'On Surface Effects between Mercury and Certain Solutions, and an Electro-Chemical Method of Estimating Dissolved Oxygen,' Messrs. S. W. J. Smith and W. F. Higgins.
 Institution of Civil Engineers, 8.—'The Electrification of a Portion of the Suburban System of the London, Brighton and South Coast Railway,' Mr. P. Dawson.
 Colonial, 8.30.
 WED. Society of Arts, 4.30.—'The Adulteration of Food,' Col. C. E. Cassal.
 Meteorological, 7.30.—'What Can We Learn From Rainfall Records?' Prof. H. H. Turner.
 Entomological, 8.
 Folk-Lore, 8.—'Morris Dances and Sword Dances,' Mr. C. J. Sharp.
 THUR. Royal Institution, 3.—'Giants and Pygmies,' Lecture I., Prof. A. Keith.
 Royal Society, 4.30.—'Gametogenesis of the Gallfly, *Neuroterus lenticularis*, Part II., Mr. L. Doncaster; 'The Action of the Venom of *Echis carinatus*,' Sir T. R. Fraser and Dr. J. A. Gunn; 'Further Researches on the Development of *Trypanosoma gambiense* in *Glossina palpalis*, Col. Sir D. Bruce and others; 'Spontaneous Cancer in Mice,' Dr. M. Haaland.
 Society of Arts, 4.30.—'Education in India,' Mr. C. H. A. Hill. (Indian Section.)
 Royal Historical, 5.—'The Holding of Cardigan Priory by Chertsey Abbey: the Study of Some Medieval Forgeries,' Mr. H. E. Malden, V.P.
 Numismatic, 6.30.—'The Stamford Find,' Mr. F. A. Walters.
 Institution of Mechanical Engineers, 8.—President's Address.
 Linnean, 8.—'The Brown Seaweeds of the Salt Marsh,' Miss S. M. Baker.
 Chemical, 8.30.—'Apparatus for the Maintenance of Constant Pressures Above and Below the Atmospheric Pressure: Application to Fractional Distillation,' Mr. J. Wade; 'The Interaction of Aromatic Disulphides with Sulphuric Acid,' Messrs. W. G. Prescott and S. Smiles.
 Society of Antiquaries, 8.30.—Ordinary Meeting.
 Fri. The Institution of Civil Engineers, 8.—'The Production of Water-Gas,' Mr. A. Meade. (Students' Meeting.)
 Royal Institution, 9.—'Water Supply,' Mr. J. H. Balfour Browne.
 SAT. Royal Institution, 3.—'Radiant Energy and Matter,' Lecture III., Prof. Sir J. J. Thomson.

Science Gossip.

LATER in the month Messrs. Macmillan will issue 'The Geology and Geography of Northern Nigeria,' by Dr. J. D. Falconer, with notes by Mr. Arthur Longbottom, and an appendix by Mr. Henry Woods.

THE annual visit to the National Physical Laboratory at Teddington will take place on Friday afternoon next.

THE eminent Professor of Chemistry, J. H. van't Hoff, whose death at the age of 58 is announced from Berlin, was born at Rotterdam, and studied at Leyden, Bonn, and Paris. His extraordinary gifts made his career a rapid one. At the age of 26 he was appointed Professor at the University of Amsterdam, and in 1896 he became attached to the Berlin University. In 1901 he received the Nobel prize for chemistry, and only a few days before his death he had been awarded the Helmholtz medal. His first work, published in 1874, and entitled 'La Chimie dans l'Espace,' dealt with the theory of the spatial disposition of atoms in compounds of carbon, and the originality of his deductions attracted great attention and aroused some controversy. He achieved success in every branch to which he turned his attention, and he is said to have

never made a mistake in his calculations. His last years had been devoted to the study of the saline deposits of the sea, and, in spite of constant illness, he had planned a work on the synthetical processes in green plants. He was entirely wrapped up in his work, and, though always helpful, he was wanting in the geniality which leads to wide influence. Among his works are 'Ansichten über organische Chemie,' 'Stereochemie,' and 'Dynamische Studien.' He was one of the editors of the *Zeitschrift für Physikalische Chemie*.

DR. BERGSTRAND has been appointed Professor of Astronomy and Director of the Observatory at Upsala.

HALLEY'S COMET is now distant from us (according to Dr. Ebell's ephemeris) 4.53 in terms of the earth's mean distance from the sun, or about 420,000,000 of miles, and early in May will be as far from the sun as the mean distance of Jupiter from him. Prof. Barnard observed it with the great Yerkes refractor in January, and hopes to be able to continue his observations for some time longer. It is now situated in the constellation Sextans, moving in a north-westerly direction towards the head of Hydra. Prof. Barnard describes it as "round, slightly condensed, but with no nucleus, and of about the 13th or 14th magnitude." It was observed by M. Gonniesiat at Algiers on the 25th ult., and described as of the 14th magnitude.

THE small planet announced as having been discovered by Dr. Palisa at Vienna on the 29th of January turns out to be identical with No. 379, which was discovered by the late M. Charlois at Nice on the 8th of January, 1894, and afterwards named Huenna.

M. LUIZET, of the Lyons Observatory, has detected variability in a star which is numbered +51°3414 in the Bonn *Durchmusterung*, where it is registered of the 9.5 magnitude. M. Luizet found it of only the eleventh on the 15th, 16th, 20th, and 21st ult.; and as a photograph taken by Prof. Wolf on the 4th of January gives it as 9.4, the diminution of $1\frac{1}{2}$ magnitude must have taken place between that date and the 15th of February. It is probably a variable of long period, and will be reckoned in a general list as var. 9, 1911, Lacertæ.

FINE ARTS

OUR LIBRARY TABLE.

One Hundred Masterpieces of Painting. With an Introduction by R. C. Witt. (Methuen & Co.)—This is far superior to many of the popular books on pictures that have recently been published. The author sketches briefly in the Introduction the special significance of the one hundred works that he has selected from among the public galleries and private collections of the world for inclusion in this 'Anthology of Painting.' Within his self-imposed limits Mr. Witt has treated his subject with considerable success, and has shown a wide knowledge of the history of painting. His general remarks include such safe conclusions as "One man's Salon Carré may be another's Chamber of Horrors," and "pictures are judged by the labels on their frames and stand or fall accordingly." We wonder, therefore, what impression is created on the

mind of the average layman who visits the National Gallery all unconscious of the fact that quite seventy of the pictures, including works by Bellini, Botticelli, Perugino, Filippino Lippi, and others are probably incorrectly labelled.

Mr. Witt has the courage of his opinions, and points out that "religious subjects do not necessarily constitute religious art," while he frankly admits that the literary element and the moralizing tendency seen in the pictures of Hogarth and his successors have always been a pitfall to English artists. Noteworthy are the concise and well-chosen remarks on the pictures of the Venetian School, especially those by Giorgione and Titian. The order in which the paintings are passed in review is somewhat arbitrary. They might with advantage have been grouped according to country, school, and period, and would thus have been more intelligible to many readers who do not pretend to any preconceived notions as to the main currents of artistic endeavour. In a popular, but none the less acceptable, work of this kind it is natural that the names of distinguished critics should be omitted, although their carefully considered deductions are now universally accepted. Thus the transference of the Duchâtel-Trémoille 'Madonna' in the Louvre from Piero dei Franceschi to Alesso Baldovinetti and the solution of the problem of the Caen 'Sposalizio' are duly noted, without any reference to Mr. Berenson.

It is unfortunate that many of the dates should be incorrect. The hat of Jan Arnolfini in the portrait of him in the National Gallery, described as a beaver hat, has long ago been shown to be a "large Italian hat of plaited straw dyed black."

Are we to accept the quasi-Semitic inscription on parts of the Van Eyck 'Three Marys' in the Cook Collection as having any real significance? Again, is it historically accurate to assert that Christina, Duchess of Milan, gave utterance to the remark that "had she two heads, one of them should be at His Majesty's service"?

Mr. Witt and his publishers are to be congratulated on steering clear of colour reproductions, which "still leave much to be desired."

The Story of Spanish Painting. By Charles H. Caffin. (Fisher Unwin.)—The stream of books dealing with the history and characteristics of Spanish art shows no sign of abating. Apparently the contemporary general reader—for it is to him that these volumes are chiefly addressed—has an insatiable appetite for aesthetic discussion of a superficial kind in which Velasquez and Goya serve as principal subjects; and when no new work dealing with either of them is offered him, will even turn a willing ear to the critics of a bygone day who had anything to say about his favourite painters. Mr. Caffin, it is needless to say, belongs not to the past, but to the present; he is of the school which long ago found naturalism old-fashioned, and turned back into the wilderness to seek an ideal more satisfying to its needs. To Mr. Caffin, not Velasquez but El Greco is the prophet bearing a message to twentieth-century man.

He has explained his faith in a book which, though slight, is suggestive, and superior to the mere compilations of fact and guide-book criticism which frequently do duty as studies of national art. The author has held the balance even, not suffering his individual predilections to affect the structure of his "story," in which all the actors have their places fairly

allotted to them. On the characteristics of Spanish painting and the extraordinary fidelity with which it reflects the national temperament he is altogether admirable. If at one moment he seems disposed to treat Velasquez's mastery too entirely as a triumph of pure technique, he makes amends the next, for he finds the painter's sense of beauty in life extending to its every manifestation (so that, for him, what ordinary men call ugliness had no existence), and he recognizes in his "impressionism" a high act of the imagination "giving birth to an act of real creativeness." His chapter on El Greco is not only the best in his book, but also one of the best things that has been written about that seer of genius, who founded no school, "whose pictures... are all visions," but visions founded, as Mr. Caffin shows, on a passionately close and interested study of facts. It is well that, in a book planned for the ordinary reader, there should be set forth in uncompromising terms the truth already known to serious students of El Greco's work: that, where his form is fantastic or distorted, it is so in obedience to the artist's deliberate purpose of expression.

Mr. Caffin is particularly happy in his brief notices of the lesser painters of whom he treats; his three or four pages on Carreño, for instance, well set forth that artist's distinctive quality. Some of the photographs which serve as illustrations are excellent; others convey only a feeble and unsatisfactory idea of the pictures chosen for reproduction. 'The Funeral of Count Orgaz' and 'Las Hilanderas' are in no case possible subjects for a small-page photograph. The latter picture no longer "hangs on the same wall" as 'Las Meninas,' which for some years past has occupied an inner and solitary shrine beyond the Velasquez room in the Prado.

The British Numismatic Journal and Proceedings of the British Numismatic Society, 1909. First Series. Vol. VI. (The Society.)—The high standard of former issues of this Journal is well maintained in the sixth volume. There are two papers of genuine historical value which ought not to escape the serious attention of those students of English history for whom the coinage of particular reigns has not hitherto possessed any particular attractions. These two articles are the 'Histories of the Mints of William I. and II.' (Part II.), by Mr. Carlyon-Britton, and 'A Numismatic History of the Reign of Stephen,' by Mr. W. J. Andrew. In the introduction to the latter article occurs the following passage, the purport of which is amply established by the subsequent pages:—

"There is no rope that cannot be strengthened, and the strands of our early history, gathered as they are from chronicles, records, charters, and deeds, lack that silver thread which has yet to be drawn from the coinage of England. Within the economy of nature no element is wasted; and if the study of numismatics could add but one quota to our knowledge of history that study would not be in vain. It can and is doing far more than this, and the time will come when the two sciences will be read together. Step by step the numismatist is entering the arena of history."

Mr. Andrew proceeds to show, solely from coins, that immediately on the death of Henry I. "Stephen, King of the English," the title used by at least fifty mints, was peacefully accepted as his successor from Carlisle in the north to Dover in the south, and from Ipswich in the east to Launceston in the west; that in 1138 the northern mint fell into the hands of David of Scotland and Carlisle was lost to the English Crown; that

in 1138-9 Bristol was in revolt under Matilda, who eventually bore on her coinage the titles of Empress, Countess, and last of all Our Lady (of England), but never Queen; that Matilda passed from Bristol to Lincoln, thence for election and reception to Winchester, and soon afterwards to Canterbury and London for coronation purposes; that after a time the Empress had to retreat again to the west, Stephen regaining the London and other important mints; that a second revolt occurred in Lincoln, and that a new claimant to the throne, Prince Henry, appeared and made his progress through England. In all this, and a score or so of minor details, the coins, in Mr. Andrew's cunning hands, corroborate, in a striking fashion, documentary history.

"But it is not always so, for chronicles are human, and as such subject to error and prejudice, whereas the little tokens of commerce are ever silent witnesses of the truth. Let us glance for a moment at problems they raise as to which history would appear to be silent. What was the date of Matilda's abandonment of her claim to the crown? Was it directly abandoned in favour of her son, Prince Henry? If so, why when her coinage ceased was it immediately replaced by currency bearing the name of Robert, presumably the Earl of Gloucester? Why, on his first money after landing in England did Prince Henry put forward no claim or title to the throne? Why did his chief supporters among the Barons of the West also issue money in their own names? Why did Eustace, Stephen's elder son, issue money at York bearing his name during his father's lifetime? Why was there a distinctive coinage at York issued in other names than that of either king or claimant? These are but a few of the many problems before us on which history throws no light, and it is their solution that is the charm, and at the same time the difficulty of our task."

For most of Mr. Andrew's methods of dealing with these numismatic problems, we must be content to wait for future issues of the Journal.

Among the minor articles of this substantial and finely illustrated volume may be mentioned the opening paper by Dr. Laver on 'The Coinage of Prasutagus, King of the Icenians.' We wonder how many of the readers of *The Athenæum* are cognisant of the fact that Prasutagus was the husband of Boadicea.

Another long and interesting essay from the pen of Miss Farquhar is the 'Portraiture of Our Stuart Monarchs on their Coins and Medals, Part II., James II.' Two reflections may, however, suggest themselves to members of this society. Is it a wise piece of editorial policy to allow so much to be spent on reproductions of portraits, &c. (seven in this one article), which have no connexion with numismatics? Is it also wise to admit a number of prolonged reflections on the character and policy of James II. with which not a few of the members may find themselves at issue, and which have no bearing on the technicalities of coins and medals or on the historical incidents they expound?

The Life of Giorgio Vasari, a Study of the Later Renaissance in Italy. By Robert W. Carden. (Philip Lee Warner.)—The unbiassed conclusions at which the author arrives prove his ability to discard the mass of relatively unimportant facts that must have come under his notice, as well as his capacity for marshalling with considerable effect those that are essential to the biography that he has written. From the outset he shows a just appreciation of the part played by Vasari, who was "the first writer to set out coherently the story of the Renaissance of art in Italy," and who "died with the knowledge that all the great old masters were dead, and there were no

younger men fitted to carry on the splendid traditions of the past."

Our author resists the temptation, to which certain writers would have been inclined to yield, of over-estimating the importance of Vasari. He wisely concludes that "Vasari's paintings are so inferior that it would be waste of time to emphasize their demerits. But with this the worst has been said. His literary legacy is of far greater value." He, moreover, gives it as his opinion that the Aretine biographer, had he been living to-day, would assuredly have made his mark in the newspaper world. In view, however, of the heavy debt we owe to the author of 'The Lives of the Painters,' this seems a little unfair.

We pass in review the more important events in the life of Giorgio Vasari, whose family seem to have derived their name from the word *vasaro* or *vasaio*, a potter. At the age of thirty-eight he was still a bachelor. But with a certain lingering reluctance he eventually consented to listen to the unanswerable arguments of Cardinal del Monte and to take to wife Niccolosa, the daughter of Francesco Bacci of Arezzo. As the Cardinal a year later ascended the papal throne as Julius III., and was, when he set out to attend the conclave, so confident that he would be elected to the vacant see that he let Vasari into the secret, enjoining him that if he had any work in hand he should finish it as quickly as possible, and be prepared, as soon as the news reached him, to hurry to Rome without awaiting further instructions, Vasari was doubtless persuaded that he had done the right thing. Mr. Carden suggests that Vasari felt that "whatever time he spent in his own home was time lost, and that the petty matters of domestic procedure proved irksome after the life of the Court," and points out that in a letter to Alberghetti he stated that he was "suffering the penalty" of marriage, and "had a wife tied round his neck like a mill stone." Vasari no doubt shared the opinion of Michelangelo, as related in 'The Lives,' that "I have only too much of a wife in my art, and she has given me trouble enough; as to my children, they are the works that I shall leave; and if they are not worth much, they will at least live for some time."

As Mr. Carden clearly shows, there can be little doubt that when Vasari in the second edition of 'The Lives' wrote, in regard to the biography of Michelangelo, that he was "in a position to tell of many things, and all of them true, which are unknown to any other person," he was making a hit at Condivi. The latter had ventured to enter the field with another life of Michelangelo, and so had incurred the displeasure of Vasari, who regarded this as a direct infringement of his own prerogative.

One of the most interesting passages in the book is that in which is described the death of Michelangelo, who, we may point out, did not die "in January, 1564" (p. 182), but on February 17th. Michelangelo's body was smuggled out of Rome by Lionard Buonarroti, his nephew. For this purpose it was concealed in a bale of merchandize, "for neither the Pope nor the people of Rome would willingly have given up the precious spoil." As Vasari says, in acknowledging the debt of gratitude that Florence owes to Lionard Buonarroti (whose son, we may recall, subsequently founded the collection still preserved in the Casa Buonarroti at Florence), "no treasure could have been a more welcome gift than these hallowed and peerless remains," while "if you had sent the bodies of both St. Peter and St. Paul you could scarcely have won

more gratitude from their Excellencies, or from the citizens, artists, and people of this city."

Mr. Carden shows an intimate knowledge of the history and social life of Florence in the sixteenth century. Whether he is writing of the injury inflicted on one of the arms of the statue of "David" by one of the stones hurled in 1527 from the Palazzo Vecchio at an attacking party—a supply of such missiles "was always kept on the roof with a view to these amenities of Florentine life"—or is describing the plague which shortly after broke out again, he places before his readers a lively picture of the daily life of Florence at that period:—

"Payment was received in a wooden or iron bowl and immediately thrown into a jar of water to prevent contamination. The inhabitants only went out at night, and even then they carried in one hand a ball of evil-smelling disinfectant, holding it to their noses until they were nearly stifled. Should a miserable individual happen to meet an acquaintance during his nightly prowls, his first words were usually: 'For God's sake don't come near me; let us speak at a distance!' And as soon as he returned home he treated himself internally or externally with a concoction made from the nettle plant to ward off evil results. And when he felt the grip of the disease upon him he was obliged to lie untended till death took him or to submit to the quackeries practised by blacksmiths, cobblers, and other ignorant fellows, as all the doctors had fled as soon as the disorder manifested itself."

When Messer Giorgio Vasari of Arezzo died on June 27th, 1574, he had rendered himself immortal, not, indeed, by his skill as architect or painter, although he considered himself to be a consummate artist and [the worthy successor of Michelangelo and Raphael. In fact, as Mr. Carden well says, if Vasari had been told that

"as a painter he would run the risk of sinking into the realm of the forgotten but that he would live as the historian of the artists; he would have laughed his interlocutor to scorn, or perhaps have boxed his ears as he did Lottino's."

Mr. Carden has acquitted himself well of what must have been an onerous task, and one involving much careful, and at times tedious, research. Where necessary, a detailed and scholarly reference is made in foot-notes to some of the more important works on which certain statements are founded. Nor are we overwhelmed by a lengthy bibliography. The Index seems to stand the test of critical examination, although reference should have been made to Lionardo Buonarroti on p. 182. We have only noted one typographical error (p. 46).

It is stated (p. 275) that Vasari's 'Annunciation' is in the Louvre, but it might have been pointed out that that large and not very pleasing picture has not been exhibited for many years. It is one of the numerous paintings that passed into the Louvre in Napoleonic times, and were not considered to be worth the trouble and expense of transport back to Italy in 1815. The reviewer remembers seeing it some fifteen years ago in one of the rooms in the *grenier*, probably above the Salle Henri II.

The text is accompanied by some thirty illustrations, which are fortunately not in colour, but have been selected with much deliberation. The theatrical 'Coronation of the Virgin' at Città di Castello, and the pompously ineffectual 'Coronation of Charles V.' in the Palazzo Vecchio leave us unmoved, while the frescoes by Vasari and his pupils which deface the walls and cassetted ceiling of the Great Hall of the same palace merely serve to emphasize the loss we have sustained by the non-fulfilment of the commissions given to Leonardo and Michelangelo in 1503. However, the

magnificent staircase in the cortile of the Laurenziana at Florence which was completed by Vasari three years before his death from the designs of Michelangelo merits our unqualified admiration, and has wisely been included among the illustrations.

PICTURES BY GUSTAVE COURBET.

THE collection of Courbet's works at the Stafford Gallery is the most important exhibition we have to notice this week. He was a faulty painter of generous instincts, copious in production, not so much by the extraordinary number of his works as by the ample range and variety of their subject-matter, and this characteristic strikes us more on the present occasion than the splendid virtuosity he occasionally displayed in the narrow field in which his gifts and training made him almost perfect. There is nothing here quite to compare with the prodigious flower piece seen in London at a portrait show of some years back. There is much, on the other hand, to explain why he was a fertilizing influence to a degree out of all proportion to the number of perfect works he left behind him.

Need we, indeed, regard that disproportion as other than normal? The maker of a perfect work closes a chapter—definitely warning off all imitators, and as the innovating power of an artistic period wanes, effort tends to a process of tidying up—recasting into more succinct and handy form themes already provisionally expressed by painters to whom has fallen the strenuous task of breaking in for artistic purposes fresh aspects of nature. The work of these worthies will necessarily seem diffuse, and only vaguely articulate as, with ripening civilization, space becomes more precious and attention somewhat overtaxed. We have come to ask as a right that whatever is said to us shall, above all, be said neatly and as briefly as possible, and probably, if any one of the canvases now appearing in Duke Street were offered to us as contemporary work in a current exhibition, its very fullness of content would make it seem dull besides other work which said something more easily comprehensible and in more arresting fashion. That the world is already too full of pictures we are inclined to complain, and we have only room for what is supreme in its kind.

On the other hand, when we have grown accustomed to its initial incongruity of time and place, the exhibition is full of interest, displaying a richness of observation that might furnish half a dozen modern talents. Courbet's own special gift of execution, with its enamel of rich colour and its creamy paste like a cameo, is felt indeed throughout—notably in the summary, yet subtle modelling of the heads in No. 3. *Les Irlandaises*, and in the spacious serenity of *Les flots à Palavas* (17). Yet, on the whole, far from seeking out fastidiously subjects suitable for the complete display of that special gift, he manifests a miscellaneous receptivity. Every aspect of nature suggests pictorial possibilities—possibilities often which are any artist's affair rather than his own. He takes with both hands, and even in the narrow confines of this small exhibition we are reminded again and again how richly this or that of his contemporaries or successors have benefited by the services of this superb "metteur en circulation." The sombre distinction of Whistler's early work, the luxurious melancholy of Cazin's landscapes, the intimate

and often interesting naturalism of Bodmer—the baking heat which permeated the landscapes of an admirable, if momentarily forgotten painter, Picknell—these things and others occur to us as among the results of his indefatigable research.

There may still be pickings even for our generation. It is more probable, however, that Courbet's example at the present moment will be most inspiring from the side which is here least shown—that of execution. He may serve to remind us in how high a degree a full and vivid presentment of concrete actuality may be combined with decorative sumptuousness and massive design.

PAINTINGS AND DRAWINGS BY MR. C. J. HOLMES.

At the Carfax Gallery the large picture *Summer in the Fells* (5) is a good example of the sanity and simplicity of Mr. Holmes's colour structure. We see the general mass of warm light becoming warmer and lighter as it approaches the foreground, gradually separating from the blue shadows till it becomes possible to insert a third tone of fuller dark without confusing that main distinction. We see the main divisions of plane established by means, apparently elementary, yet sufficient. In the foreground the darkest tones are touched in boldly in the firmly modelled rock forms—tentatively hinted in the grass. When the hill in the middle distance is to be rendered, we are aware that the same element is introduced more delicately in the rock forms, and has vanished from the grass, which is reduced to the two main masses of warm light and cool shadow. In the hill still further away these two tones are the only ones remaining, and are rather more subtly blended. It sounds a simple recipe enough, but it suffices to produce a compactly designed and spontaneous landscape, fresh in colour and just in values. It is perhaps a tribute to the artist's insight that, when he handles them, such subjects appear to have been designed by nature to serve as introductions to the science of chiaroscuro. At the same time we confess to being curious to see Mr. Holmes apply his apparently assured science to subjects in which the tones are not thus crisply divided into categories for the artist's use—or at least where their sorting out lays upon him the onus of a rather more creative insight—that of discerning the steps of a progression more easily missed than that offered by successive ranges of hills. This, perhaps, is a demand for the realistic ambition typical of the Western mind.

OTHER EXHIBITIONS.

At the Chenil Gallery Mr. F. H. S. Shepherd presents a complete change of subject-matter to accompany his change of material from oil to water colour. His landscapes in this medium are sound and accomplished, if less personal and distinctive than the little interiors by which we have known him hitherto. The latter stand almost alone among modern work, in their complete freedom from anything like a display of cleverness, and this in itself suffices to give them distinction. Their principal fault, to which we alluded last week—the absence of any stylistic restraint in the breaking up of form into smaller and smaller details is a little apparent in some

of the water colours—having the odd effect of making the distances look heavy and the foregrounds thin—the very transparent use of the water colour making every notation of detail a darkening influence. This tendency, which is common among the devotees of "direct" water colour, seems to arise from a great sensitiveness to anything like a crisp change of tone, however delicate, and indifference to a much stronger change of tone suavely effected. When, as in a few drawings (No. 1 may be cited as a good example) crispness of interval is to some extent abandoned for the sake of a sequence of washes—each added while the last is still wet—the artist's difficulty seems to vanish, and we get a design of some richness. Nos. 9, 10, 36, 46-49, and 54 are other excellent examples of work which is always thoughtful and well observed.

In the gallery upstairs are two pictures by Mr. Harold Gilman, very fresh in inspiration,

but very carefully wrought. To the few works remaining from Mr. Augustus John's recent exhibition several new studies have been added. One among them in particular, *La Paca*, is fine in character and well designed.

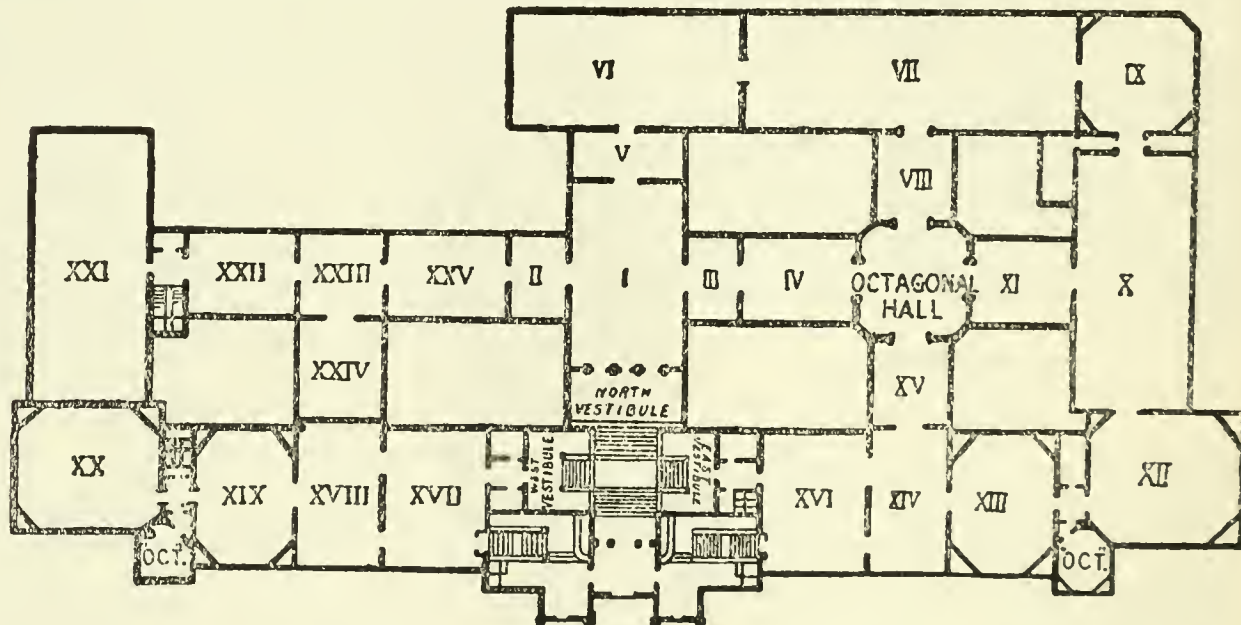
The short space for which the exhibition of the Ridley Art Club was open must excuse our failure to notice it in detail. Two small pictures of very modest pretensions by Mr. Philip H. Padwick (25 and 28) were the most entirely satisfactory among the paintings. Among the important canvases those of Mr. Dacres Adams (3, 21, and 22) showed a good sense of style rather self-consciously applied to familiar motives. Mr. R. C. Peter's two prints were designed in clever and confident fashion, but his large portrait showed that lively, linear design is as yet better within his compass than the treatment of quieter and more plastic form.

THE NEW PLAN OF THE NATIONAL GALLERY.

OVER seventy years ago, when the National Gallery was first opened, it was pointed out (*Athenæum*, April 7, 1838) that the pictures had then more light and room than they had previously enjoyed "in the bins where they had heretofore been packed at their late residence in Pall Mall" and that their beauties were "no longer conjectural." Reference was also made to Reynolds's 'Three Graces' as "a prodigy of colour" and one which "dominated the whole room" in which it was placed. A like remark, curiously enough, was made in these columns last week, when attention was drawn to the principal features in the disposition and hanging of the new rooms at Trafalgar

Academy was removed to Burlington House in 1869, the entire building at Trafalgar Square, as it then stood, was not given up to the National Gallery. The rooms added in 1876 by E. M. Barry, R.A., and in 1887 by Sir John Taylor, do not at present closely concern us. We are, however, able to reproduce a plan of the whole of the present building, a private view of which was held yesterday.

The whole of the National Gallery has been rehung since the issue in 1906 of the eightieth edition of the Foreign Catalogue, for the innumerable inaccuracies of which the present Director is in no way responsible. Only three of the first eleven rooms of the plan included and described in the seventy-seventh edition of the British Catalogue, issued in 1909, have since been rearranged.



Square that will to-day be opened to the public for the first time.

Our last plate was one of De Wet's raids, and in the ordinary way we do not insert plans or reproductions. We have not traced the inclusion in our pages of a plan of an important public building since we published (*Athenæum*, May 21, 1836) a steel engraving and a ground plan of the then new Houses of Parliament from the designs of Sir Charles Barry. The same architect, when examined before a Committee in 1848, gave it as his opinion that, if the Royal Academy were placed elsewhere and certain structural alterations were made, a suitable National Gallery could be obtained on the present site, and one which would afford accommodation equal to the requirements of the country for the national collection of pictures for a great many years to come. Until the Royal

Thus Room II. now contains pictures of the Tuscan School generally, and is not limited exclusively to paintings of the Sienese School. Some of the works of the last-mentioned school are temporarily withdrawn, but will before long, we understand, be placed in the room (V.) lately given up to works by Ferrarese and Bolognese artists.

Rooms XII. to XX. along the front of the Gallery will undergo certain structural alterations when their reconstruction with fire-proof material has been completed, as we pointed out last week in describing the contents of the five new rooms on the first floor (XXI.-XXV.). We have not space to show the exact position of the other new galleries below these. No doubt in years to come three more rooms will be added at the north-west corner of the building to balance those on the other side.

M. W. B.

MR. ARTHUR SKINNER.

WE regret to announce the death of Mr. A. B. Skinner, F.S.A., at one time Art Director of the Victoria and Albert Museum, and lately Keeper in the Department of Italian Renaissance Sculpture. Although he was only in his fiftieth year he knew more of the Museum's history, the provenance of its innumerable art objects and, we may add, the variety of the labels which had at succeeding periods been placed upon them, than any living man. He entered the Museum as a Junior Assistant in 1879, and had as a fellow-worker Mr. Whitworth Wallis, the present Keeper of the Birmingham Corporation Art Gallery.

Mr. Skinner's zeal as Assistant Director under Sir Caspar Purdon Clarke, whom he succeeded in 1905, was indefatigable, and it would be difficult to recall the name of any other Civil Servant who remained on duty at his post so many hours a week or worked more pertinaciously. He had a highly developed sense of detail, and was ever anxious to supervise the execution of the various alterations and improvements which he initiated, so far as his authority permitted, but he was occasionally apt to lose sight of some of the wider issues that from time to time presented themselves.

It was generally anticipated that he would remain Director of the Museum until his retirement in the ordinary course, but, when it was largely reorganized and extensive building operations were undertaken some three years ago, Mr. Skinner seems to have offered no opposition to being superseded and relegated to the position of Keeper of Italian Renaissance Sculpture.

He was, like Mr. J. H. FitzHenry, one of the most intimate friends of the late George Salting, who visited the Museum regularly one or two afternoons a week. He gave much care to the grouping and systematic classification, so far as the limited space permitted, of the various works of art which Mr. George Salting had for many years lent, and rather more than a year ago bequeathed to the Museum, and which will, we understand, shortly be exhibited in the favourable circumstances that the new buildings have rendered possible.

SALE.

MESSRS. CHRISTIE sold last Saturday the following works. Drawings: D. Cox, Crossing the Common, 84*l.*; and Birket Foster, Waiting for the Ferry, 110*l.* Pictures: J. Linnell, sen., Evening: a Landscape with peasants, horses, and cattle at a stream, 152*l.* E. M. Wimperis, Going to the Hayfield, 262*l.*; Crossing a Dartmoor Stream, 210*l.*

Fine Art Gossip.

MR. HEINEMANN announces 'The Biography of John Gibson, R.A.,' edited by Mr. T. W. Matthews, which includes some autobiographical matter hitherto unpublished; and 'Histories of Art,' in France by M. Louis Hortieq, in Flanders by M. Max Rooses, and in Egypt by Sir Gaston Maspero.

MESSRS. PUTNAMS promise 'Sacred Symbols in Art,' by Elizabeth A. Goldsmith, an illustrated volume intended as a guide for visitors to the galleries of Europe.

MR. D. S. MACCOLL, who, during his enforced absence at Fiesole, near Florence,

through ill-health, was appointed to the Keepership of the Wallace Collection in succession to Mr. Claude Phillips, was last Tuesday formally received at Hertford House by Lord Rosebery and the other Trustees and forthwith entered upon his duties.

THE exhibition of sovereigns and other rulers which had been arranged for this spring at Bagatelle, Paris, has been abandoned for this year at least. It has been decided to hold in its place one of 'La Mode à travers les trois derniers siècles.'

M. LOUIS ALEXANDRE BOUCHÉ, whose death at Luzancy (Seine-et-Marne), where he was born, at the age of 73 is announced, was one of the few remaining pupils of Corot; he also studied under Rémy. He was almost exclusively a painter of landscapes, and most of his pictures are of scenes on the borders of the Marne.

M. JULES MACIET, the collector whose death we announced on January 21st, has bequeathed to the State the whole of his collection of pictures and drawings, ancient and modern. One portion is destined for the Louvre and another for the Luxembourg; such as are not retained for either of these museums will go to Dijon. All his objects of art will go to the Musée des Arts Decoratifs, of which he was one of the founders and the most active supporters.

PROF. SOLMI, of the University of Pavia, continues his important researches concerning Leonardo. Some of the results of these studies will shortly be published by him in different Italian periodicals. They deal with the following subjects: 1. The draft of a letter of 1493, showing that in that year Leonardo sought to obtain the commission to execute the bronze doors for the Cathedral of Piacenza and other works there projected by the Bishop, Fabrizio Marliani. This letter sheds a new and curious light upon the character of the master. 2. Certain notes in Leonardo's MSS. as to the Castle of Vigevano. Prof. Solmi is able to show that the works carried out there during the reigns of Gian Galeazzo Sforza and Ludovico il Moro were directed by Bramante, but that during his frequent absences in Central Italy his place was taken by Leonardo, who executed paintings in many of the rooms of the Castle, the subjects of some of the compositions being referred to in his MSS. To Leonardo also is due a large share in the building and decoration of Ludovico Sforza's famous villa near Vigevano, La Sforzesca. 3. The part played by Leonardo in the draining of the Pontine Marshes. The engineer who carried out the work in 1514-16 from drawings and plans furnished by the master was Giovanni Scotti of Como. Prof. Solmi's article, dealing with this question, will be illustrated with reproductions of these drawings.

It is reported that a picture by Lucas Cranach, 'Christ bearing the Cross,' which has been hitherto overlooked by art historians, has been discovered at Sonnenstein above Pirna on the Elbe. It is said to have been originally at Torgau.

THE Venice Academy has recently acquired a signed work, in excellent condition, by Luca Giordano. It is dated 1692.

THE Society for the Promotion of Roman Studies is now in being, and, together with the Hellenic Society, maintains at 19, Bloomsbury Square, a joint library of Greek

and Roman archaeology and history. By permission of the Society of Antiquaries, the meetings of the Society will be held at Burlington House. Those who wish to join should apply to the Secretary at the address given above.

AN exhibition of modern Swedish painting, the first of its kind to be held in this country, will be opened in the Public Art Galleries, Brighton, by Count Vrangél, the Swedish Minister in London, on Saturday, April 22nd. The exhibits will include paintings, etchings, and a little sculpture, and have been selected by a committee in Stockholm.

EXHIBITIONS.

SAT. (March 11).—Mr. Mortimer Menpes's Water Colours of Venice and the Holy Land, Private View, Fine Art Society's Gallery.

MUSIC

THE WEEK.

QUEEN'S HALL. — *London Symphony Orchestra Concert.*

AT the eighth concert of the London Symphony Orchestra, at Queen's hall on March 6th, a very fine performance was given of Berlioz's 'Faust' under the direction of Dr. Richter. In the early days of the Richter Concerts the conductor introduced works by Berlioz, a composer whose music must attract him, if only on account of its clever and brilliant orchestration. At the concert in question there was the choir of the Hanley Glee and Madrigal Society, and their singing was excellent. The tone, whether in loud or soft passages, was of fine quality, while their reading showed life and high order of intelligence, for which their trainer, Mr John James, must claim a share of the praise. In view of Dr. Richter's fast approaching retirement, the London Symphony Orchestra was specially on its mettle; the Hungarian March was rendered with vigour, and the 'Dance of Sylphs' with rare delicacy. The soloists, Madame Donalda and Messrs. Walter Hyde, Robert Burnett, and David Brazell, entered thoroughly into the spirit of their respective parts.

STEINWAY HALL.—*M. Alfred Laliberté's Pianoforte Recital.*

A PIANOFORTE recital was given on Wednesday afternoon at the Steinway Hall by M. Alfred Laliberté, who has studied with Madame Carréno and the Russian composer, M. Alexandre Scriabine. Pianists' programmes are not unfrequently of a stereotyped kind; that, however, cannot be said of the one now under notice. Yet it was not satisfactory. The transcription by Busoni for piano of Bach's Chaconne in D minor for violin alone is exceedingly clever, though only effective when interpreted by Busoni himself. M. Laliberté's performance was in some

respects meritorious, but it lacked the extraordinary technique and strong individuality of the transcriber. Liszt's Variations on a theme by Bach displayed an uncomfortable mixture of styles; the one spoilt the other. A Sonata by Scriabine, composed when he was eighteen years old, proved rhapsodical and diffuse. It is the work of a young and talented composer who has not learnt the art of expressing himself clearly and tersely. The six Preludes by the same hand which followed were little more than vague sketches. M. Laliberté has good technique, but there are no gradations of tone in his playing; it is either soft and delicate or loud.

Musical Gossip.

AT the Barns-Phillips concert, at the Bechstein Hall on March 4th, the programme included a set of six songs with accompaniment of violin and pianoforte by Spohr, all artistically rendered by Mr. Charles Phillips, the violin obligato being played by Miss Ethel Barns. Most of them are smooth and expressive, but they savour too much of the past to appeal to modern audiences. The least satisfactory is a setting of 'Erlkönig,' one of many, all of which, except those by Schubert and Lœwe, are forgotten. The very first was composed and sung by Corona Schröter as early as 1782. Beethoven, by the way, made a sketch, which he never completed; this, however, was done by Reinhold Becker and published in 1897.

DR. HANS RICHTER took leave of the Hallé Choir at Manchester on Tuesday evening. He succeeded Sir Charles Hallé eleven years ago. Mr. R. H. Kenyon, chairman of the committee, who handed the conductor a silver casket as "a token of appreciation and affectionate regard" from the members of the choir, recalled an interesting declaration by Hallé. His words were: "If there is a man in Europe whom I should like to stand in my shoes when I go hence, it is Hans Richter. He is head and shoulders above other conductors."

MR. FRANK LEONI's oratorio 'Golgotha' was performed for the second time at the fourth concert of the Queen's Hall Choral Society on Tuesday evening. Again we heard the whole of it without modifying the opinion first formed. The composer was no doubt in earnest when he wrote the work, and his endeavour to intensify the tragedy of the Cross by depicting in realistic fashion the surging, mocking crowd was what Bach in his day had already done; also his aim to set simple music to the words uttered by Christ was wise. We, however, still feel that the music lacks dramatic interest and emotional power, and, at the most solemn moments, dignity.

THE harp as a solo instrument is seldom heard in the concert room. Signor Mario Lorenzi, however, gave a concert at the King's Room, Broadwood's, at which he played various solos. In his Sonata Fantasia in B flat minor he showed not only thorough mastery of the instrument, but also interpreted the ably written music with marked taste and expression. His other and shorter solos were equally successful. He is still young, and will make a name for himself. Miss Evangeline Florence and Signor Manrico Bacci contributed songs, the former one,

'Potessi diventare un' uccellino,' by C. Maria Pearse.

THE first London Musical Festival was held at Queen's Hall in May, 1899, and similar festivals were given until 1902. This year there is to be one from May 22nd to 27th. British orchestral music will be represented by Sir Edward Elgar's second symphony in E flat, and new works by Prof. Granville Bantock, Dr. Walford Davies, and Mr. Percy Pitt, these novelties being conducted by their respective composers. Two foreign novelties will be Reger's setting of the 100th Psalm, and Debussy's 'Rondes de Printemps (Images, No. 3).'

DR. RICHARD STRAUSS will appear at an afternoon concert and conduct a symphony and Concerto by Mozart. His admirable interpretation of the 'Jupiter' Symphony last year has evidently not been forgotten. The programme will include his tone-poem 'Also sprach Zarathustra,' the 'Dance of the Seven Veils,' and the closing scene from 'Salome'; the last will be sung by Mme. Aïno Ackté.

THE following artists have been engaged: the Misses Ellen Beck, Elena Gerhardt, Agnes Nicholls, and Edna Thornton, and Messrs. Thorpe Bates, Herbert Brown, Ben Davies, Gervase Elwes, and Robert Radford; also the Sheffield Festival Quartet. Among the instrumentalists will be Herr Fritz Kreisler, Señor Pablo Casals, and Mr. Harold Bauer.

THE scheme also includes Bach's 'Matthew' Passion and Mass in B minor, and 'The Dream of Gerontius,' in which the Sheffield Choir, the Leeds Choral Union, and the Norwich Festival Choir will take part. British art is described as fully represented. That may be so as regards quantity, but why has no place been found for Sir Alexander Mackenzie, Sir Hubert Parry, or Sir Charles Stanford?

THE King and Queen will open the Festival of Empire at the Crystal Palace on Friday, May 12th. Sir Charles Santley's matinée, already fixed for that day, has been postponed to Tuesday, May 22nd. It will take place at Covent Garden, and the programme will be carried out under the direction of Sir Herbert Tree. Sir Charles will appear in his original character of Tom Tug in Dibdin's opera 'The Waterman.'

THE volume containing the hymns for the Coronation of King George V. (Skeffington) is dedicated by special permission to King George and Queen Mary. It opens with the National Anthem, the piece containing an additional or alternative verse by Mr. Martin S. Skeffington. Sir Frederick Bridge contributes music to the hymn, "Lo, the King in state and splendour," of strong, yet devotional character. A simpler alternative tune by Mr. Skeffington is added. Of the other numbers may be mentioned Sir Walter Parratt's broad setting of "O God, Who in the days of old"; Sir George Martin's expressive music to "Almighty Father! dwelling in the light"; and the effective music, adapted by Sir Frederick Bridge from Mr. Percy Godfrey's Musicians' Company's Coronation March, to "The King, O Lord, in Thee this day rejoices."

GUSTAVE CHARPENTIER, with whose 'Louise' we are now familiar, is said to have written three *pièces*, each consisting of two acts. The title of the first is 'L'Amour au Faubourg'; of the second, 'Commediante'; and of the third, 'Tragediante.' The three form virtually one work.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	London Symphony Orchestra, 3.30, Palladium.
—	Sunday League, 7, Queen's Hall.
MON.	Mr. Nigel H. Balfour's Orchestral Concert, 8.15, Queen's Hall.
TUES.	Miss Sealy's Orchestral Concert, 3, Bechstein Hall.
—	Mr. Emile Sauer's Pianoforte Recital, 3.15, Queen's Hall.
—	Miss Agnes Witting's Vocal Recital, 3.30, Broadwood's.
—	Bach Choir, 8, Queen's Hall.
—	Mr. Charles Phillips's Concert, 8, Bechstein Hall.
—	Miss Olive Blume's Pianoforte Recital, 8.15, Aeolian Hall.
WED.	Wessely String Quartet, 3, Bechstein Hall.
—	Classical Concert Society, 8.15, Bechstein Hall.
—	Herr Schönberger's Pianoforte Recital, 8.15, Steinway Hall.
THURS.	Mrs. George Swinton's Vocal Recital, 3, Bechstein Hall.
—	Mr. C. Carlyle's Concert, 8, Bechstein Hall.
FRI.	Grand Irish Festival, 8, Royal Albert Hall.
—	Irish Concert, 8, Queen's Hall.
—	Miss Ada Thomas's Pianoforte Recital, 8.30, Aeolian Hall.
SAT.	Queen's Hall Orchestra, 3, Queen's Hall.
—	Mr. Benno Moiseiwitsch's Pianoforte Recital, 3, Bechstein Hall.

DRAMA

Pietro of Siena: a Drama. By Stephen Phillips. (Macmillan & Co.)—Mr. Phillips's new romantic drama is at any rate an improvement on the 'Faust' adaptation, and marks a return to true poetry. There are lines in this play that are worthy of the author of 'Marpessa' and 'Paolo and Francesca.' But the story on which he relies adopts the extravagant conventions of romance—libertines suddenly converted, virgins conquering their would-be ravishers by their purity—and he cannot be said to have arranged his characters' changes of front plausibly. The characters, indeed, are abundantly decked out in tinsel, and furnished with a rhetoric that is eloquent, and sometimes even passionate, yet has a curiously monotonous ring. How artificial is Mr. Phillips's plot will appear even in a mere outline of it.

Luigi Gonzaga, tyrant of Siena, is overpowered by Pietro, representative of the exiled house of the Tornielli. The two families have ruled the city by turns, and Luigi's father ravished Pietro's mother, and brought both her and her banished husband in sorrow and shame to the grave; so that Pietro has other wrongs than his own to avenge when he enters in triumph. Luigi he condemns to suffer death at daybreak, but he falls in love with his rival's sister Gemma, and, by way of gratifying his passion, offers the girl her beloved brother's life at the cost of her honour. She consents to the bargain, but so works upon his feelings by her eloquence that he turns chivalrous and makes her an offer of marriage, which she there and then accepts. Luigi is set free, but, learning at what a price his freedom is supposed to have been bought, breaks in on the lovers and denounces them both, but is pacified on being given news of the coming wedding, and, so, apparently, is Pietro's discontented army.

Apart from the lyrical adornments of its verse, Mr. Phillips's drama is scarcely less bald than this summary. His finest lines are put into the mouth of Gemma as she approaches Pietro at midnight to make her sacrifice:—

Do I now for a moment give myself?
I give you ice for fire and snow for flame

I but endure and listen for the dawn;
And when you clasp me to your breast, I see
Behind your phantom face a rising sun.
Yon shadow! murmur, kiss, do what you will,
I have forgotten you for evermore!
Yon ghost, with but the vantage of the grave,
O lover with cold murder on your lips,
Bridegroom whose gift is blood, whose dower is death
Ah, what a tryst! What moonlight ever saw
Such a forbidden rapture as is this?
Then take me in your arms, but never me!

Fool, can you understand in your wild blood
That never shall you reach me on these terms?

THE INTERLUDE OF JACOB AND ESAU, &c.

ON Monday, March 6th, there was a matinée of this old play at the Little Theatre. As a literary production the piece is of great interest, showing the transition from the old monkish miracle plays, the moralities, and allegorical devices. Its latest possible date is 1553, and it was licensed to Henry Sutton to print in 1557; the text is taken from a later edition of 1568. The form is classical, the unities being observed, and acts and scenes being used. The plot is the simple Bible story of Jacob's schemes to deprive Esau of birthright and blessing, heightened by the introduction of neighbours and servants with some humorous traits. The language is wonderfully modern.

There was no precedent to guide Mr. Poel in setting the piece on the stage, and he followed the lines which, he believed, would be used in an early sixteenth-century Court representation. The stage was hung entirely in purple, providing for exits and entrances. The dresses were gorgeous—rather overlaid with jewels, however, even for early popular imagination. But they were effective, and each group seemed like a picture taken from an early master. The characterization scheme was interesting but unequal. Isaac, by Mr. Clifton Alderson, rose to the conception of an ancient patriarch, and Rebecca in the representation of Miss Kathleen Nesbitt developed a managing mother's interference with the ways of Providence sufficiently to wing justice in the final banishment of her darling from her side. Esau took one by storm somewhat, and after the Satan of 'Paradise Lost,' he hardly seemed "less than archangel ruined." His active, headstrong, selfish ways, redeemed by his love for his old father, were well brought out by Mr. Reginald Owen. But in the matter of get-up he was rather more out of keeping with his part than the others. He had long golden curls and delicate complexion, white and pink, smooth face and slender hands, with no suggestion of the "hairiness" which is the pivot of the plot, and he wore a coat-of-mail "to go a-hunting in the woods" with one man and two hounds. Jacob was in dress and appearance more natural for a tent-dweller. Mr. Campbell Cargill rather outdid the author of the play in presenting him as a prig, descending at times to the level of a simple Simon. He gave grounds for Esau's description of him as hypocrite and hedge-creeper. The servant of Esau, unwilling to go to the chase so early without food, was a little too harshly rendered by Mr. H. Brewer, who missed some good points. The two charming children's parts, of Mido who led Isaac, and Abra who served Rebecca, were represented by Miss Mercia Towers and Miss Grace Seppings. Bright, saucy chapel boys in the old days they would have been, and even on this occasion, with their parts somewhat cut, and a slight lack in study, they infused an atmosphere of human interest into the solemnity of the Interlude. Abra, *apropos* of Esau, rendered, while she swept with her broom, the song,

It hath been a proverb before I was born,
Young doth it prick, that will be a thorn,

and she gave the first literary list of kitchen vegetables in the supply she brought in for "good broth and farcing" for the fatal meal. This list yields one of the arguments on which this play has been claimed for William Hunnis in our columns (April 28th, 1900). Literary students owe Mr. Poel a debt of gratitude for thus elucidating the

history of the early drama, and it is satisfactory to note that the general public also enjoyed the representation.

It was followed by a scene or two from the drama of Edward III. The Elizabethan Stage Society had previously presented the play as a whole, but on this occasion Mr. Poel boldly cut out and gave as Shakespeare's what he considered to be the master's share in the work. It was well set on in the Society's manner, though there was not sufficient manliness in the King's part as rendered by Mr. Arthur Wontner. Mr. Kenyon Musgrave was fine as Warwick, and Miss Helen Haye rose admirably to the part of the Countess of Salisbury, his daughter. The character of Lodwick the poet was played effectively by Mr. Reginald Williams in both scenes. But it would have been better to play the Interlude alone. S.

TO CORRESPONDENTS.—C. S. H.—P. M.—A. D.—G. A. B. D.—E. B.—A. G. G.—O. A.—Received.

J. K. L.—Many thanks.

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LITERATURE

Sir William Butler: an Autobiography.
By Lieut.-Gen. the Rt. Hon. Sir W. F. Butler. (Constable & Co.)

SIR WILLIAM BUTLER wrote in the old days 'Red Cloud; or, the Solitary Sioux,' which is not only a capital story for boys, but also to all intents and purpose a chapter of autobiography. These larger *Memoirs*—more alive and more alert than almost any other life-record of recent years—have perhaps a less delightfully ingenuous account of his boyhood than the work of fiction supplies. But it is not this feature of the smaller book, nor the telling of the Irish lad's adventures in the North-West of Canada in a manner which the graver memoirs cannot surpass, that now brings it to mind. Rather is it that one word of the title—the word *Solitary*—better befits Sir William Butler than any other word in the language. He was himself more of a *Solitary* than even his *Sioux*. 'The Great Lone Land' was the place of his perpetual sojourning. This was not because he had "all the world for cell" by any set rule of detachment, but because he was first and frankly an alien. Out of Ireland, an Ireland he had left in early youth, an Ireland of dreams, he was in a strange land, and the strangest of all was England. Other men among us, Disraeli the Oriental for example, have had the amused outlook of a bystander; or, like Meredith the Celt, in some particulars, a partially perturbed outlook. But Butler

was an alien in heart and in mind, and his heart and mind were in perpetual activity. He smiled, indeed, but with a smile that "hurt half of his mouth." Wherever he was—at Aldershot, or "Far Out," in the North-West, in Egypt, in the Soudan, among the Zulus or the Ashantis—he was still inhabiting a legendary Ireland, the Ireland of his boyish imaginings.

To trace this spirit of alienation through the pages of this brilliant 'Autobiography' is to find cumulative evidence of its dominating action. It is also incidentally to master one of the subtlest of the problems of an Imperialism that is shrewd and magisterial and confident and confiding enough to attach to its service men to whom its aims are either futile or abhorrent. In the good old days Butler would have forfeited his head, as some of his less famous fathers actually did forfeit theirs. As it was, he could inspect at Aldershot, a very martinet, insistent beyond others on efficiency in the tactics at which he was only mocking. "A dismal failure," he calls them. "Never," he wrote after the Boer War,

"was the child more absolutely father to the man than was the Aldershot school of tactics the parent of Magersfontein, Stormberg, Nicholson's Nek, and Spion Kop. The Basingstoke Canal was the true source of the Tugela River, and batteries were lost in the Long Valley years before Long's guns fell as easy prey to the Boers at Colenso."

George Eliot, greatly daring, delimited the lines of cleavage between the man and the official in the person of Savonarola, a task much easier in literature than amid the multifarious complexities of modern life. In Butler's case the love of travel, of adventure, of soldiering—that is to say, the romantic sort of soldiering present to a boy's fancy—determined his choice of the military profession; and, once in it, he, of all soldiers the most charged with a stern sense of duty, realized the poet's line, "theirs not to reason why." If the isolation of a General among his staff at make-believe manœuvres may pass as immediate comedy, such isolation on the actual field of battle must surely rank among human tragedies. Butler's intrepid activities in the campaign against Arabi have their sequel in the characteristically generous and able letter on behalf of the "rebel," threatened with instant execution, in which he urged on the military authorities that policy of delay, leading to mercy, which Mr. Wilfrid Blunt was preaching at home; and the soldier, hot from the pursuit, was equally at one with that civilian in his cry, "Give me the valour of the beaten host!" To that valour, by the way, so often disputed, Butler bore witness:—

"Complete surprise as it was to the Egyptian soldiers, they nevertheless fought with the greatest determination against overwhelming odds. The assault fell upon them as a thunderbolt might fall upon a man asleep. Few among them knew anything of war. Yet they fought stoutly wherever ten or twenty or fifty of them could get together in the works, in the angles of

the lines, and in the open desert between the lines. The heaps of dead lying with and across their rifles facing the up-coming sun bore eloquent testimony to that final resolve of these poor fellows. Peace be to them, lying under these big mounds on the lone desert—ten thousand, it is said. No word should soldier utter against them; let that be left to the money-changers. They died the good death. Dust to dust. They did not desert the desert; and Egypt will not forget them."

As one of "the Wolseley gang," Butler had doubtless a certain soothing sense of segregation; and his defence of "the gang"—of the men who did know how "to go," and whose graves, as he enumerates them, are scattered like those of the Household in familiar nursery verses, will never pass unquoted by the historian. But even in a gang there may be one aloof from the rest; and this was he. The telegrams to "the Chief" when war was in the air; the setting-forth, to Toronto for instance, on far quests before formal appointments had been gazetted—indeed, when there was "no berth vacant" for the Red River Expedition, alike indicate Butler's resource when the hour for action struck and the comparative lack of intervening association between him and his brothers in arms. For like reasons Butler could never have been a party man as some who think in parties, and are concerned with the South African situation before the final war, have supposed him to be. He was equally against the Government of Westminster whether red or blue were the colour worn.

Towards Gordon, a man in the world, but not of it, Butler was instinctively drawn. The two men first met at dinner in a London Club, and it was the duty of the porter that night to warn off the premises two men, very unlike revellers and no experts at cards. When Lord Ripon went to India as Viceroy he named Butler as his Private Secretary, but Gladstone thought that a Roman Catholic Viceroy could more prudently be Protestantly attended, and Gordon went instead, an incident which at once significantly divides and associates these two men. The Gordon Relief Expedition, with the Nile flotilla under Butler's creation and command, was perhaps the one piece of active service wherein his heart and his will were united. Into the saving of the Solitary of Khartoum, all kinship of opinions apart, Butler put the efforts of a few weeks that would have meant the efforts of a few months for any one else, and the passion of a lifetime. The foiling of his efforts by the delays of others did not perhaps diminish the accidental satisfaction that attends most failures; it gave him the opportunity of standing apart once more to throw—shall we say Nile mud—at the War Office and at nearer authorities, mud that may yet prove fertile even where, with so sure an aim, it was flung. Soldiers more commonly than other classes are labelled comrades; but the vivid story of Butler's "Campaign of the Cataracts" and of his subsequent deten-

tion at Wady Halfa proves once more how little comradeship was the characteristic of this always impenitent idealist, in perpetual friction with the movement of slower human mechanisms. Parnell's final isolation was the seal of Butler's attachment to him; and had it been true, as Praed's rhyme has it, that "John Bull was beat at Waterloo—they swear to that in France," it may be doubted whether Napoleon had become the master admiration, growing in intensity, of all Butler's life. The very inaccessibility of St. Helena flattered his passion for the remote, and it was a pilgrim's devoutest feet that climbed "the ridge of Longwood above the tomb."

Had Butler been infected by the prevailing worship of success, his almost superstitious aversion from Cecil Rhodes might have been mitigated. The two men jostled shoulders, but never met. There is something almost mediæval in Sir William's chronicle of the single occasion on which they silently confronted one another with an impact of the eyes:—

"Almost on the last day of the old year [1898] I went to the Docks to see some friends away by the outgoing mail steamer to England. Mr. Rhodes and many of his intimates were passengers. As I was leaving the steamer I passed Mr. Rhodes near the gangway. Our eyes met for an instant. He was speaking to somebody in what seemed to me a sharp falsetto tone of voice. The expression of his face struck me as one of peculiar mental pain. I seemed to have seen it once before.

"That evening there was a remarkable eclipse of the moon. The face of the moon seemed to have been washed over with a blood-stained cloth, and the old garden round 'Charlie's Hope,' with its lofty cypress trees, looked in the sombre light like a nocturnal graveyard."

Rhodes was about to pay the visit to England which preceded the war of the appalling nature of which Sir William, almost alone among his countrymen, prophesied in vain. Of the vexed questions which these events raised, and which it would be vain to suppose that the Memoirs will settle, this is no place to speak. But it is pleasant to recall the creditable offer of a home command to the officer whose action at the Cape had seriously embarrassed the Government, an offer only accepted when it had been tendered a second time by Lord Lansdowne in particularly amiable terms.

This was one of many amenities attending the career of one of the most active and independent intelligences of his time. He could not idle like others. Reynolds's despairing saying about Gainsborough, "D— him, how various he is!" was repeated in effect about Butler by more than one Commander-in-Chief. When he was not on a campaign or a far journey, he was sure to be writing a book, a thoroughly readable and effective book, about the one or the other; and his contributions to military biography—his Lives of Colley and Gordon and Sir Charles Napier—are models of their class. Equally well has he written his own memoirs, a task nobody else could have

attempted. The 'Foreword' and 'Afterword' of his daughter, Miss Eileen Butler, are exactly what they should be. The proofs have been read with unusual care; and the excellent Index has failed us only in three minor particulars.

A Book of Cambridge Verse. Edited by E. E. Kellett. (Cambridge, University Press.)

So much has been written of late about Oxford that we owe Mr. Kellett and the Cambridge Press a real debt of gratitude for giving us a volume on "the other place." That Cambridge far exceeds Oxford in the list of poets who sheltered beneath her wing as young men is by this time a commonplace. None of them, however, produced such sustained and splendid eulogies of his "alma mater" as Matthew Arnold in 'Thyrsis' and 'The Scholar-Gipsy'; and, after a few poems have been collected, the Cambridge anthologist must admit, as does his Oxford predecessor in 'The Minstrelsy of Isis,' "verses of intrinsic interest, even though deficient in poetic quality." This, indeed, is natural, for it would be idle to expect full-blown genius in undergraduates, while dons, as a rule, are too busily employed otherwise to give scope to the talents for verse which they may possess. Mute Miltons are sacrificed, perhaps, to the exigencies of University business. Of one don, indeed, Cambridge can boast who has gone far in the lyric world, and the phrase we have used may suggest the limits which musical comedy imposes on its votaries. "Adrian Ross" is well known in theatrical circles, and the author of numerous lyrics which are sung by popular favourites. His Muse is equally happy on Cambridge ground, as may be seen in four sets of verses here printed which embody the romance of the place as well as the easier reflexions of the parodist of Tennyson. We fancy also that the excellent commemorative verses on the *Cambridge Review* signed "X" are from the same hand. Here is a stanza:—

We must change as the seasons that vary,
We must fall as the leaves that are brown,
As the facings of classic canary
From W-ldst-n's docterial gown;
And the feet that outran Atalanta
No longer our cinders may crunch,
While the wits that were great on the *Granta*
Are punsters in *Punch*.

We cannot always be attuned to the high passion and simple fervour of the lyric in *excelsis*, and in the region of the *Musa Jocosæ* Cambridge can certainly claim the pre-eminence. The father of modern light verse is Calverley, and in the pages before us the reader will find that description of the ever-recurring undergraduate, "Hic Vir, hic est," which remains without a peer as an exposition. Calverley has produced a school of writers which continually adds to the gaiety of to-day, while maintaining a standard of technique beyond earlier bards of fashion and of mirth, who hymned society and

dress, and, while they left their souls on earth, displayed a casual cleverness.

In this book we find J. K. S., Mr. Owen Seaman, and Mr. R. C. Lehmann, and that strange talent of exquisite parody which flowered for a brief while in A. C. Hilton. Who can forget the Heathen Pass-ee?

On the cuff of his shirt
He had managed to get
What we hoped had been dirt,
But which proved, I regret,
To be notes on the rise of the Drama,
A question invariably set.

Before all these came the elegance of Praed with the sort of classic concinnity which one would expect scholars to show, but which, oddly enough, has not been much practised by the modern Cambridge man. What Tennyson could have achieved in this way is shown by 'Will Waterproof's Monologue at the Cock,' with its teasing, self-rebuking poise of a mood between fun and seriousness, between sentiment and the rigours of a workaday world. The glimmering of college friendships is less prominent, however, in this volume than the elaboration of suitable sentiments in an excellent style which does not carry conviction, or the commemoration of local worthies and curiosities long since gone to the dust of oblivion. With access to the collections of Cambridge matter in the hands (lately alas!) of J. W. Clark and of Mr. Robert Bowes Mr. Kellett has been able to cover the field of academic history with remarkable success, though we must protest against the style which in a Preface otherwise admirable in matter and point of view, allows him to speak of verse as "topical to a degree." We can well believe that Mr. Kellett has waded through acres of matter only suitable for rejection, and done far more work than his inclusions would indicate to the casual reviewer. He does not include in his text Latin poetry—naturally enough, for it would be Greek to the present generation of readers—but he has managed to make a representative collection of verse which will be largely new to the constant student of Cambridge. He has indeed discovered so much that is essentially local that we think he might have done without the snippets in which Mr. Alfred Austin and Canon Rawnsley refer to Tennyson at Cambridge, and omitted those lines on the college cat equal to a Senior Fellow in discrimination which without the help of the notes we are able to ascribe to Corpus College, Oxford. The author, Sir Frederick Pollock, like other excellent men and scholars, has belonged both to Oxford and Cambridge; but, while we appreciate that interchange of talent between these two seats of learning which is hardly forwarded by the leisurely interposition of the L. & N. W. Railway, we are of opinion that Cambridge can show of herself enough of the Spirit of Place to need no help from outsiders.

The rage for being comprehensive leads the anthologist of to-day to include matter which really adds little to his book except in bulk. Wordsworth wrote, perhaps, the best sonnet, alike on Oxford, Cambridge,

and London. 'The Prelude' is largely pedestrian, like 'The Excursion,' but tolerable in its University reminiscences; and better than the flowery extract from an 'Installation Ode' by Christopher Wordsworth. George Dyer's Ode on the Cam was as good or as bad.

If the classics in the original are not allowed—and we notice that some Latin pieces figure in the Notes at the end—the book offers some adequate translations, Cowley, whose work has real charm, being well rendered by Richard Wilton, the pleasant Muse of Vincent Bourne by Cowper and Lamb, and the inscription on the Peterhouse Cup presented by Sir William Browne in 1773 by the new Cambridge Professor of English.

Of original poems which will be new to the average reader the most striking are perhaps the pieces of Amy Levy, who has at her best a singular poignancy. In the opening verses of 'Cambridge in the Long' she has paid tribute to that charm of abundant greenery which is specially characteristic of Cambridge:—

Where drowsy sound of college-chimes
Across the air is blown,
And drowsy fragrance of the limes,
Lie and dream alone.

A dazzling radiance reigns o'er all—
O'er gardens densely green,
O'er old grey bridges and the small
Slow flood which slides between.

The illustrations of the volume are well chosen, and the notes show Mr. Kellett's good taste and knowledge. We should have been glad to see more of them, for we feel that they "err on the side of brevity rather than that of flourish." Byron, whose lines in 'Thoughts suggested by a College Examination,'

Shall hoary Granta call her sable sons,
Expert in science, more expert at puns?

now approach the dignity of successful prophecy, supplies the note:—

"'Into Cambridgeshire the Emperor Probus transported a considerable number of Vandals' (Gibbon's 'Decline and Fall'). There is no reason to doubt the truth of this assertion; the breed is still in high perfection."

That was the easy petulance of a poet and a lord spoilt from the beginning. Mr. Kellett's notes show that a good deal of instruction can be combined with amusement, and that in earlier days dons were as satirical in print about each other's deficiencies as the author of 'English Bards and Scotch Reviewers.' At the present day such freedom of speech would keep the lawyers busy.

A Cyclopædia of Education.—Vol. I. A—Chu. Edited by Paul Monroe, with the Assistance of Departmental Editors and more than One Thousand Individual Contributors. (Macmillan.)

MR. PAUL MONROE has already made his bow to an English audience. *The Athenæum* reviewed a book of his ('A Text-book in the History of Education')

towards the end of 1905. The present is a great undertaking that will tax his powers, especially his sense of proportion. The first volume, of some 650 pages, only reaches Chu; so that we may assume the whole will run to at least eight volumes. It is essentially an American enterprise, and of the fifteen departmental editors assisting the editor-in-chief no fewer than ten are American. France is represented by M. Gabriel Compayré, Germany by Dr. Wilhelm Münch, and England by Messrs. A. F. Leach, J. E. C. de Montmorency, and Foster Watson. To Vol. I. some 130 specialists contribute, among whom are Prof. John Burnet, Mr. A. F. Leach, Prof. M. E. Sadler, Monsignor B. N. Ward, and Dr. Foster Watson.

These facts may give some idea of the general character of the work; but, before we look into this more closely, it should be said that it is a happy sign of the times that education should at last be thought worthy of a cyclopædia in English. The Preface rightly appraises the need for such a work: the literature of education is vast and varied; its ideas and practices differ widely; as a social process it grows in importance; and teachers are legion, a legion whose soldiers change rapidly. The educational profession, it is here stated, is the largest of all in point of numbers. It is true, also, that there is a tendency to throw upon the school an increasing weight of responsibility. The morals of the young, their home duties, their social amusements and graces, their spiritual needs, their general health; even their food and their equipment for work in farm or workshop—all these problems fall upon the shoulders of the overburdened teacher.

Upon the teacher! Let us our lives, our souls,
Our children, and our sins lay on the teacher!
He may well cry:—

We must bear all. O hard condition!

The Editor finds that the importance of the teaching profession is growing. His outlook is essentially American, for advance in this respect in England is so infinitesimal as to be appreciable only under the microscope. Still on both sides of the Atlantic the following remarks, which we quote from the Preface, are equally true:—

"Society is laying all of these tremendous responsibilities on a profession for which it makes no adequate provision, either in the way of remuneration or by other inducements, to attract the best talent to the profession, to train such talent adequately, or to retain it for any length of time. The teaching profession is a rapidly changing one. Probably twenty-five per cent of the entire profession in the United States is renewed each year."

The bearing of these remarks on the work before us appears to be that, if the new recruits are to be quickly raised to a respectable standard of efficiency, both they and their trainers must have within their reach a thoroughly systematized body of educational knowledge. The editor's aim is to include a concise discussion of all topics of importance and

interest to the teacher. "Completeness of treatment is not designed. Completeness of scope is attempted."

Such being the general design, what is to be said of its execution? We cannot, of course, do justice to the thousand entries of this volume, but a few of them may be noticed. Mr. Leach is vigorous in his article on Abbey Schools. His conclusion is that "the importance of abbeys and monks in the advancement of education has been much exaggerated." Prof. E. N. Henderson, of Adelphi College, writes well on psychological subjects such as 'Ability,' 'Acquired Characteristics,' and 'Apperception.' The conclusion reached on the second topic is that non-inheritance of acquired characters spells progressiveness. 'Academic Costume' is treated at length and illustrated by coloured plates. There is an exhaustive article on 'Architecture for Schools,' occupying some 15 pages. 'Athletics' occupies a like space, the English side of the subject being treated (2½ pages) by Mr. D. G. Schulze, of Uppingham. We were struck with Prof. M. E. Sadler's article on Thomas Arnold. 'Abbotsholme,' 'Bedales,' 'Boarding Schools,' and many another entry that we have read critically, proved satisfactory.

There are weaknesses, however, to be noted. To an English reader the book will certainly appear a strange mixture of the important and the unimportant. The want of proportion will strike him as odd. Thus there are many entries like the following:—

"Blue Mountain College, Blue Mountain, Miss.—A proprietary institution for the education of young ladies, opened in 1873. Preparatory, collegiate, and musical departments are maintained. The 4 years' course for the degree is based on about 4 points of high school work."

This reads like an advertisement. At any rate in England we should relegate it to an educational year-book or directory. It is a pity that such matter should be allowed to jostle with articles of universal interest. There seems to us to be a great quantity of American "small beer" in the work, apart from American spelling and American turns of phrase, for which one is prepared. The fact is that there is little attempt to make the perspective anything but American. English education appears to be admitted incidentally. Thus Charterhouse receives a third of a column, a somewhat smaller space than is assigned to Bryn Mawr Womens' College: and Christ's Hospital, which Americans used to love, is not mentioned at all.

To those who can brush aside this strongly American bias the book will appeal by reason of a wealth of well-informed and well-written general articles, such as that on 'Apprenticeship and Education.'

We congratulate the editor and his staff on a good beginning, and hope that the progress of the work will be steady.

In America it should sell well. For England we recommend the publication of an English edition, which could easily be arranged with suitable omissions. Here we already have, as we have said, year-books which deal briefly and adequately with such institutions as Blue Mountain College.

Mary Wollstonecraft, a Study in Economics and Romance. By G. R. Stirling Taylor. (Martin Secker.)

THIS work does not profess to contain any information not already before the public, repeating as it does some details given by Kegan Paul's excellent book 'William Godwin, his Friends and Contemporaries,' but its author has at least one essential qualification for the task of biographer—enthusiasm for his subject. We cannot help thinking, however, that his admiration for Mary Wollstonecraft's theories on the marriage question has led him unconsciously to misrepresent the degree in which they influenced her actual practice. We admit that Kegan Paul in his consideration of the subject has made too little of the part which Fuseli played in her life. But we should require something more than the hear-say evidence offered by Knowles before believing that she seriously suggested to Fuseli's wife the inauguration of a *ménage à trois*, even on the understanding that her own position therein was to be on a strictly "Platonic" basis. If Fuseli, in accordance with her earnest entreaties, returned her letters to him, it is plain that the passages purporting to be taken from them must, like the supposed quotations from her conversation, rest on no surer foundation than Fuseli's after recollections verbally transmitted to Knowles. The accuracy of this oral tradition may be gauged by Knowles's statement that Mary had lived "chiefly at Bath," where she only spent two years. So far as we know only one authentic letter from Mary Wollstonecraft to Fuseli has as yet been discovered. It dates from the terrible period of her desertion by Imlay, and is mentioned by Kegan Paul, vol i. p. 207 (though this reference has escaped Mr. Taylor), with the comment that it "most certainly does not refer to any attachment" on her part to her correspondent—a conclusion with which we agree.

In the light, again, of the undoubted fact that Mary was afterwards legally married to Godwin, we see nothing absurd in the suggestion that only circumstances (happily, as it proved) may have prevented a similar ratification of her connexion with Imlay. In any case it is plain that the most conventional bride who ever wore orange blossoms could not have looked forward with more absolute confidence than she to a life-long union with the man introduced by her to her sisters as "a brother" from whom they might unhesitatingly accept pecuniary help. We believe that her mental attitude towards the marriage

rite is best defined by that of her heroine Maria, of whom she says "her conduct would be just the same without the ceremony as with it." This is not quite the impression which Mr. Taylor's comments convey, and we are half amused by his spirited though not over successful attempt to whitewash the man who "like the base Indian threw a pearl away, richer than all his tribe." No new light is thrown in this process on the baffling personality of Gilbert Imlay, whose character seems in no degree to have descended to his blameless and unhappy daughter—"a Wollstonecraft" like her more famous sister.

Mr. Taylor's remarks on the eighteenth-century English woman are sound in the main, but savour a little of conventionality and exaggeration. Is it fair to lay such stress on Dr. Burney's alarm when his daughter turned novelist, and to say nothing of the unanimous and almost exaggerated applause which welcomed the appearance of her first book? And surely the "bobs and curtesies" of female authors to "the sex in possession" had their counterpart in the extravagant encomiums bestowed upon such literary ladies by literary men.

NEW NOVELS.

Adventure. By Jack London. (Nelson.)

MR. JACK LONDON, who has recently taken to the exploitation of the South Seas in fiction, has contributed a racy story to Nelson's two-shilling series. The opening is astonishingly good and also, one must think, curiously veracious in its picture of a Melanesian island, swept by a plague. The hero is a stark, virile figure of a man with whom the reader's sympathies necessarily go in his battle against primitive savage nature. The story is so good that one rather resents the interposition of the feminine element, which seems out of place in such violent conditions. Moreover, the heroine displays a certain lightness in the face of the tragedies to which we are introduced. However, perhaps the feminine element was inevitable; and on the whole it is handled skilfully. The story itself is brisk and bright and individual.

Splendid Zipporah. By Maud Stepney Rawson. (Methuen & Co.)

MRS. RAWSON is so pleasant a storyteller that we could wish less qualified commendation were possible for this, her latest novel. But, in spite of her often picturesque diction, and a fine, although intermittent, note of romance, the book lacks restraint and just proportion, while its *longueurs* and mannerisms become almost oppressive. The heroine is a young lady whose unusually generous proportions are insisted upon to the verge of monotony. To be sure, we are also told of

her rare musical talents, but such phrases as "the big girl," "the big woman," "the big frame," recur so frequently as to leave us with an undesirable impression of ponderosity rather than ability or charm. Moreover, we could wish her better manners, especially upon the occasion of the dance, when, to discourage an unwelcome partner, she seizes an "Armada chair" and careers round the ball-room holding it in her arms. Surely a most ungente giantess! The consciousness of genius and feminine emancipation should not necessarily impose such a sacrifice as this.

The Old Dance Master. By William Romaine Paterson. (Chapman & Hall.)

THE difference is considerable between the grim, truthful art of 'The Destroyer,' the best of Mr. Paterson's early novels, and the ingenious romanticism of his present fiction. Here he caters for the popular palate with admirable dexterity. His talent for the portrayal of morbid operations of thought peeps forth in a baronet whose happiness is blighted by the reflection that his wealth was originally derived from negro slavery, and his freakish inventiveness is seen to advantage in an absurdly odious woman who tyrannizes over his heroine, a cab proprietor's ward. His plot is artificial and improbable, but it is little needed to stimulate a curiosity which is sufficiently nourished by the excellence of his characterization. His hero is an Austrian nobleman who presides over an academy of dancing and dwells in a Bloomsbury boarding-house. The inhabitants of the boarding-house are cleverly sketched, and the humour and kindness displayed in the book make one reluctant to remind the author that he has not on this occasion combined the elements of popular success with justice to his powerful individuality.

The Bermondsey Twin. By F. J. Randall. (John Lane.)

THIS farcical story is another comedy of errors, for it turns on the ancient complication of long-parted twins, but in other respects is modern in its atmosphere of slang and practical jokes. Mr. John Holdaway is a house-furnisher at Balham, of sombre mien and rigid respectability, a martinet among his clerks, a shining light in the local societies for regulating the conduct and curtailing the enjoyment of the masses, and an aspirant to social advancement by means of a rather faded gentlewoman. To him enters brother Jack, the Dromio of Bermondsey, supposed to have been drowned at five years old, whose strange fate has brought him up a wag instead of a prig, and who is now accepted, grudgingly, on no evidence but his likeness, by his formal brother. From the time of his arrival a rapid flow of errors provides the fun, which is ended

by two good-natured women who take the twins in hand. The story seems to suggest an effective piece of farce on the boards.

Rosamund. By Beatrice Whitby. (Methuen & Co.)

THE return of a widowed sister from India to her family circle in Devon, with the ensuing results and complications, form the theme of Miss Whitby's new novel. The story is tedious and rather loosely constructed, while the characters presented are all more or less lifeless and unimpressive. Rosamund's tragic silence and her unnecessary remorse fail to engage our interest; she is too shadowy a figure for sympathy, even when untimely death ends her perplexities and clears the way for the ultimate marriage of her faithful admirer and a younger sister. At the same time it is only fair to add that we recognize here a conscientious, however unsuccessful, effort to portray a psychological problem, and to hold the mirror up to life. A sketch of a faithful old servant is perhaps the best thing in the book.

The Soundless Tide. By F. E. Crichton. (Edward Arnold.)

THIS study of a seaside district in Ulster has a pleasing quality and many convincing touches. The Protestant working people, their habits of speech and thought, their fierce religious intolerance and counterbalancing virtues are drawn with sympathy and evident familiarity. The more aristocratic sections of the community are represented by a few, rather unusual, types, the more interesting because they differ fundamentally from conventional ideas of what an Irish lady or gentleman should be. The author's quiet humour is at its best in the descriptions of a clerical household and a church bazaar.

Perpetua; or, the Way to Treat a Woman. By Dion Clayton Calthrop. (Alston Rivers.)

HERE the author has deliberately set out to make a charming, whimsical, and prettily sentimental book, and he has fully succeeded. The story is about a little girl, Perpetua Mary, who "adopts" an artist as her father. The artist has a number of clever friends, all of whom are in love with Perpetua and given to indulging her. These people do not know who Perpetua's parents are, but her father is introduced to the reader, and proves to be a picturesque swindler. It is impressed upon the reader that Perpetua is a remarkable child, but the chronicle of her doings and sayings grows somewhat tedious: her villainous father is much more interesting; indeed, the story becomes the more entertaining the more fully his villainies are unfolded. The relation of

the young artist to his ward arouses the reader's expectancy. The author is at his best when he writes in a plain, "undistinguished" style.

A Gentleman of the Road. By Horace Bleackley. (John Lane.)

THOUGH this is somewhat a conventional romance, it has plenty of spirit and incident in its pages. One must on behalf of the ordinary tender reader take exception to the tragedy of the conclusion, but up till then or rather up till just a little before that catastrophe the narrative is bold, and sweeps one along. With the defeat of the arch-villain, a well-drawn character, the story is naturally at an end; but Mr. Bleackley drags it on to an anticlimax. The persons of the drama are such as we have often met, and like to meet, a gallant lover, a rich heiress and beauty, a reckless and debonair blade, a lady of frail morals and good heart. Add the flavour of country inns and highwaymen, and the atmosphere is charged with the romantic excitement of older days.

OUR LIBRARY TABLE.

A Saga of the "Sunbeam" (Longmans) is rather an ambitious title for the little book in which Mr. Horace G. Hutchinson describes the voyage of Lord Brassey's famous yacht, the Sunbeam, from England to the Orkneys and Iceland, across the Atlantic to Newfoundland, up the St. Lawrence to Quebec and Montreal, and thence home again. The book, fashioned very much in the form of a log or diary, is written in a vein of almost exaggerated simplicity, suggesting a story deliberately told for children. Yet it makes really very pleasant and wholesome reading for any one who can appreciate the flavour of salt air and clean sunshine.

There is on the opening page a sentence which does not quite satisfy the expert. This tells us that the Sunbeam's spread of canvas has been reduced, but that it "still makes her lively in a sea." Experience teaches that the effect of a good spread of canvas on a ship in a heavy sea-way is rather steadying than livening. The descriptions of bird life and scenery in Iceland and Newfoundland are excellent. Canada is but briefly touched. We like best the notes made at sea, while the particulars of the ship and the crew are interesting.

THE second title given by Sir Andrew Fraser to his book *Among Indian Rajahs and Ryots* (Seeley & Co.) is "A Civil Servant's Recollections and Impressions of Thirty-seven Years of Work and Sport in the Central Provinces and Bengal," and it is satisfactorily descriptive. Work, and the author's sentiments on a variety of subjects connected with government and administration fill the greater part of the volume, some twenty-three out of twenty-six chapters, 'Sport' has two chapters, and one is devoted to a description of the doings and sayings of the Amir Habibulla when he visited Calcutta in January, 1907. The Amir made an excellent impression, was very cheery, and on his way home delivered an admirable speech at the Islamia College,

Lahore. After giving thanks to God and praise to his Prophet, he paid a compliment to the Government of India, and came

"to the pith and marrow of my message to you and to the millions of Muhammadans whom you represent."

"In a single sentence I give you my whole exhortation. Acquire knowledge. Do you hear me? Acquire knowledge. I say it a third time! Acquire knowledge. Oh, my brothers, remain not ignorant, and, what is worse, remain not ignorant of your ignorance. There are those who utter solemn warnings in your ears, who urge that Muhammadans have nothing to do with modern philosophy, who declaim against western sciences as though they were evil. I am not among them....; but this also I declare with all the emphasis at my command, science is the superstructure. Do not mistake it for the foundation. The foundation is, and must always be, religion. Begin then at the beginning. Ground your children, before everything else, in the eternal principles of their glorious faith. Start with the heart. When that is secure go on to the head."

More follows which seems to stamp him as a wise, fluent, and beneficent ruler. All the same his dispensation of Afghan justice is after the old fashion which has at any rate the merit of not wasting time over appeals. As to 'Sport' the description of the capture of a herd of wild elephants is attractive, and there are adventures with tiger, buffalo, and Gaur, misnamed as usual, bison.

The rest of the book cannot to any great extent be examined in this journal, for it consists largely of matters of policy and controversy. European and native officers are discussed, their judicial and executive functions are described, and there are chapters about riots and risings. The important matter of financing the cultivators, which means, if thoroughly carried out, making a clean sweep of the *baniyas*, or money lenders, is sensibly discussed; the police are criticized and their action defended; education, Christian missions, unrest, and the Partition of Bengal, are dealt with according to the author's views, which are not extreme, unless perhaps in the direction of optimism regarding the policy of extending the employment of natives in high office. Many persons whose opinions are entitled to great weight believe that England has gone, and is going too far and too fast, in that direction.

The author uses the word "Indian" in a way which sometimes is apt to mislead. Thus p. 283 he states: "Before I came to India, in 1871, there were no members of the Indian Civil Service in Bengal at all." He means, of course, that there were no native members of that service, but the sentence reads strangely, for all know that there are both European and native members in the I.C.S. The expressions European and native army are in use, and the word Indian is not a correct substitute for native in that case, for, as in the Civil Service, so in the Indian army there are Europeans and natives. On p. 133, first line, there has been an unfortunate shuffling of letters, but a little ingenuity will show that the unintelligible word should be resolved into "led away."

The book is full of the most amiable sentiments, the majority of which are beyond question; but it must not be forgotten by those who aspire to rule that the old combination of "suaviter in modo, fortiter in re" is best, and that in emergencies the second half of the adage is the more useful.

The Language of the Annals of Ulster. By Tomas O'Maille, Professor of Irish at University College, Galway. (Manchester, University Press.)—Cathal Mac Maghnusa

Mac Uidhir, or as the name is now written MacGuire, at the end of the fifteenth century collected and arranged the historical work known as 'The Annals of Ulster.' He died in 1498, and the annals were continued by later hands till 1588. Prof. O'Maille's book deals with the Irish which is used in the entries recording the events of the period from A.D. 431 to A.D. 1050. A great part of these entries are in Latin, but the proper names are not Latinized, and fragments of Irish verse occur from time to time. By evidence discovered in a minute examination of the grammatical forms it is shown that the earliest writings from which Mac Uidhir constructed his 'Annals' belonged to the seventh century. A book of Cuanu is quoted as an authority for events up to 628 and Cuanu himself quotes an earlier writer named Mochta. At and after this date a book of Dubdalethe is occasionally mentioned up to 1002. Mac Uidhir himself in transcribing from these early writers sometimes preserves their original grammatical form of a name and sometimes alters it to the form of his own time. Names which had become obsolete were less liable to alteration than those which remained in daily use, and so took the dress of later times. The positive date of each form is determined by its occurrence in manuscripts of known date. After dealing with the sources of the 'Annals,' their orthography and phonology are discussed. The illustrations of the several declensions which occur and of the verbal forms are elaborately treated. The incidental remarks show much close study of Irish texts, and here and there modern forms are mentioned. Thus there is an interesting, but incomplete paragraph on modern Irish surnames in O. They may be classified, says Prof. O'Maille, into "(1) those to which *ach* can be suffixed as Ruairceach. (2) Those to which it cannot, e.g. Niall. (3) Compounds with Mael." It ought to be added with much more that the form in *ach* is used in the rendering into Irish of names such as Blake, Joyce, and Burke, which were introduced into Ireland in the Middle Ages. The book is a painstaking and accurate piece of work, and does honour to its author and the University which has printed it.

Canterbury and York Society: Diocesis Lincolnensis, Rotuli Roberti Grosseteste, Pars Prima. (The Society.)—The present issue of this important record society contains a transcript of the register, or rather rolls, of Robert Grosseteste, Bishop of Lincoln 1235-54, so far as the Archdeaconry of Lincoln is concerned. It is in the main a list of institutions to the various rectories and vicarages as vacancies occurred. The patronage of these parochial benefices was chiefly in monastic hands. Thus in the first three years of his episcopate, Grosseteste instituted 61 times on the presentation of religious houses, and only 31 times on the presentation of laymen. During the same period 2 incumbents were presented by the King, 3 by bishops, and 2 by rectors. There are also institutions of the superiors of the following abbeys or priories: Bourne, Covenham, Croyland, Greenfield, Grimsby, Kyme, Legbourne, Markby, Minton, Newstead, Stainfield, Stamford, Stixwold, and Wilsford.

Three examples occur of licences granted to manorial lords to have a chapel *in curia sua*, with the assent of both the incumbent and the patron of the parish. In the next century such licences for chapels and oratories were of much commoner occurrence throughout England. The first of these specifies that John Haunsard might build

and provide for a chapel at his own expense, without a bell or font, for the use of himself and his successors, his guests and household. The chaplains were to be presented and admitted by the bishop, and were not to marry, "church," hear confession, or exercise other special functions within the chapels. All oblations and customary dues were to be paid to the rector of South Kelsey, and the household were to attend the mother church on Christmas Day, the Purification, Easter, All Saints', and the Assumption, as well as on the dedication festival. A liberal number of excuses for such attendance are, however, expressly mentioned, namely, infirmity, inclemency of the weather, reverence due to distinguished guests, or other reasonable and manifest cause; but such excuses were always to be stated to the rector or his proctor.

Folk Tales and Fairy Lore, in Gaelic and English. Collected from Oral Tradition by the Rev. James Macdougall. Edited, with Introduction and Notes, by the Rev. George Calder. (Edinburgh, John Grant.)—The late Mr. Macdougall's lines were cast in pleasant places, at the Manse of Duror in Appin, hard by the cottage of James Stewart of the Glens, and in the very centre of Allan Breck's country. Some years ago a Lowlander who had landed from a yacht met a white-haired minister, who directed him to the abode of James Stewart, entered into conversation, found that the Lowlander knew various things that only Celts ought to know, and asked with some asperity, "Who are you, sir?" The minister was Mr. MacDougall, whose collection of *Märchen* and anecdotes of superstitions is edited—the Gaelic facing the English version—by the Rev. George Calder. The folk-lore is perfectly genuine, but not very fresh or abundant. The best *Märchen* are 'The King of the Bens, Glens, and Passes,' and 'The Swarthy Smith of the Socks.' The former is a mixture of 'Cupid and Psyche,' 'Beauty and the Beast,' and 'The Black Bull o' Norroway,' with some pleasant and rather unusual formulæ of the narrator's art. The second is one of the popular tales in which the sturdy commonsense of the Swarthy Smith proves too strong for the magical arts of the subtle enchanter. In 'Two Fairy Arrow Stories' we have a first-hand account, from an observer, of the fairy artillery of Neolithic arrow-points. The brief anecdote of 'MacCrimmon and the Banshee of the Cave of Gold,' seems, for reasons too long to be explained, to refer to what is usually called "Mackinnon's Cave" on the west coast of Mull; but on this point consultation of the local learned is desirable. The right translation of the Gaelic generally rendered "second sight" appears (p. 183) to be "the vision of the two worlds," which is intelligible. We hear of "the divining stone," unusual in the Highlands, where the ancient polished crystals are commonly placed in water, which is used as medicine. The *Glastic* appears to correspond more or less to the Nereids of modern Greek folklore, but is not so romantic. The Urisks are a dull kind of fauns, easily deceived by a variant of the trick which Odysseus played on Polyphemus. We conceive that there is plenty of richer folk-lore in Duror; certainly there is abundance of it in Glencoe.

Book of Common Prayer in the Brass Language, S. Nigeria, with Volume containing Hymns. (S. P. C. K.)—The Brass language, called by the natives Nembe, is spoken in the central part of the Niger Delta—a district lying on both banks of the Rio

Nun, and embracing the branch known as the Brass River, on which is situated the town of the same name, whose proper designation, however, appears to be Nembe. Mr. Adebiyi Tepowa, a native of the district (author of a paper on the history of Brass appearing in the African Society's *Journal* for October, 1907), says this name was given to the country "presumably by the Portuguese"; but the etymology he suggests from "the word Ba-Ra-Sin, meaning in the Brass language 'Hands off,' 'Let go,'" as used in bargaining, seems much less likely than a derivation from *braco*, applied to the "arm" of the river. Cust considered the language to rank only as a dialect—"if indeed it rises even to the importance of a dialect"—of Idzo. Apparently, however, it has been thought to require a special version of the Prayer Book.

Idzo appears to possess many characteristics in common with Ibo; it belongs to the "Nigritian" or "Sudanese" group, on which so much light has been thrown by the recent studies of Prof. Westermann. These languages, which are very remotely related to the Bantu family, are characterized by the prevalence of monosyllabic roots and the use of the tonic accent, as in Chinese.

St. John, with Commentary, in Luganda. (S. P. C. K.)—It says much for the intelligence and application of the native Christians in Uganda that the experiment of translating the 'Cambridge Bible' commentaries should apparently have been attended with such satisfactory results as to justify the addition of Dr. Plummer's 'St. John' to the fairly extensive body of vernacular literature in existence, completing the four Gospels in this well-known series. It seems as if the labour of translators and printers could hardly keep pace with the zeal of native students, whose greed for books recalls the days of the Venerable Bede, or the first stirrings of the Renaissance in Northern Europe.

Old-Latin Biblical Texts.—No. VI. *The Four Gospels from the Codex Veronensis (b), being the First Complete Edition of the Evangelium Purpureum in the Cathedral Library at Verona.* With an Introduction descriptive of the MS. by E. S. Buchanan. (Oxford, Clarendon Press.)—Codex Veronensis is a manuscript of great importance both artistically and textually. It is one of the few surviving manuscripts written on purple-stained vellum, with silver and occasionally gold lettering, the full effect of which cannot be represented by ordinary photography. It is at the same time an important member of the group of surviving Old-Latin or pre-Vulgate textual authorities for the Gospels, being the best existing representative of the fourth-century "European" type of text. According to Prof. Burkitt, it was such a MS. as *b* that Jerome employed as the basis of his revision of the Latin Gospel which we know as the Vulgate. The text of the MS. was published by Bianchini in 1749, and most scholars have used the careful reprint of this edition in the twelfth volume of Migne's *Latin Patrology*. The small edition by the enthusiastic, but rather inaccurate Norwegian scholar Belsheim, which appeared in 1904, seems to be little known in this country.

Mr. Buchanan was amply justified in undertaking a fresh edition of the manuscript, as the result of his work abundantly shows. For not only has he deciphered some columns towards the end of Mark which are entirely absent from Bianchini's edition, but

throughout Luke he has discovered a large number of readings of the first hand of the MS., afterwards altered with remarkable skill, of which also Bianchini shows no knowledge. For example, in the Lord's Prayer (Luke xi. 4) the first hand wrote *ab inimico*, which was afterwards altered to *a malo*; and the first hand of *b* is now to be added to the other authorities which read "seventy-two" in chap. x. verses 1 and 17. Mr. Buchanan dates the MS. earlier than 425 A.D. In this we can hardly follow him, being of opinion that the whole character of the MS. points rather to a date a century later.

Beowulf and the Finnsburg Fragment: a Translation into Modern English Prose. By John R. Clark Hall. (Sonnenschein & Co.)—This is a new edition, with considerable improvements, of a work which was reviewed in *The Athenæum* of July 13th, 1901. The translation, while corrected in many details, is unaltered in general character. It is obviously intended primarily as a help to not very advanced students in reading the original text, and for this purpose it will be found useful. As a necessary consequence, it can hardly convey to unlearned readers an adequate notion of the literary quality of the poem. The repetitions, periphrases, and recurrent epithets characteristic of the Old English epic must inevitably seem insipid, and often grotesque, in a prose version, unless the translator, by a felicitous choice of diction, is able to make the reader feel throughout that what he has before him, in spite of the absence of metrical form, is really poetry. Dr. Clark Hall has not attempted to do this. The literal accuracy at which he has aimed is no doubt incompatible with any close approach to representing the tone of the original, but many of his renderings are much more prosaic than they need have been. The Introduction, notes, and appendix have been greatly enlarged, and show careful study of most of what has been written on the subject. The number of illustrations is increased from twelve to twenty-five, and the bibliography has been brought down to 1910. Notwithstanding some obvious faults, this volume contains so much useful matter that 'Beowulf' students will do well to add it to their library, even if they already possess the first edition.

The Clergy List, 1911, published by Kelly's Directories, is worthy of the high standard we associate with the work of the publishers. We have tested the book carefully, and in every case found it accurate. We specially commend the alphabetical List of Benefices, which forms an excellent guide to places sometimes difficult to find, for it includes the distances from the post town and railway station.

The Mariner's Mirror is a happy description of the *Journal* of the Society for Nautical Research, No. 2 of which is before us. There is a good supply of interesting articles, e.g., on 'The Union Flag,' 'Eminent Marine Artists,' 'Mediæval Ships,' and 'Some Notes on Marryat,' which suggest further articles on points in novels obscure to the ordinary reader. Mr. H. B. Wheatley asks where Pepys's considerable collection of models of ships is now, and the sections of Notes, Queries, and Answers should lead in time to the compilation of a new nautical dictionary at once learned and entertaining.

The Newspaper Press Directory for 1911 (C. Mitchell & Co.) comes to us with its usual accurate information on matters relating to the world's press. On all sides progress is

indicated; especially is this the case with Canada, where trade is very prosperous according to the article on the Dominion. The total in 1909-10 was upwards of six hundred and ninety million dollars; of this over two hundred and seventy-seven millions represents trade with the British Empire. The article on British South Africa shows the imports to have increased in every article. Books which in 1909 amounted to 84,884*l.* reached last year a total of 107,005*l.* The statistics of Australian newspapers are remarkable; the number of daily papers is 15.82 per million of the population, and weekly papers 182.85 per million; while in the United Kingdom they are only 5.04 and 59.95 respectively in the same ratio. There are papers by Mr. Alfred F. Robbins on newspaper ideals, and by Mr. J. R. Charter on the past year's advertising, while Dr. Hugh Fraser contributes his usual useful article on the legal year in relation to the Press. The obituary record is heavier than usual, and includes Frederick Greenwood, the founder of *The Pall Mall*, Mr. Elkington of *The East Anglian Times*, Sir William Agnew, the chief proprietor of *Punch*, and Mr. Arthur Fraser Walter of *The Times*, of whom excellent portraits are given.

The Green Book of London Society, edited by Douglas Sladen and W. Wigmore (J. Whitaker) has reached its second issue. It shows a wide range and an advance in accuracy, but could still be improved materially by a man with a keen eye for detail. Some of our criticisms of the first issue appear to have escaped notice.

The Victorian Year-Book, 1909-10, comes to us from the Government Printer at Melbourne, and is again edited by Mr. Laughton, the Government Statist. Among new features in the present volume we note an account of steps taken by the Government to encourage immigration and to obtain settlers for the irrigation districts; fuller information than in former years with regard to insurance; more complete statistics in regard to properties in municipalities; and tables showing the amounts paid in wages and the values of materials used and articles produced in leading industries. There are two useful maps; and the facts and figures appear to us to be as accurate as usual.

Thackeray's Centenary Biographical Edition: Contributions to 'Punch' (2 vols.), and *Barry Lyndon*. (Smith & Elder.)—Readers of that wonderful book, the 'Memoirs of Barry Lyndon, Esq.,' must often have said to themselves, 'How thoroughly the writer possesses his material!' 'How he must have enjoyed his task!' But hear Thackeray himself in his 'Diary,' quoted in Lady Ritchie's Introduction:—

"Aug. 10 [1844]. Read for 'B. L.' all the morning at the club."

"Aug. 14. At home all day drawing and dawdling; with 'B. L.' lying like a night-mare on my mind."

"Maita, Nov. 1. Wrote 'Barry,' but slowly and with great difficulty."

"Nov. 3. Finished 'Barry' after great throes late at night."

Nevertheless, it is a great work, and, some think, his greatest. It is certainly the best of the new instalment (three volumes this time), though that includes the 'Snob Papers' and 'Novels by Eminent Hands.' Among the illustrations are the *Punch* table, and a copy of Thackeray's initials carved upon it, also Leech's 'Fancy Ball' and Tenniel's 'Punch Cricket Team,' both of which contain pictures of Thackeray. There are also four beautiful designs to 'Barry'

by Millais. They have lost something in the transference to the wood, for the original drawings, if perhaps a little over-serious, were remarkable among the artist's illustrations for books, and made one wish for more. The portraits this time are by Frank Stone, D'Orsay, and Maclise.

Ignes Fatui: a Book of Parodies, by Philip Guedalla (B. H. Blackwell, Oxford), will scarcely commend itself to other than a generously critical Oxford audience. So finished a product is the average modern parody that tentative trifles like these, uneven in execution, uncertain in touch, and often too local for the outside world, will only command attention for the sake of such promise of better things as they may contain. That promise is, in the present case, discernible in three "variations" on the theme of 'Antigone'—in the respective manners of Shakespeare, Mr. Bernard Shaw, and M. Maeterlinck—where a wider humour is indicated which time and experience may well turn to account. For the rest, Mr. Kipling, the parodist's chosen quarry, has inspired the most successful of the verses; but the author is less happy in his emulation of other modern poets, and an attempt in the ballad style, 'The Lass of Wimble Down' is not effective.

THE TERCENTENARY OF THE AUTHORIZED VERSION.

An exhibition of Bibles and documents illustrating the history of the English Bible will be open to the public on Monday next in the King's Library at the British Museum, for which an exhaustive catalogue has been prepared under the direction of Dr. Kenyon. The exhibition is in two parts, the first comprising the chief Biblical manuscripts of the Museum, including the Codex Alexandrinus, some early Hebrew and Latin codices, the Bosworth Psalter, and the famous Lindisfarne Gospels, one of the finest examples of Celtic art dating from about 700 A.D. Most of these are permanently on view, but the collection of printed books in the King's Library, and sixteenth-century documents connected with them will be largely novel to the public. The first case on the left contains a number of fifteenth-century Bibles printed in the vernacular, including German, Low German, Italian, Dutch, and Bohemian, showing that the objection to the Bible in the vernacular in English was a matter of local policy arising from the Lollard movement. A still more important evidence of the popularity of the vernacular Scriptures is found in the issue of illustrated Bibles, examples of which are the Low German Bible of 1480, the Italian one of 1493, the Malermi Bible, and the French Bible of 1510. A copy of Lyndewood's Provinciale is open at the decision of the Synod of Oxford in 1433 forbidding the circulation of the Bible in the vulgar tongue, with a note to the words "noviter compositus" pointing out that ancient versions were not forbidden, a point afterwards made by Sir Thomas More.

The second case contains a number of priceless treasures: the only known fragment of Tyndale's first New Testament, the printing of which was interrupted at Cologne in August, 1525; the only complete copy known of the second New Testament, printed at Worms in the same year; two copies of Tyndale's version of the Pentateuch, printed in 1530, and his translation of Jonah, printed before June, 1531. The volume containing this last lies open at a

woodcut, which is at present unidentified, possibly intended to represent the first Scottish martyr, Patrick Hamilton.

In the same case are shown Joye's unauthorized edition of Tyndale's New Testament of August, 1534; Tyndale's edition of November, 1534; Joye's second edition of January, 1535; and Tyndale's of 1535. Anne Boleyn's copy of the November, 1534 edition shown is on vellum. Of six reputed editions of the New Testament printed in 1526 no copy is known to exist, unless, indeed, the fragment in the Durham Cathedral Library prove to be one. It is to be hoped that during the present exhibition some attempt will be made to settle the question. The editions used by Tyndale—Erasmus's Latin-Greek New Testament and Luther's German version—are also shown.

The next case contains the first complete English Bible printed, that of Coverdale in 1535; Matthew's Bible of 1537, printed at the expense of Richard Grafton and Edward Whitchurch; Taverner's Bible of 1539, and two out of the three editions of the Vulgate with the English translation of Coverdale.

The next case contains five out of the seven editions of Cranmer's Bible of 1540, together with the Royal Proclamation of May 6th, 1541, enforcing its use. The history of the popular Geneva version, of which first editions of the New Testament (1557) and the Bible (1560) are shown, is fully illustrated, and copies of the Bishops' Bible, the Rhemish New Testament, and the Douai Old Testament fill the next case. A folio edition of the Geneva version shows that it was used in churches for some years from 1578, and the last edition in folio, issued in 1644, fixes the date when it began to be superseded by the Authorized Version.

The cases devoted to the Authorized Version show the two versions of 1611 (the "He" Bible and the "She" Bible), the 1613 and 1617 editions, and the first quarto and octavo editions in 1611, while a last case contains some curiosities, such as the "Wicked" Bible of 1631, which omitted the "not" in the seventh commandment, and the "unrighteous" Bible of 1653, which printed 1 Cor. vi. 9 as "know ye not that the unrighteous shall inherit the kingdom of heaven." Some further revisions are shown, including the Cambridge ones of 1629 and 1638; Baskett's "Vinegar" Bible, which was called "a basket-ful of errors"; and an Amsterdam Bible of 1643, containing the text of the Authorized Version with the notes of the Geneva issue.

The cases of documents affecting the history of the English Bible are of the highest interest, and the transcripts in the Catalogue will make them intelligible to the ordinary reader. They include the first mention of Tyndale's translation, in a letter of Lee to Henry VIII. in December, 1525, from Bordeaux on his way to Spain. Lee had probably learnt of the printing of the Testament at Calais, where Roye, Tyndale's assistant, had friends and relations. Other items shown are the Bishop of Norwich's subscription to the fund for buying up Testaments to burn them, Monmouth's petition giving the history of his relations with Tyndale, Grafton's correspondence with Thomas Cromwell, licences for printing the Great Bible, the Welsh Bible, and the Geneva Bible.

The exhibition testifies to the great wealth of the British Museum in early printed English Bibles; and, while congratulating the authorities on this, we should add special thanks to the Bristol Baptist College for allowing Londoners an opportunity of seeing their most valuable treasure, the first complete English New Testament.

DICKENS AND MARIA BEADNELL.

11 March, 1911.

I SHALL be grateful to be permitted to draw attention to the omission—doubtless quite unintentional, but not the less unjust—of any reference to the services rendered by an accomplished English expert in literary curiosities, my friend Mr. J. H. Stonehouse, in connexion with the correspondence between Dickens and Maria Beadnell, recently published in America by its fortunate possessor, Mr. W. K. Bixby of St. Louis, Mo., notices of which appear in some of the morning papers of this date.

The title of Mr. Bixby's book suffices to describe it:—

"Charles Dickens and Maria Beadnell ['Dora']. Private Correspondence between Charles Dickens, and Mrs. Henry Winter [née Maria Beadnell], the original of 'Dora Spenlow' in 'David Copperfield,' and 'Flora Finching' in 'Little Dorrit.' Edited by Professor George Pierce Baker of Harvard University. Privately printed for William K. Bixby, St. Louis, Mo. MDCDVIII."

This addition to the private annals of our time has, however, as I found to my great relief, a double justification, for it not only deals with a scandal about Charles Dickens which he himself forced into publicity, but at once and for ever decisively demonstrates that it had no foundation of fact whatever, beyond the exaggerations of domestic infelicities resulting from incompatibilities of temperament. It is, in short, an exoneration of all the parties to the story, and completely exonerates Dickens as a thoroughly respectable "father of a family" of the exemplary and pre-eminently laudable British middle-class—or, so stigmatized, Philistine type; which is everything for the British "general reader."

But the present publication has a yet more legitimate claim on our gratitude. The writer in *The Contemporary Review* for January, 1880, of the notice of some letters of Dickens then published observed: "We have not yet the true key to his [Dickens's] interior [i.e. spiritual] life." We now have it put into our hands in this volume in the letters from Charles Dickens to Mrs. Winter written twenty years after his courtship of her, as Maria Beadnell, was so painfully brought to an abrupt termination, and extending over the years 1853-8. The correspondence is indeed of the liveliest and healthiest interest, and will add lustre to the name of Dickens, not only as an honest and true gentleman, but also as a great creative genius in English literature, standing in the popular appraisal next after Shakespeare.

The book also is in every way worthily produced as to paper, type, "forwarding," and editing, and the preface by Mr. H. Harper; and there are only two faults attaching to it—the deep offence of the imaginary portrait of "Dora" facing p. xxx.—a great blot on the book; and this—of omitting from the title-page the name of Mr. J. Harrison Stonehouse, who is well-known to all lovers of literary litter to be, in a secondary sense, the true begetter of these present charming and truly heartening and illuminating letters. As an expert in such researches, Mr. Stonehouse collected these letters, and spent two laborious years in reading the text of them, confirming the facts, and identifying the dates set down in them—to this purpose collating the letters with every 'Life' and every collection of 'Letters' of Dickens previously published; and reading over once again every work by Dickens, and every notable review of his works: thus not only confirming the

popular supposition that 'David Copperfield' and 'Little Dorrit' were in certain incidents autobiographical, but also proving that the same autobiographical elements were to be found in 'Sketches by Boz,' 'Great Expectations,' 'Our Mutual Friend,' 'Hard Times,' &c.; all of which taken together enable us to reconstruct with some circumstantiality the four years of the life of Dickens of which nothing was previously known "to the general." In the circumstances, the omission of any mention of the name of Mr. J. Harrison Stonehouse from the volume cannot but give pain to his many friends, and seems to me, as one of his oldest friends, and under the deepest "professional" obligations to him, to call for special notice; and by your indulgence I would mark it with this striding "caret."

GEORGE BIRDWOOD.

THE ENCLOSURE RIOTS OF 1549.

Savage Club.

THE riotous destruction of enclosures in May and June, 1549, followed, it is known, the publication of a proclamation enforcing the law against enclosures; but up to the present this proclamation has only been known by a reference in Holinshed (p. 1002). I have, however, come upon a fragment of the original printed proclamation in the Bagford Collection, which gives the exact date—April 11th, 1549—and allows the tenor of the proclamation to be inferred. A general pardon for all offences against the Enclosure Acts up to March 31st, 1549, had been passed in Parliament (2 and 3 Ed. VI. c. 39), subject to the laying open of the lands wrongfully enclosed. The proclamation recalls this condition, and instructs all the king's officers and ministers to enforce it. The recovery of this proclamation fills an important gap in the history of the period.

...did now begin to amende that that was passed, was contented and pleased, that all peines, los
[ses and forfeitures, for euey suche thyng, contrary to the said statutes, that was passed before the last daie of
[the last S]essions, of his highnes Paliament, should bee pardoned by his maiestie, to his most louyng
[subiectes]: Not that therby, thei should be more animated, to do euill still, and to hurt the kynyes maiesties
[] people, and common wealth, but that men so gently therunto prouoked, should obediently again,
[observe his] noble, godly, and wholesome lawes: Or els, if gentlenes will not now prouoke, and cause that
[those things] bee amended, which dutie should do, and lawes maie compell: His highnes, of his moste royall
[bountie an]d loue, whiche his maiestie bereth, to this his region and coutrey, and to the main-tenaunce of the
[common weale] thereof, is fully mynded from hencefurthe, by aduise aforesaid, to put in vre all the said penall
[laws he]retofore made for the repressyng of suche offences, and straightely to se them executed, against all
[. . .] that shalbe founde culpable, without pardon or remission.
[AN]D therefore straightly chargeth and commaundeth, all his highnes officers and ministers, whoso-
[ever they] bee, to whom, by statute or otherwise, the redresse or repressyng of suche offences, maie appertain,
[to tak]e informations geuen vnto them, and to make diligent enquiry, and with all speede and earnest
[labou]r, see to the redresse and punishment of all suche offenders, as by the lawes and statutes of the

[realme t]hei maie and ought to doo, as thei tender
this his maiesties will and pleasure, and will
answere to
[the contr]ary, at their vttermost perilles. Geuen
at Westminster, the. xi. daie of Aprill. 1549.
God saue the Kyng.
Excusum Londini, in ædibus Richardi
Graftoni Regij Impressoris.
Cum priuilegio ad imprimendum
solum.
B.M. Harl. 5928. 52.

ROBERT STEELE.

'THE SERVIAN PEOPLE.'

New York, Feb. 28th, 1911.

WHILE thanking you for your courteous review in your issue of February 4th, 1911, and words of commendation of the two volumes on 'The Servian People,' I would beg leave to call your attention to one or two erroneous ideas put forth by your reviewer.

His expression of "an ancient village land tenure" as applied by him in common to both Servian and Russian organizations is indefinite, and conveys an incorrect impression, as it confuses the Servian "Zadruga" with the Russian "Mir." The only common characteristic of these two institutions is the communistic principle upon which each is based. The Russian "Mir," whose dissolution, provided for by the new Russian laws, is so justly deplored by your reviewer, is a community of ownership of which the unit is the village, a formation tending in certain cases to become unwieldy and not easily adaptable to changed economic conditions. But granting these inherent faults—not necessarily ineradicable—the Russian "Mir" still demonstrated practical methods of co-operation in advance of what has been attained by western sociologists. The Servian Zadruga, in which not the village, but the family or organized group is the unit, is adjustable to the economic exigency of the time, and steadfast to its main aim, the highest good and the greatest measure of justice to the individual.

To this characteristic of malleability in the Servian Zadruga is due, no doubt, the fact that while in Russia the economists were brought to the opinion that the abolition of the old order was more feasible than readjustment, the matter has quite another history in Servia, where the Zadruga formations are undergoing a virtual evolution and adapting themselves to the developments of the age.

The facts that in Servia to-day, alone of all European countries, there is no pauper class, no workhouse or almshouse, no necessity for poor-relief laws, or any form of public charity relief, that the phenomenon found always elsewhere as a pendant to the pauper, namely, the millionaire, is also lacking in Servia, where the whole population has sufficient means of subsistence, would appear to suggest that the time-tested Zadruga system of Servia deserves a closer consideration by western sociologists than it has hitherto received.

In regard to your reviewer's doubt anent the word "blato," he may read on p. 99, vol. i., of 'The Servian People': ".... deep valleys walled in by mountain steepes through which there is insufficient escape, cause the waters to dam up and become sinks where streams disappear in morasses. These places are called 'blatos.'" Any Servian-foreign dictionary will give him the definition of "blato" as "morass" or "bog." In all Servian or other maps of that country the term "blato" is always accompanied by the topographical sign indicating a morass.

Further, your reviewer's ideas concerning the Slavonic title "Knez" are erroneous; On p. 191, vol. i., of 'The Servian People,' a foot-note states the matter clearly as follows: "The only nobiliary title of purely Slavonic origin is the title 'Knez' (Serb), 'Kniaz' (Russian and Polish), 'Knizhe' (Tcheck), the equivalent of Clanschief or Prince (princeps)."

In Russia not only is "Kniaz" prince, but "Velko-Kniaz" is the Russian title which is translated into English as "Grand-Duke."

Your reviewer, in disputing the statement that Kniaz or Knez is the only purely Slavonic nobiliary title, and in his contention that "in Russia the title is never used except by Slavs in addressing or speaking of Mohammedans," appears to be misled by a species of wit to be observed no less at Russian fairs and shops than in Paris cafés, where the wily waiter, with a view to the prospective tip, and shrewdly sophistical as to human nature, addresses the "client" in a scale of "Monsieur le Prince!—Monsieur le Duc!—Monsieur le Comte!—Monsieur le Baron!"—to plain "M'sieu!"—ending only too often, alas, in a contemptuous shrug as he pockets the incommensurate result, and says to a camarade, "V'là c' que m'a donné c' type là!" &c.

If there is in Russia a point of originality in the attempt made by bargainers the world over to profit by certain phases of human vanity, it lies in the circumstance that it is apt to be the buyer of rank or superior social status who banteringly wheedles a lower price out of the Tatar seller by apostrophizing him as "Kniaz" (Prince), the Russians, like other Slavonics, setting but slight store by the mere title.

LAZAROVICH-HREBELIANOVICH.

** Our reviewer, who is now beyond reach, took "blato" to be a corruption of "plateau."

SALE.

ON Wednesday and Thursday, March 8 and 9, Messrs. Sotheby held a sale of books, which included the library of Lord Ronald Sutherland Gower, removed from Hammerfield, Penshurst, Kent. The few lots of note included: Horæ, in English, translated by Robert Copland, 1528, 28l. 10. Lyndewoode, Constitutiones Provinciales, printed by Richard Pynson, n.d., 52l. Shirley, eleven plays, all first editions but two, 54l. Linschoten, Discourse of Voyages, 1598, 50l. Harris, Portraits of the Game of S. Africa, 1840, 14l. 5s.; another copy, 12l. 15s. The Huth Library, 29 vols., 1881-6, 19l. Antonio Canal, Vedute, 68l. J. C. Smith, British Mezzotint Portraits, 5 vols., 1878-1882, 13l. The total of the sale was 1,030l.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Coptic Version of the New Testament in the Southern Dialect, otherwise called Sahâdic and Thebaic, with Critical Apparatus, Literal English Translation, Register of Fragments, and Estimate of the Version: Vol. I. The Gospels of S. Matthew and S. Mark, Vol. II. S. Luke, and Vol. III. S. John, Register of Fragments, &c., 84/ net.

Churchman's Guide: a Handbook for all Persons, whether Clerical or Lay, who require a work of Reference on Questions on Church Law or Ecclesiology, 3/6 net.

Edited by Arthur Reynolds.
Davison (W. T.), The Indwelling Spirit, 6/
Foxell (W. J.), A Mirror of Divine Comfort, 2/6 net.

With foreword by the Bishop of London.

Glasgow University Library: Catalogue of an Exhibition of Bibles in Commemoration of the Centenary of the Authorized Version, 1611-1911, 3d.

With a prefatory sketch and notes by George Milligan.

Holy Bible: an Exact Reprint in Roman Type, Page for Page, of the Authorized Version published in 1611, 8/6 net.

With an introduction by Alfred W. Pollard.
Johnson (Ethelbert), The Altar in the Wilderness: an Attempt to Interpret Man's Seven Spiritual Ages, 1/6 net.

Lincoln (Edward, Lord Bishop of), Counsels to Nurses, 1/ net.

Address and letters to the Guild of S. Barnabas for Nurses, edited, with preface and biographical note on Bishop Sailer, by E. F. Russell.

Littleton (Rev. Hon. Cecil J.), The Handmaid of the Lord, 2/ net.

Magee (Rev. A. V.), Alone with Christ, 1/ net.

Addresses.
Payne (Rev. J. D.), The English Bible: an Historical Survey, from the Dawn of English History to the Present Day, 2/ net.

Reade (Robert C. L.), Spiritual Healing and the Anointing of the Sick: a Simple Explanation, 1/6 net.

Originally read as a paper in the summer of 1909.
Sherlock (Frederick), Testimonies to the Book, 1/6 net.

Winnington-Ingram (Arthur F.), Death in the Light of the Epiphany, 6d. net.

A Sermon preached before their Majesties the King and Queen, in the Private Chapel at Windsor, on Sunday morning, January 29th.

Wordsworth (Elizabeth), Onward Steps; or, the Incarnation and its Practical Teaching, 2/6 net.

Addresses originally given on Sunday evenings to the students of Lady Margaret Hall, Oxford.

Law.

Bentwich (Norman), The Declaration of London, 5/ net.

With an introduction and notes and appendices.

Fine Art and Archaeology.

Bahr (A. W.), Old Chinese Porcelain and Works of Art in China, 30/ net.

Description and illustrations of articles selected from an Exhibition held in Shanghai, November, 1908. The book contains a frontispiece and 120 plates, 12 being in colour.

Baker (Capt. B. Granville), The Danube with Pen and Pencil, 15/

With 99 illustrations, some of which are in colour.

Calvert (Albert F.), Spain, 2 vols.

With over 1,700 illustrations, including 46 coloured plates.

Foley (Edwin), The Book of Decorative Furniture, Section X., 2/6 net.

Fothergill (George A.), British Fire-Marks from 1680, 7/6 net.

With 60 illustrations by the author.
Memorials of the Counties of England: Old Surrey, 15/ net.

Edited by Rev. J. Charles Cox, and illustrated with 35 plates and 42 line drawings.

Moorehead (Warren K.), The Stone Age in North America: an Archaeological Encyclopedia of the Implements, Ornaments, Weapons, Utensils, &c., of the Prehistoric Tribes of North America, with more than 300 full-page plates and 400 Figures Illustrating over 4,000 Different Objects, 2 vols., 31/6 net.

Poetry and Drama.

Baring (Maurice), Collected Poems, 5/ net.

M'Iver (Iver), Caught on the Wing, 3/6 net.

Consists of poems, ballads, love lyrics, and sonnets.

Northrop (W. B.), Contrasts: Poems of Poverty 6d. net.

Though the author rightly disclaims any pretension to the titles of poet or prophet, yet the verses contain some lines of high intrinsic merit, and the sentiments expressed show a profound sympathy for the oppressed and indignation against their oppressors. With 7 illustrations.

Richardson (Frank), Shavings, 2/6 net.

A collection of verses with comic elements attached thereto.

The Open Window, No. VI., 1/ net.

Includes some striking pictures and letter-press.

Music.

Hossfeld's Educational Works: French Songs and German Songs, 6d. net each.

Both edited by John F. C. Boyes.

Rodgers (J. A.), Dr. Henry Coward, the Pioneer Chorus-Master, 2/6 net.

With 8 illustrations.

Philosophy.

- Arnold (E. Vernon), *Roman Stoicism: being Lectures on the History of the Stoic Philosophy, with Special Reference to its Development within the Roman Empire*, 10/6 net.
- Taylor (Henry Osborn), *The Mediæval Mind: a History of the Development of Thought and Emotion in the Middle Ages*, 2 vols., 21/ net.

History and Biography.

- Hodson (T. C.), *The Nāga Tribes of Manipur*, 8/6 net.
- With 17 illustrations.
- Ker (W. P.), *Thomas Warton*, 1/ net.
- No. 1 of Warton Lectures of English Poetry, from the Proceedings of the British Academy, Vol. IV.
- Liddell (A. G. C.), *Notes from the Life of an Ordinary Mortal: being a Record of Things Done, Seen, and Heard at School, College, and in the World during the Latter Half of the Nineteenth Century*, 10/6 net.
- With portrait. Begins with the author's birth and ends in his sixtieth year.
- Maxwell (Sir Herbert), *The Making of Scotland*, 5/ net.
- Lectures on the War of Independence, delivered in the University of Glasgow.
- Moule (Ven. Arthur Evans), *Half a Century in China: Recollections and Observations*, 7/6 net.
- With 17 illustrations and a map.
- Murray (Rev. Robert H.), *Revolutionary Ireland and its Settlement*, 10/ net.
- With an introduction by the Rev. J. P. Mahaffy.
- Rose (J. Holland), *William Pitt and National Revival*, 16/ net.

Geography and Travel.

- Baedeker (Karl), *The Rhine, including the Black Forest and the Vosges*, 8/ net.
- Seventeenth revised edition, with 60 maps and 59 plans.
- Hamilton (Angus), *Somaliland*.
- With 25 illustrations and a map.

Sports and Pastimes.

- Encyclopædia of Sport*, Part XVII., 1/ net.

Education.

- Bolton (Frederick Elmer), *Principles of Education*, 12/6 net.
- By a Director of the School of Education in the State University of Iowa.
- Mathematical Papers for Admission into the Royal Military Academy and College, for the Years 1905-1910, 6/
- Edited by E. J. Brooksmith and R. M. Milne.
- Outline for the Study of American Civil Government, with Special Reference to Training for Citizenship, for Use in Secondary Schools, 3/
- Prepared for the New England History Teachers' Association by its Committee.
- Teacher's Encyclopædia of the Theory, Method, Practice, History, and Development of Education at Home and Abroad, Vol. I.
- Written by many educational writers, thinkers, and teachers of the day. Edited by A. P. Laurie.

School-Books.

- Balzac (Honoré de), *La Vendetta*, 1/
- In Siepmann's French Series for Rapid Reading.

Science.

- Annals of Mathematics*, January, 2/ net.
- Baldwin (James Mark), *The Individual and Society, or Psychology and Sociology*, 6/6 net.
- Boulenger (George Albert), *Catalogue of the Fresh-water Fishes of Africa in the British Museum (Natural History)*, Vol. II., 45/
- With numerous illustrations.
- Clouston (T. S.), *Unsoundness of Mind*, 7/6 net.
- With 14 illustrations.
- Cook (T. H.), *Douglas (James), and McLeod (J. F.), Carnations and Pinks*, 1/6 net.
- With 8 coloured plates. Part of Present-Day Gardening Series.
- Harvey (Fred. W.), *Antirrhinums*, 1d.
- One of the One and All Garden Books.
- Howells (Clarence S.), *Transport Facilities in the Mining and Industrial Districts of South Wales and Monmouthshire; their History and Future Development*, 2/ net.
- No. 2 of the Publications of the Department of Economics and Political Science in the University College of South Wales and Monmouthshire.
- Knott (Cargill Gilston), *Life and Scientific Work of Peter Guthrie Tait, supplementing the two Volumes of Scientific Papers published in 1898 and 1900*, 10/6 net.

Psychical Research Society Proceedings, March, 2/ net.

- Saint Bartholomew's Hospital Reports, Vol. XLVI., 8/6 net.
- Edited by H. Morley Fletcher and W. McAdam Eccles.
- Sherman (Henry C.), *Chemistry of Food and Nutrition*, 6/6 net.
- By a Professor in Columbia University.
- Thurston (Albert P.), *Elementary Aeronautics; or, the Science and Practice of Aerial Machines*, 3/6 net.
- With 126 illustrations.
- Treherne's Nature Series: *Animals, Wild and Tame, Butterflies and Moths, and Minerals*, 8d. net each.
- All arranged by W. F. Kirby, with numerous illustrations.
- Tutton (A. E. H.), *Crystals*.
- The book contains 120 illustrations, and is part of the International Scientific Series.
- Wright (Walter P.), *Popular Garden Flowers*, 6/ net.
- With 6 illustrations in colour and 48 reproductions from photographs.

Fiction.

- Adcock (A. St. John), *A Man with a Past*, 6/
- The heroine lives with two maiden aunts, who do not approve of her fiancé. She marries him nevertheless, and he justifies the aunt's suspicions by being arrested by the police just as he is starting for the honeymoon.
- Bell (J. J.), *A Kingdom of Dreams*, 6/
- The kingdom is a community which has neither money nor property, being self-supporting and composed of picked beings who have ideals of eugenics.
- Beresford (J. D.), *The Early History of Jacob Stahl*, 6/
- An intimate study of a personality from boyhood to about thirty.
- Boulestin (X. Marcel) and Toye (Francis), *The Swing of the Pendulum*, 6/
- Introduces a party in a fishing village in Brittany, and a wife's escapade with a fascinating American.
- Calthrop (Dion Clayton), *The Harlequin Set*, 2/6 net.
- These papers originally appeared in various magazines.
- Castleton (Robert), *Adventures of an Actor*, 6/
- The record of some hilarious adventures of a young actor from the period of his first engagement to the time when he wins some success.
- Chambers (Robert W.), *Ailsa Paige*, 6/
- A story of the war in the United States in the sixties.
- Channon (E. M.), *The Real Mrs. Holyer*, 6/
- Contains plenty of incident and a mystery unsolved till the end.
- Crawford (F. Marion), *Uncanny Tales*, 6/
- The scenes of two of these stories are laid at sea; another has a Welsh, another an Irish, and a third an Italian setting, while one is an English tale.
- Day (Holman), *The Skipper and the Skipped*, 6/
- The shore log of Cap'n Aaron Sproul.
- Dickens Centenary Edition: *Dombey and Son*, 2 vols., and *Great Expectations*, 3/6 each.
- Griffith (George), *The Lord of Labour*, 6/
- Another tale of invasion and new and terrible agents of warfare.
- James (Andrew), *Ninety-Eight and Sixty Years After*, 3/6
- A book of short tales, two of which have appeared in *Blackwood's Magazine*. Most of the incidents related in 'Ninety-Eight' occurred in the Rebellion in Ulster of that date.
- Meade (L. T.), *Mother and Son*, 6/
- A dramatic story of human interest.
- Mendl (Gladys), *The Straight Road*, 6/
- The Straight Road is the path of rectitude as it concerns a man and a woman.
- Patterson (Marjorie), *Fortunata*, 6/
- A story of society intrigue in Italy and England in which an adventuress plays a chief part.
- Rushden (Patrick), *The Sea-Lion*, 6/
- The story of a man who makes use of another's brains to pose as a successful author, and who supplants his half-brother in fame and love. A double love interest runs through the book, the scene of which is laid in England and Italy.
- Stuart (Henry Longan), *Fenella*, 6/
- The love-story of a dancer, the scenes of which are laid in France, in London, and in English country.
- Winter (John Strange), *The Luck of the Napiers*, 6/
- The luck is nearly lost through the machinations of enemies, but in the end abundantly achieved with wealth in coal at home, and a Mexican treasure abroad.

General Literature.

- Barnett (Annie) and Dale (Lucy), *An Anthology of Modern English Prose (1741-1892)*, 4/6
- Betts (Arthur), *The Sorrows of a Sheriff in the Fifteenth Century; or, How John Paston (Paston Letters) Won the Last Innings*, 1/ net.
- With translated extracts from Year Book, 5 Ed. IV. (Long Quinto). Reprinted from *The Juridical Review*.
- Burton (The late Sir Richard F.), *The Sentiment of the Sword: a Country-House Dialogue*, 2/6 net.
- Edited, with notes, by A. Forbes Sieveking, and a preface by Theodore A. Cook. Reprinted from the *Field*.
- Everyman's Library: *Anson's Voyages*, with an Introduction by John Masfield; *Charles Auchester*, by E. S. Sheppard, with an Introduction by Jessie A. Middleton; *Autobiography of Edward Gibbon*, with an Introduction by Oliphant Smeaton; *Essays on Education*, by Herbert Spencer, with an Introduction by E. W. Elliot; *Plays of Beaumont and Fletcher*, with Introduction by Prof. Baker; *Toilers of the Sea*, by Victor Hugo, with an Introduction by Ernest Rhys; *The Old Yellow Book*, with an Introduction by Prof. C. W. Hodel; *The Ring and the Book*, with an Introduction by the same; and *The Virginians*, 2 vols., with an Introduction by Walter Jerrold, 1/ net each.
- Fiennes (Gerard), *The Ocean Empire: its Dangers and Defence*, 6/ net.
- With 6 illustrations.
- Frazer (J. G.), *The Golden Bough: a Study in Magic and Religion (third edition)*, Part I. *The Magic Art and the Evolution of Kings*, 2 vols., 20/ net.
- Heaton's Annual, *Commercial Handbook of Canada and Boards of Trade Register*, 1911, 5/ net.
- Laughton (A. M.), *Victorian Year-Book, 1909-1910*.
- Maeterlinck (Maurice), *The Buried Temple*, 2/6 net.
- Republished essays, translated by Alfred Sutro.
- Sheehan (Canon), *The Intellectuals: an Experiment in Irish Club-Life*.
- Speech for Special Occasions, 5/ net.
- With specimens and analysis. Edited by Ella A. Knapp and John C. French.
- Trobador Poets: *Selections from the Poems of Eight Trobadors*, translated from the Provençal, with introduction and notes by Barbara Smythe, 5/ net.
- Women's Suffrage and Militancy, 6d. net.
- Edited by Huntly Carter.

Pamphlets.

- Brown (Basil), *Supposed Caricature of the Droeshout Portrait of Shakespeare*.
- No. 1 of Notes on Elizabethan Poets. Printed for private circulation in New York. The head in question appears in the illustration to a metrical tract called 'Heads of All Fashions' put forth in 1642 by Taylor the Water Poet. Mr. Brown assumes that Taylor knew Shakespeare personally, and, when the First Folio came out, was so disgusted with the Droeshout picture that he made, or got his nephew to make, a caricature of it.

FOREIGN.

Theology.

- Grisar (H.), *Luther*, Vol. I. *Luthers Werden*, 12m.
- Mathiez (Albert), *Rome et le Clergé Français sous la Constituante*, 5fr.

Fine Art and Archaeology.

- Krauss (Dr. Samuel), *Talmudische Archäologie*, Vol. II., 20m.

Poetry and Drama.

- Lederer (M.), *Daniel's The tragedie of Cleopatra, nach dem Drucke v. 1611, hrsg.*, 6m. 80.
- One of Prof. Bang's valuable series of 'Materialien.'

History and Biography.

- Napoléon I.: *en marge de la Correspondance; Pièces inédites concernant La Pologne, 1801-15*.

Science.

- Fischer (Emil), *Neuere Erfolge und Probleme der Chemie*, 6m. 80.
- An address given in the presence of the German Emperor on the occasion of the constitution of the Kaiser-Wilhelm-Gesellschaft zur Förderung der Wissenschaften on January 11th.

* * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

IN his volume entitled 'The Religious Aspects of Disestablishment and Disendowment,' which Messrs. Smith & Elder will publish on the 30th, Bishop Welldon endeavours to deal with his subject in as impartial a spirit as possible. The volume consists of three lectures which the Bishop delivered in Manchester Cathedral.

Two novels due from the same firm at the end of this month are 'Brazenhead the Great,' by Mr. Maurice Hewlett, and 'The Case of Letitia,' by Miss Alexandra Watson. Mr. Hewlett's book consists of episodes from the career of a splendid and boastful swashbuckler; whilst Miss Watson tells the story of a girl's careless love, followed by cruel disillusion, and a struggle to recover the true love.

MESSRS. MACMILLAN have in the press a new novel by Mr. B. L. Putnam Weale, entitled 'The Unknown God.' It is the story of a young and enthusiastic English missionary in the interior of China.

IN church history and theology the same firm will publish shortly 'The Origin and Development of the Christian Church in Gaul during the First Six Centuries of the Christian Era,' the Birkbeck Lectures for 1907 and 1908, by Dr. T. Scott Holmes; 'Divine Transcendence and its Reflection in Religious Authority,' an essay by Dr. J. R. Illingworth; and 'The Trial of our Faith' and other papers, by Dr. Thomas Hodgkin.

MESSRS. HURST & BLACKETT announce 'The King over the Water,' a novel by Mr. Justin Huntly McCarthy. The book has the alternative title of 'The Marriage of Mr. Melancholy,' who is the Old Pretender.

MESSRS. HUTCHINSON promise 'Parodies Old and New,' by Mr. Stanley L. Adam, who has spent several years in making an extensive collection of poetical imitations of the kind; 'Sixty Years: Travel and Adventure in the Far East,' by Mr. John Dill Ross, which is the account of a father and son, both adventurous in trade; and cheaper editions of 'Land's End' and 'Afoot in England,' by Mr. W. H. Hudson, one of the few living writers who possess a distinguished style.

AMONGST the articles in the April issue of *Chambers's Journal* are 'The Town of Stupidity,' by Miss M. Loane, bearing on the cost of idleness, laziness, and ignorance of the laws of health to the nation; 'The Sorrows of Heinrich Heine,' by Mr. Henry Leach; and 'The Port Wine of Portugal,' by Mr. Charles Edwardes.

Harper's Magazine for April will include 'The Desert Laboratory' in Arizona, by Dr. Ellsworth Huntington; 'Reminiscences of George Du Maurier,' by Mr. T. Armstrong, who was a fellow-student with him in Paris; 'An Inland Gibraltar,'

an account of Ronda in the mountains of Spain, by Miss L. Closser Hale; 'The Spring Maid,' a poem, by Mr. Le Gallienne; and 'Self-Sacrifice,' a farce, by Mr. W. D. Howells.

Scribner's Magazine for April will include some new letters of Stevenson selected by Sir Sidney Colvin; 'Shooting in France,' pictures by Mr. A. B. Frost; 'The German and the American City,' a contrast by Mr. F. C. Howe; and an analysis of the 'Unrest in India,' by Mr. Price Collier.

THE principal contents of the forthcoming number of *The Dublin Review* will be: 'The Decree "Ne Temere,"' by Monsignor Bidwell; 'The Political Situation,' by Mr. D. C. Lathbury; an article on 'Charlotte and Emily Brontë,' by Mrs. Meynell; a poem by the late Father Tabb, 'Speculum Amoris'; 'Church and State in France,' by the Marquis de Chambrun; and an article by Mr. W. S. Lilly on Acton's Lectures on the French Revolution.

MR. ERNEST LAW, who recently wrote on 'Shakespeare as a Groom of the Chamber,' is publishing with Messrs. Bell & Sons a book on 'Some Supposed Shakespeare Forgeries.' Certain documents which have been used as evidence for the date of several of the greatest plays are here subjected to an exhaustive critical analysis, besides microscopical and chemical tests.

MR. ROBERT SCOTT announces a new novel by Mr. Archer Philip Crouch (author of 'A Wife from the Forbidden Land'), entitled, 'Dick Comerford's Wager.' The scene of the story is laid in the country amidst the hunting gentry of a hundred years ago.

HE has also in the press 'The Commonwealth of the Redeemed,' by the late Rev. T. G. Selby, the fourth volume of the "Preachers of To-day Theological Library"; and a cheap edition of 'The Use of the Eyes in Preaching; or, Preaching and Speaking Without Notes,' by the Rev. J. Neville.

MISS ALICE WERNER will deliver a public lecture on 'African Languages' at King's College, London, on Friday afternoon next. The chair will be taken by Sir Godfrey Lagden.

MESSRS. WILLIAMS & NORGATE have in preparation 'The Home University Library,' a series of original volumes specially written by authorities in various departments of modern knowledge, and issued at a shilling. A hundred volumes have been designed, and the first ten will be issued next month. The general editors of the library are Prof. Gilbert Murray, Mr. Herbert Fisher, and Prof. J. A. Thomson.

MESSRS. LONGMANS have in hand two noteworthy biographies of politicians: 'The Life of George Goschen, First Viscount Goschen,' by Mr. Arthur Elliot, which will appear this spring; and 'The Life of Spencer Compton, Eighth Duke of Devonshire,' by Mr. Bernard Holland, due

in the autumn. Both Lives will include some important correspondence.

CLIFFORD'S INN is now in process of demolition, so that Messrs. Stanley Paul & Co. have to give up residence there. They will, however, commemorate the Inn by publishing a History of it at their new address, 31, Essex Street, Strand.

THE BIBLIOGRAPHICAL SOCIETY will hear next Monday afternoon a paper by Mr. Henry Thomas on 'The Bibliography of Amadis of Gaul.'

THE probable sale by auction of the Townshend manuscripts from Raynham, for which an order was granted on Tuesday by Mr. Justice Swinfen Eady, is attracting much attention. The collection is said to fill 30 or 40 large boxes, and, while much is of purely local or family interest, there are some thousands of documents of literary, social, and historical value. A summary of the more noteworthy documents filled over 400 pages of one of the Reports of the Historical Manuscripts Commission.

AFTER the Huth library the great sale of the season will be that of the late Mr. Charles Butler's books. These will be divided into several portions, the first of which Messrs. Sotheby will sell from April 5th to 12th. This portion contains over 1,200 lots, and includes many fine early illuminated manuscripts and early printed books.

NEXT Wednesday at 20, Hanover Square, a paper will be read to the Royal Society of Literature on 'The Misfortune of Being Too Clever,' a Russian comedy by Alexander Griboyedoff, by Prince Bariatinsky.

THE death is announced of the Rev. Dr. William Walker, formerly Dean of the Episcopal diocese of Aberdeen and Orkney at the age of 94. Dr. Walker made several contributions to theological literature, but his most notable work was a life of the Rev. John Skinner, the author of 'Tullochgorum,' which Burns described as "the first of Scottish songs."

AN exhibition of the Bibles preserved in the Library of Trinity College, Dublin, has been arranged there in commemoration of the Tercentenary of the Authorized Version. They include copies of Wyclif's and Coverdale's translations, and of most of the other early versions.

THE ANNUAL REPORT of the Booksellers' Provident Institution for last year states that forty-three new members had joined, including fifteen ladies. The amount of assistance granted was 1,315*l.*, and the invested capital is valued at 34,603*l.* The receipts include 25 guineas provided by Mr. Hugh Spottiswoode from 'Printers' Pic.'

RECENT Parliamentary Papers of some interest to our readers are: Universities, Scotland, Court Ordinance No. 32 (post free 2*d.*); Hertslet's Commercial Treaties, Vol. XXV. (post free 15*s* 7*d.*); and Statistical Abstract of the British Empire (post free 1*s* 7*d.*).

SCIENCE

OUR LIBRARY TABLE.

The Trisection of the Angle by Plane Geometry; Verified by Trigonometry, with Concrete Examples. By James Whiteford. (McKelvie & Sons, Greenock.)—This remarkable book opens with quotations from Prof. De Morgan of which the most characteristic is the following:—

"The trisector of an angle, if he demand attention from any mathematician, is bound to produce—from his construction—an expression for the sine or cosine of the third part of an angle in terms of the sine or cosine of the third part of any angle in terms of the sine or cosine of the angle itself, obtained by help no higher than the square root. The mathematician knows that such a thing *cannot be*; but the trisector virtually says it *can be*, and is bound to produce it to save time. This is the misfortune of most of the solvers of these celebrated problems, that they have not knowledge enough to present those consequences of their results, by which they can easily be judged. Sometimes they have the knowledge and quibble out of the use of it."

Dr. Whiteford proceeds to claim that his book contains the solution of the problem, whilst he makes no attempt to produce a single formula of the type which is demanded by De Morgan. His method is virtually to take the equation

$$\sin \psi = \frac{\sin \theta}{2 + \cos \theta \sec \psi},$$

which is satisfied when ψ is the third part of the given angle θ , and to solve it by successive approximation.

A glance at this equation shows that the formula is well chosen for the purpose, the approximation converging very rapidly. Dr. Whiteford has actually computed the sine and cosine of the third part of a given angle in no fewer than fifty-one cases, and the arithmetic is set out in his book. The fourth approximation usually gives seven decimal places. What is wanted, however, is a construction or a formula which depends on a distinct finite number of steps, but gives absolute accuracy, not mere seven figure accuracy. This is what according to De Morgan was impossible, and this is what Dr. Whiteford has failed to do. We trust that the next problem to which he devotes his attention will give a better return for his energy and enthusiasm.

An Elementary Text-Book of Physics.—Part I. *General Physics.* By R. Wallace Stewart. (Charles Griffin & Co.)—The impression left by the volume on 'Sound' in this series was such as to lead to the expectation of a series of useful and carefully written text-books dealing with the various branches of physics. This impression is fully confirmed by a perusal of the volume on 'General Physics' which has just been published, and forms the first part of the series. Written in a clear and simple style, and without treating the subjects merely as branches of applied mathematics, it covers just the ground in mechanics and hydrostatics, an understanding of which is indispensable to a profitable study of other branches of physics. There are many students who must feel the want of such a treatment, and to them this volume should exactly supply their need. By introducing elementary discussions of such matters as elasticity, viscosity and capillarity the author has probably gone beyond what will generally

be required by the class of student for whom the book is primarily intended; but these portions of the book should present no serious difficulties to those who wish to carry their studies a little further. The text is amply illustrated by well-executed diagrams excellently chosen to demonstrate the various apparatus and phenomena considered. It is a matter for sincere regret that the author of this work has not survived to complete the series of text-books to which this volume forms an admirable introduction.

"NYARONG" AMONG THE SEA DYAKS.

140, Beulah Hill, Upper Norwood, S.E.
March 13, 1911.

I HAVE seen the article by Messrs. Hose and MacDougall on 'Men and Animals in Sarawak.' I have it on good authority that the word *nyarong* in that paper is not correct, and that it is a misprint for *ngarong*. I think this word *ngarong* is not used by all Sea Dyak races. It is not known among the Sebuyau, the Balau, the Undup, and the Saribas Dyaks. The idea of a "spirit-helper" certainly does exist among the Sea Dyaks, who have often told me of their belief in such a thing. This idea is mentioned several times in 'Seventeen Years among the Sea Dyaks of Borneo,' e.g., on pages, 161, 165, 199, and 205.

EDWIN H. GOMES.

RESEARCH NOTES.

MR. S. R. WILLIAMS, in the *Proceedings* of the American Physical Society, addresses himself to a solution of the problem of magnetism from a new point of view. Starting from the fact that an iron rod, when placed in an increasing magnetic field, first lengthens and then contracts, he argues that this must be "due to some mechanical orientation of particles within the substance whose dimensions vary in different directions." These conditions are satisfied, he argues, by the assumption that the magnetic atom, which appears to be equivalent to that which Continental physicists have lately named the "magneton," consists of a positive nucleus in the shape of an oblate spheroid to which one or more negative electrons are attached, these last revolving about the nucleus in such a direction that their plane of revolution coincides with greater or less exactness with its equatorial plane. A mental figure of this may be obtained by imagining the atom to be the earth, flattened like it at the poles, and the revolving electron to be the moon.

On this assumption, there will be two forces acting upon the atom when it is placed in a magnetic field. One of these arises from the tendency of the nucleus to set itself so that the magnetic resistance is reduced to a minimum; the other from the magnetic field of the revolving electrons striving to set themselves parallel to the external or magnetizing field. This "planetesimal [*sic* /] theory" of magnetism, as Mr. Williams describes it, is confirmed, according to him, by experiments on iron, nickel, and certain crystals, by the Kerr effect, and by Faraday's experiments on these iron films, while the idea that there are such things as molecular magnets is on the same authority untenable.

Prof. O. von Baeyer and Dr. Otto Hahn give, in a recent number of the *Physikalische*

Zeitschrift, an account of some experiments made by them to determine whether the Beta rays of radio-active substances, when absorbed according to an exponential law, are all marked by the same velocity. In order to ascertain this, they required, as the subject of their experiments, a substance with as few groups of Beta and secondary rays as possible; and this they found in the active deposit of thorium. By photographing the magnetic deviation of the rays of this substance under different circumstances, they arrived at the conclusion that during the disintegration of a radio-active substance the Beta rays quit the substance producing them with a velocity peculiar to each product. This confirms the recent theory of Dr. Hahn and Fräulein Meitner that the Beta rays, when absorbed according to an exponential law, are homogeneous.

This conclusion has interesting consequences. Its authors are of opinion that every substance giving off Beta rays probably emits only one group of typical rays. Hence, if more than one be noted, it is evidence of the presence of a substance not simple, but compound. Moreover, the process by which they photograph the magnetic deviation of these rays enables them, it is claimed, to study the Beta rays of low penetrating power from radio-active products which have hitherto been considered rayless, and even to question whether any such exist. The study of these "magnetic spectra" also can be applied to the exact determination of the velocity of each Beta ray, and, as this in certain cases comes pretty near the velocity of light, they hope by its means to make further and more exact experiments in the increase of apparent mass with increase of velocity.

In the current number of the *Proceedings* of the Physical Society of London is a paper by the Hon. R. J. Strutt, dealing with the afterglow often observed in vacuum tubes of low exhaustion some time after an electric discharge through them has ceased. Mr. Strutt considers this to be due to the mutual reaction of the nitric oxide and ozone formed in the tube by the discharge, and he has verified the exactness of this idea by allowing nitric oxide chemically prepared to mix with a stream of oxygen passing through a vacuum tube at low pressure. He has now varied these experiments by substituting various gases and vapours for the nitric oxide with curious results. He finds that the glow is in every case where it is present due to a true flame, and is accompanied by an increase of temperature. Sulphuretted hydrogen, for instance, gives a sky-blue glow with a temperature of 70° C., as does carbon dioxide. Iodine gives an orange glow like that of the nitric oxide in the original experiment, but somewhat redder. Cyanogen gives a perfectly white glow with a purple tinge at the poles only, and acetylene vapour a blue-green with a temperature of 100° C.; while benzene had only yielded a faintly perceptible glow when the tube exploded. On the other hand, sulphur dioxide, arsenic vapour, methane, ethylene, vapour of petrol, ether, naphthalene, and vapour of camphor gave no reaction of the kind, and selenium only afforded a very faint glow. It is much to be wished that Mr. Strutt would prolong his investigations into an examination of the glow produced in tubes of high exhaustion after exposure to a high-frequency current upon being touched with the hand some time after the stoppage of the current—a phenomenon which up till now is unexplained.

In the last number of *Scientia*, the place of honour is occupied by an article by Prof.

K. Bohlin[†] (of Stockholm) entitled "Was ist die Milchstrasse?" He quotes the experience of Prof. Kapteyn that the stars of the Milky Way have more actinic effect, i.e., a greater influence on a photographic plate, than other stars, from which he deduces that they are in a different relation to us than those of other systems. He also shows that the "globular clusters" of Herschel occupy as nearly as possible the centre of a circle of which the Milky Way is the circumference, our solar system being a little to one side of this centre. He argues that the Milky Way was once a planetary nebula, that is, a brilliant envelope in rotation formed from a substance (star-dust?) of very fine distribution. Later, it was transformed in the course of evolution, which he describes, into an annular nebula with a nucleus in the centre formed, in this case, of the globular clusters. Hence, he says, all the planetary nebulas should be looked upon as the individual members of a system with limits hitherto unknown, and a band-shaped circumference of considerable width and thickness. This remarkable article, if its conclusions are accepted by astronomers generally, goes further than has hitherto been attempted towards introducing order into our conception of the star-world. It should be noted, however, that Prof. Bohlin thinks there is some evidence of a concentration of the circumference in the region of the Swan, which hardly appears to be accounted for in his theory.

A useful means of solving one of the commonest problems in practical acoustics is described by Mr. F. R. Watson in the *Proceedings* of the American Physical Society quoted above. The auditorium or lecture hall of the University of Illinois proved, he tells us, to be haunted with a most annoying echo, and all efforts to detect its source failed, until a committee of physicists was formed for its investigation. After experiments lasting over two years, they discovered that the most certain indications were obtained by an arc light fed by an alternating current and placed at the focus of a parabolic reflector. This was found to give out two sets of sounds, one a humming noise due to the alternations of the current, and the other "a successive spitting" of the arc. This last proved to be of very short wave-length, and therefore experienced but little diffraction. It was also of such intensity as to allow the reflected sound to be easily heard. "The bundle of light rays," in Mr. Watson's words, "included also a bundle of sound-rays, the sources of both being at the same place and subject to the same law of reflection. The path of the rays was easily found. The observer could see where the sound-rays struck by noting the position of the spot of light. To trace successive reflections, small mirrors were fastened to the walls, and the path of the reflected light followed." The explanation does not appear to be above criticism, but if Mr. Watson's view of the phenomenon be confirmed by the result, it is evident that we have here a valuable means of overcoming a very frequent difficulty in the construction of places like lecture theatres.

In the number of *Scientia* quoted above is a plainly written article by Prof. W. M. Bayliss (of University College, London) on the 'Functions of Enzymes in Vital Processes.' He goes at some length into the nature of "catalysts," or bodies which appear to act by their presence alone, since they do not appear as constituents of the final products of any reaction in which they are employed, and are generally recovered unchanged and in undiminished quantity. Although he defines enzymes

as "catalysts produced by living cells," he points out that there may be a distinction between them in the last-named respect, as one enzyme, namely trypsin, does seem to diminish in quantity if the reaction be greatly prolonged. In other matters there appears to be no difference between the two classes, enzymes, like catalysts, being always found in colloid form, and acting in excessively minute quantities, colloid platinum, for example, being capable of decomposing one million times its own weight of peroxide of hydrogen. The physiological importance of enzymes arises from the fact that most food stuffs of animals, and even of the lower order of plants, such as yeasts and other fungi, cannot be utilized by the organism until acted upon by enzymes. Although Prof. Bayliss considers it is going too far to say that all bio-chemical reactions demand the presence of an enzyme, he says that they enter into both anabolic and catabolic processes, and gives a curious example of this in the case of the sugar found in the chloroplast of the green leaf by day, and formed from the formaldehyde produced by light energy. This is due to the presence of an enzyme called amylase, and results in the diurnal storing up of starch as the product of sugar within the leaf. In the night the process is reversed, and the stored-up starch is retransformed into sugar and disappears from the leaf to go to other parts of the plant.

Sir Edwin Ray Lankester's Priestley Memorial Lecture last week was notable, were it only for the fact that this was the first time, if we are right, that the work of the ultra-microscope of Herren Siedentopf and Szigmondy has been publicly exhibited in this country. The living microbes which formed the subject of the lecture were first of all subjected to the ultra-microscope and then photographed on a cinematograph film, 2,500 instantaneous photographs being taken, it was said, of each object. Then when passed through the usual cinematograph projection apparatus the microbes were shown in movement, and the audience had the advantage of seeing the dreadful *Spirochaete pallida*, several of the trypanosomes, and the microbe of relapsing fever, actually at work among the blood-corpuscles. The effect was striking, the microbes generally appearing as rod-shaped bodies, occasionally with some resemblance to the fish known as whitebait, wriggling with great energy between the red corpuscles of the blood, which displayed themselves on the screen as white discs. Whether they gave a very vivid picture of the evil caused by pathogenic microbes may be doubted, because in the vast majority of cases the corpuscles seemed none the worse, and in only one case did it appear that one of them, which had previously, as it appeared, undergone hæmolysis, was actually entered by a microbe, which seemed from its motions to be extremely anxious to get out. Sir Ray Lankester may be trusted to have seen that the microbes in this case were those they were represented to be; but in the last *Compte Rendu* to hand of the Académie des Sciences MM. A. Laveran and A. Thiroux draw attention to the extreme difficulty that exists in distinguishing between the different varieties of trypanosome, and give reasons for thinking that the property lately attributed to the trypanosomes of Nagana of adhering to the leucocytes when heated cannot be implicitly trusted.

In the same month's *Compte Rendu* MM. R. Logendre and H. Piéron give details of some experiments made by them on the physiological effects observed in a dog which had been systematically deprived of

sleep. Neither muscular fatigue, loss of appetite, nor important diminution of weight could be detected; while the temperature remained normal, there was no regular variation in the respiratory exchange, and there was little increase in the quantity of carbon dioxide in the blood. The only marked changes were shown in cellular alterations of the brain, especially in the frontal lobes, where the cellular body was seen to be in many cases deformed and vacuolized, and the nucleus and nucleolus of the cell to be in some cases out of the centre. Injection of the cephalo-rachidian liquid into the fourth ventricle of an animal not suffering from insomnia at once produced the desire for sleep shown by inability to keep the eyes open and frequent stretching of the fore-paws, together with corresponding changes of the brain cells. All the special symptoms noted vanished as soon as sleep was permitted. One would gather from this that, contrary to what has been said elsewhere, the recuperative effects of sleep are limited in great measure to the brain and nerves.

F. L.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—March 9.—Prof. W. Gowland, V.P., in the chair.—Mr. R. Garraway Rice, in presenting his Report as Local Secretary for Sussex, dealt with the various subjects in chronological order, and consequently began by mentioning the Palæolithic Period. The river gravels in West Sussex had not yielded any recorded palæolithic implements until Mr. Rice discovered some in the terrace gravels of the Arun and the Western Rother in 1904. He was now able to record the finding of at least six more examples; one from Coates, where some were previously found, also a flake from a pit in Sutton parish near Bignor Park, and others from Coldwaltham. These were exhibited together with a fine sharp-rimmed implement, said to have been picked up at the latter site, and lent for exhibition by Mr. C. R. Haines. From East Sussex seven palæolithic implements were shown, mostly of the sharp-rimmed type, all from the valley of the Cuckmere. Mr. J. Allen Brown had called attention to implements from this locality in 1892. The Neolithic Period was illustrated by several implements, mostly of more or less unusual types, from both East and West Sussex. Amongst these was a triangular polished knife, a polished flake with the edge bevelled by grinding, and a chipped flake with a similar ground edge; also some ground celts rechipped, and fifteen flint arrow-heads. A curious piece of tabular flint, found near Cissbury, was also shown, sculptured by nature with what might be aptly described in heraldic language as two hafted stone celts in saltire. The flint had been chipped into circular form, and it was very tempting to think that it may have been regarded as a totem or charm by some pre-historic man, representing, as it does, his most important weapon. Among the exhibits from East Sussex was a series of long hollow scrapers of uncommon form. Capt. A. J. Wade's discovery and excavation of some "flint mines" at West Stoke near Chichester was described. They appear to be of similar character to those at Cissbury.

The Bronze Age was represented by a find of four palstaves at Beacon Hill, Elsted, Sussex, one of which was exhibited, as were also some pieces of an urn, found at Pulborough, which appeared to be of that description of pottery commonly assigned to the Late-Celtic Age.

The useful work done by the officers of the Ordnance Survey, who were revising the map of the county last year, in inserting earthworks previously omitted, and correctly describing others previously assigned to many periods, was mentioned, in which work they had solicited and received the assistance of local antiquaries. The Roman Period was dealt with at some length, including an account of the excavation at Holme Street Farm, Pulborough, of 780 feet of walling and the tracing of a drain 535 feet in length. The former were probably the walls of the stock-yard of a Romano-British farm of which the house has not yet been located, the latter a drain in connexion therewith. These excavations had been carried out in the autumn of last year by Mr. Rice, with the consent of Sir Walter B. Barttelot, the owner, and by arrangement

with the tenant, Mr. George H. Christmas, who discovered the wall. Numerous Romano-British remains had been found in the same locality, including a supposed mausoleum, in the first half of the last century. The discovery of some Romano-British remains in West Dean Park by the owner, Mr. William James, which had been reported to the Sussex Archaeological Society, was mentioned, as also some further discoveries at the Romano-British Cemetery and Camp at Hardham, and an urn found there was exhibited. A complete quern, found at Hardham within the last few days, was also exhibited. In concluding the Roman Period, the satisfactory character of the repair of the Bignor pavements in 1905 and 1907 at the cost of the Society was commented upon. Mr. Richard Tupper, the owner, who had been devoted to the pavements all his life, died last August in his 85th year.

The condition of Treyford and Elsted churches was next reviewed. In consequence of the union of benefices, and the building of a large church in 1849 to serve both parishes, Treyford church has fallen into a ruinous condition for want of an available fund to keep it in repair. It is now roofless and overgrown with ivy. For the same reason the nave of Elsted church has to a great extent been taken down, and presents the appearance of a most formal looking ruin, the tops of such portions of the walls as remain having been rendered in cement. The chancel has been put in a good state of repair.

A palimpsest brass at Northiam was next dealt with. It was to one John Sharp, who died in 1583. Having become loose, it was discovered that on the reverse was a portion of the border of a Flemish brass, bearing the words "deyhem die staerf," the last two words meaning "who died." Mr. Mill Stephenson, who contributed the facts about the brass, thinks that the first word was perhaps part of a name. Mr. Rice gave some items from the will of John Sharp, but there was no allusion to the memorial.

The next subject taken was sixteenth and seventeenth century cottages, which the writer said were fast disappearing. Slides of three were shown, viz., one formerly at Fittleworth, another at Pulborough, which was taken down about 1902, and a third at Bignor, which is still standing. In the garden of the Pulborough cottage the fore portion of a dug-out boat, probably of prehistoric date, was found in 1901. Finally the repairs in progress at Amberley Castle and Cowdray ruins were discussed: the former are being carried out at the cost of the Duke of Norfolk and the latter by Lord Cowdray. These repairs had been criticized by artists in consequence of the removal of ivy and other growth and the repairing of the walls, which gives them a new and more regular appearance. Mr. Rice was of opinion that the right thing was being done, and that the life of both of the buildings by these judicious repairs, which are not in any sense "restorations," would be increased by a considerable period, probably centuries. He then put on the screen upwards of thirty photographs showing both of the buildings as they were ten years ago, and the appearance they presented in September last, calling attention to the more important points.

ZOOLOGICAL.—March 7.—Dr. A. Smith-Woodward, V.P., in the chair.—Dr. Karl Jordan and the Hon. N. Charles Rothschild communicated a paper 'On some Siphonaptera from Northern China,'—Mr. F. E. Beddard read a paper dealing with certain points in the anatomy of the Frog *Megalophrys* (*Leptobrachium*) *fee*, based on specimens which had been exhibited in the Society's Gardens, and also a paper on the Spermatophores in Earthworms of the genus *Pheretima* (= *Perichæta*),—and Mr. R. Lydekker communicated two short papers entitled (a) 'A Rare Beaked Whale' and (b) 'Age Phases of the Rorqual.'

MATHEMATICAL.—March 9.—Dr. H. F. Baker, President, in the chair.—Prof. P. J. Heawood was elected a member.—The following paper was communicated: 'On the Reduction and Classification of Binary Cubic Forms which have a Negative Determinant,' by Mr. G. B. Mathews.—Informal communications were made as follows: 'On the Theory of Partitions,' by Major P. A. MacMahon, and 'On the Theory of the Transmission of Earthquake Waves,' by Prof. A. E. H. Love.

FOLK-LORE.—Feb. 15.—Mr. W. Crooks, President, in the chair.—Miss Moultray-Read read a paper on 'Hampshire and its Folk-lore.' The author had gathered many previously recorded customs from old writers, and had added instances collected by her of surviving customs and beliefs.

Starting with the suggestion that topographical conditions have much to do with character and customs, Miss Read considered that the valleys, forests, marshland, and moors of Hampshire had left traces on their present inhabitants of succeeding invasions as shown in the existing types of people and in the legends and customs. Much was due to the woodlands and forest surroundings and traces of the old foresters were left in the people. Instances were given of the election of the Lord of the Manor of Pamber of Ibthorpe, where the commoners are lords of the manor; of Borough English and of the hearth right tenures still obtaining in the New Forest; of the annual erection of arbours and bowers of oak mentioned by Gilbert White and May Day customs survivals still linger in the villages, though now managed by school authorities. Shick Shack Day (Royal Oak Day) customs the writer regarded probably as part of the May Day observances and the old Woodland life. Weyhill Fair customs were given, and many interesting examples of local legends and beliefs in connexion with earthworks, cromlechs, and stone circles, devil-lore and witch and ghost stories. Discussion followed in which the President, Miss Burne, the Vicar of Weyhill, and others took part.

Mr. A. R. Wright exhibited some interesting ancient Mexican figures and objects.

HUGUENOT.—March 8.—Sir William Portal, President, in the chair.—Five new Fellows were elected and M. Frank Puaux, President of the Société de l'histoire du Protestantisme Français, was elected an Honorary Fellow.—A paper was read by Mr. Charles E. Lart on the Huguenot regiments. These regiments, which were five in number, were raised in England after the revocation of the Edict of Nantes, but previously to that many French refugees and their descendants of earlier immigrations had taken service in the army. At the revocation three thousand officers, in addition to those who had quietly left before, were driven out of the French army. These consisted for the most part of seasoned men who had seen service under Turenne. Of the four Huguenot regiments, distinctively so called because the rank and file as well as the officers were French refugees, four were raised in 1689, namely Schomberg's French Horse, now the 7th Dragoon Guards, and three regiments of infantry, Melonière's, de Caillemote's, and Cambon's. Another regiment of cavalry, de Mirmont's dragoons, was raised in 1695 and disbanded in 1698 in Ireland. Huguenot troops seem to have done most of the fighting under Marlborough. Although refugee officers continued to serve in the English army to a very great extent, no distinctive Huguenot regiments existed after 1712. In England the hopes of the refugees of being reinstated in France appear to have died out sooner than in Germany, where they were not finally extinguished until after the victory of Jéna.—Mr. Lart gave a short account of the Huguenot regiments in Holland and Germany, especially in Brandenburg, and noted the very high percentage of officers and men with Huguenot names in the German army at the siege of Paris. A discussion followed in which Mr. W. Minet, Mr. C. Poyntz Stewart, Mr. S. W. Kershaw, Mr. G. Boileau Reid, and the Rev. G. W. Minns took part.

MEETINGS NEXT WEEK.

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| MON. | Society of Arts, 8.—'Applications of Electric Heating,' Prof. J. A. Fleming. (Cantor Lecture.) |
| TUES. | Royal Institution, 8.—'Explorations of Ancient Desert Sites in Central Asia,' Lecture I., Mr. M. A. Stein. |
| | — Colonial Institute, 4. |
| | — Royal Statistical, 5.—'Some Statistics of Japan,' Mr. C. V. Sale. |
| | — Institution of Civil Engineers, 8.—'The Electrification of a Portion of the Suburban System of the London, Brighton and South Coast Railway,' Mr. P. Dawson. |
| | — Anthropological, 8.15. |
| | — Zoological, 8.30.—'On the Amphipod Genus <i>Leptocheirus</i> ,' Mrs. E. W. Sexton; 'On Colour and Colour-pattern Inheritance in Pigeons,' Messrs. J. L. Bonhote and F. W. Smalley; 'Notes on Marine Ostracoda from Madeira,' G. Stewardson Brady. |
| WED. | Society of Arts, 8.—'The Manufacture of Portland Cement,' Mr. A. C. Davis. |
| | — Geological, 8.—'On some Mammalian Teeth from the Wealden of Hastings,' Dr. A. Smith Woodward; 'Some Observations on the Eastern Desert of Egypt, with Considerations bearing on the Origin of the British Trias,' Mr. A. Wade; 'Faunal Horizons in the Bristol Coalfield,' Mr. H. Bolton. |
| THURS. | Royal Institution, 8.—'Giants and Pygmies,' Lecture II., Prof. A. Keith. |
| | — Royal Society, 4.30.—'A Theory of Asymptotic Series,' Mr. G. N. Watson; 'The Ionization of Heavy Gases by X-rays,' Mr. R. T. Beatty; 'The Variation of the Ionization with Velocity for the β Particles,' Mr. W. Wilson; and other papers. |
| | — Institution of Electrical Engineers, 8.—'Electricity Meters with Notes on Meter Testing,' Messrs. H. A. Ratcliff and A. E. Moore. |
| | — Society of Antiquaries, 8.30.—Ordinary Meeting. |
| FRI. | Institution of Civil Engineers, 8.—'The Uses of Chemistry in Engineering,' Lecture I., Mr. J. Swinburne. (Students' Meeting.) |
| | — Royal Institution, 9.—'The Sidereal Universe,' Sir D. Gill. |
| SAT. | Royal Institution, 3.—'Radiant Energy and Matter,' Lecture IV., Prof. Sir J. J. Thomson. |

Science Gossip.

MESSRS. HUTCHINSON are publishing this spring for Mr. T. Kassner 'From Rhodesia to Egypt,' including an ascent of Ruwenzori, and a short account of the routes from Cape Town to Broken Hill, and Lada to Alexandria. Mr. Kassner travelled on foot through Eastern Congo, and discusses the development of that region and other parts of Africa.

THE death, at the age of 72, is reported from Florence of Gustavo Uzielli, Professor of Mineralogy and Geography, and author of a number of valuable works on these subjects.

A LIST is being circulated of British naturalists who have joined the British sub-committee appointed by the International Zoological Congress at Graz last August to promote an International Memorial to the late Prof. Anton Dohrn. All who respect the work of the Naples Zoological Station should help in this excellent object.

THE Natural History Society of the Royal College of Science has commenced the production of 'Occasional Publications'; the first of these, containing an admirable address by Prof. Adam Sedgwick on 'Natural History and Morphology' was published recently.

THE Medical Report of the Local Government Board has just been issued as a Parliamentary Paper (price 4½d. post free.)

MR. ELGIE'S 'Night-Skies of a Year' (Chorley & Pickersgill) forms an excellent guide to the study of the constellations, many of which are depicted not merely in groups as in a terrestrial map, but also as they appear at different hours of the night in the successive seasons. There is, further, subsidiary information of a useful kind in accordance with the sub-title 'The Journal of a Star-Gazer.'

A VERY elaborate discussion, by Herr Redlich of Kiel, of all the observations which have been published of comet I, 1886, appears to show that the orbit of that body was hyperbolic and its motion nearly perpendicular to the plane of the ecliptic, the inclination amounting to 82° 37'. It was discovered by M. Fabry at Paris on the 1st of December, 1885, and passed its perihelion on the 6th of April, 1886, soon after which it became visible for some time to the naked eye, being nearly equal in brightness to a star of the second magnitude; the last observations were obtained at the Cape of Good Hope about the end of July.

A NEW small planet was discovered photographically by Herr Helffrich at the Königstuhl Observatory, Heidelberg, on the 22nd ult.; and two visually by Dr. Palisa at Vienna on the 28th ult. and the 1st inst. respectively.

DR. DOBERCK publishes in Nos. 4479-80 of the *Astronomische Nachrichten* the results of a large number of measurements of double stars obtained by him last year with the Elizabeth Thompson micrometer (the scale value of which has been carefully determined) at Sutton, Surrey.

FINE ARTS

The Benedictional of Saint Æthelwold, Bishop of Winchester 963-984. Reproduced in facsimile from the Manuscript in the Library of the Duke of Devonshire at Chatsworth, and edited, with Text and Introduction, by George Frederic Warner and Henry Austin Wilson. (Roxburghe Club.)

THANKS to the munificence of the late Duke of Devonshire and the piety of his successor, the Benedictional of St. Æthelwold is now made known to scholars with all the fidelity at present possible to photographic art, and in a handsome volume admirably edited.

Sir G. F. Warner's is perhaps the more apposite and felicitous of the Introductions. It is rich in various, but strictly relevant information, and its description of the famous miniatures has the charm of sympathy and clearness. Mr. Wilson, in the briefer dissertation, is characteristically learned, cautious, and accurate; but much that he says would be as appropriate to any other Benedictional as to this. Perhaps, too, he would have been well advised in so far scrutinizing formulæ which he dismisses as "common-place" and "not of much special interest" as to cull from them aids to the construction of a consistent and probable hypothesis of the literary history of the several items of the collection.

Some, if not all, of the seven ill-arranged miniatures which precede Godeman's introductory verses may be of a provenance entirely separate from that of anything in the body of the work. Two of them invite notice. Although the central figure in the first miniature is adorned with the pallium, it bears the legend "Sanctus Benedictus abbas"; from which we are to infer that the miniature itself is either a spoilt original or an unfaithful copy, but with a preference for the second alternative. The central figure in the sixth calls to mind the once warmly discussed subject of the tonsures. As pictured in this preliminary series, only two of the Apostles are represented as shaven, St. Peter and St. Paul. It therefore is worthy of remark that, whereas in a tenth-century Winchester book St. Peter's tonsure is of the "Petrine" type, circular and on the crown of the head, St. Paul's, as clearly defined as a horseshoe, would seem, not unlike one in shape, to pass obliquely over the skull from temple to temple. It is but right to add that Sir G. F. Warner does not appear to take this view. What to the present writer is the "Pauline tonsure" of controversy is, in his opinion, a "broad bald patch." In the Benedictional itself, however, and on fol. 95 v., the Apostle is not thus depicted. The contrast would

seem to be significant and worthy of study.

Even in a long notice of so prolific a volume as the present much must be left unsaid. Let it suffice, therefore, to mention a few details that seem to invite consideration. In the design for Advent Sunday (fol. 5 v.) the Virgin appears seated, not "under a domed portico," but under a domed and curtained baldacchino; and, as a further attribute of dignity, her feet rest on a footstool. On the only side of the baldacchino which the artist has left accessible to view the curtain is plainly visible. In only one miniature of the collection, that representing St. John the Divine (fol. 19 v.), does a curtain hang from the upper side of the enclosing framework of a design; and, since in this instance it is a withdrawn curtain revealing a distant view in which there is nothing of man's doing, we ought perhaps to see in it a symbol of the "revelation" of which St. John was the inspired agent. Sir G. F. Warner recognizes a symbol of the Trinity in the three interlaced segments of circles in the summit of the design (fol. 34 v.) for the Feast of the Purification, and no doubt he is right; but we should perhaps see in the fourfold repetition of the symbol a reference to the Evangelists, and, in their aggregate number, to the Apostolic College. Puerile as the idea may be regarded by some, it has the authority of the Leonian Sacramentary; indeed, the immediate successor of Leo the Great would seem to have erected, and under the shadow of the Lateran itself, two groups of sacred architecture in illustration of it (see Muratori, 'Liturgia,' i. 341). In the Palm Sunday miniature (fol. 45 v.) our Lord's mantle is described as "floating out behind." We shall reach a higher level of interpretation if we say that it is supported by one of the Apostles, as by the trainbearer of a king. Can it be that the representation of St. Etheldreda (fol. 90 v.) is the replica of some design executed in the first instance for one of the altar books of the Abbey Church of Ely, which Æthelwold himself had saved from ruin? Be the true answer to this question what it may, the grace and richness of the foliage which revels in the frame of this design are in such striking contrast to the poverty and meanness of the miniature for St. Swithun (fol. 97 v.)—another English saint, another of Æthelwold's spiritual patrons, and a predecessor of his in the see of Winchester—as to suggest yet other queries. Which is the older of the pictures? Which, if either, of them was sketched and finished at Winchester? Which, if either, of them is solely of English design and execution? Which, if either, of them is of foreign inspiration and foreign workmanship? For if, after examining the portrait of St. Swithun, we turn our thoughts to the Abbey of Fleury, whose influence on Æthelwold is a highly necessary condition, though a somewhat neglected one, to a just estimate of the man and his work, and direct our attention to the portrait of St. Benedict on fol. 99 v., we feel that we

are under the spell of something like genius. And when we read the description of the original, the conviction is intensified that, for unity of purpose, for careful distribution and balance of detail, for studied harmony of colour—above all, for dignity, repose, and a distinction that eludes analysis—this miniature of St. Benedict may be pronounced the gem of the collection. What it commemorates is not the day of the patriarch's death, but the memorable summer's day in the second half of the seventh century on which his bones, filched from a neglected grave at Monte Cassino, were with fearful joy brought by a Fleury monk safe home to their new resting-place.

When, therefore, Sir George says that the buildings in the background represent the Abbey of Monte Cassino, we think that he is mistaken. No love was ever lost between the monks of the two foundations after this exasperating "translation"; and we hold with some confidence that the two architectural groups are meant, one for the abbey church of Fleury, the other for the "vicina Sancti Petri basilica" of which we read in the Fleury annals.

We have a further point to raise. How is it, we would ask, that Sir George declares the distant buildings in the last miniature (fol. 118 v.) in the volume to be "obviously conventional" (p. xxx)? To us they have a more realistic look than those which in the design just mentioned he is disposed to treat as representations of fact. And on what theory of perspective is it that he conceives the little timber bell-cote in the middle of the near distance to be the great tower of the Old Minster at Winchester? This bell-cote is perched on the roof of a comparatively small church, the interior of which faces the spectator; in the bell-cote there are three bells; in the roof of the church there is a hole, and through that hole the ropes for ringing the bells drop into the interior of the building. Nothing could well be more manifest than this; and the bird on the summit of the bell-cote, so far from being the gigantic weathercock of the Old Minster, is a mere fledgeling.

But if Sir G. F. Warner will examine the distant towers to the left of the central design, and unless his copy of the photograph sustained injury when in course of development, he will see what eluded his notice when he dismissed them as "obviously conventional." The towers are four in number, and belong to a church of considerable size and dignity. The highest of them has a pyramidal roof, from the apex of which a tall staff rises perpendicularly; and on this is poised as lordly a weathercock as ever faced the wind, lifelike in pose, faultless of outline, and measuring from comb to tail half as much again as the diagonal diameter of the tower itself. In this last detail there is the exaggeration that usually attends efforts to particularize distant objects in a drawing; but the bird thus pictured, and not the little bantam in the

foreground, is the *gallus aureus* of the stammering poet's inspiration :—

Despicit onne solum, cunctis supereminet arvis ;
Signiferi et Boreæ sidera cuncta videns.

* * *
Imperat et cunctis evectus in aera gallis,
Et regit occiduum nobilis imperium.

Nor need we doubt that, as here represented, he surmounts a fairly faithful view of the Old Minster consecrated by Æthelwold in 980, or that the sketch in the right distance is meant for the New Minster.

We must, however, be careful not to infer from this that the MS. cannot have been finished before 980, for these two sketches may have been copied from builders' or architects' plans.

But graver problems await scholars than the question in what year of the decade 971–80 the Benedictional was completed. They are : 1. To determine the place and time of the genesis of the successive items, or the *aliæ* forming the successive items, of the Benedictional of Æthelwold, and to trace the literary history of each of these ; 2. To determine the genesis and subsequent fortunes of the several miniatures and their originals.

WATER-COLOUR DRAWINGS AT MESSRS. AGNEW'S GALLERIES.

THE two hundred or more works crowded into this small gallery are fairly representative of the copious production of water colours which has gone on in England for the last hundred years, and, although copious production is not in itself a bad thing, yet the vision called up of generation after generation of artists industriously turning out little landscapes tempts us to recall the saying of a certain veteran Academician who had been asked over to see the picture of a younger confrère: "You have been painting all day without thinking," he said, shaking an admonitory finger. "Why, yes," responded the other, "that is quite true ; how did you know ?" "Because," said the veteran solemnly, "I have done it myself." It is not from every one, perhaps, that the genial confession suffices to soften the sting of so damning a criticism, nor could it be said without exaggeration that British water-colour art as represented in the present collection showed no signs of thought. But we feel that in addressing themselves to the numerous little handbooks on 'The Principles and Practice of Water-Colour Painting' which linked each generation to the last the students skipped the principles and started at once with the practice. By this characteristically British conduct they ensured a continuance of the traditional method of water-colour painting—a method originally rather scholarly and philosophic, but ensured also that its repetition should become more parrot-like at each remove. The logical use of the medium which we may admire in the careful and admirably structural drawing of E. Dayes, *The Market Place and Town Hall, Salisbury* (45), in the more confident mastery of Girtin's superb *Fountains Abbey* (44), or in Dewint's swiftly spontaneous *Lincolnshire Farm* (21), is externally very like the method which in the less inspired works of the last artist, such as Nos. 26

and 27, is dull enough. In the numerous examples by David Cox, the washes are largely and confidently laid, but fail so to group themselves as to express the true structural relations of foreground, distance, and sky. There are examples of W. Callow which remind us that for whole periods he was apt to forget why he was doing what he was doing, and, although an occasional burst of lucidity from the hand of Thomas Collier, such as No. 63, *A Berkshire Common*, gives evidence of vitality, we can well understand from the general level of the traditional water-colour method as it is shown here that by the time Walker appeared upon the scene almost any change seemed like a liberation, even though at bottom it was an exchange of a well ordered intellectual method for an impulsive and unsystematic one.

It is doubtful if many of the exponents of the more classical methods had a clear idea of the nature of the issue. A characteristic preoccupation with the practice of their *métier* made them think of it as in some way bound up with the use of body colour, and as, in spite of the spread of critical inquiry and a general tendency to vague depreciation of Walker's painting, there is still some inclination to account for such changes of fashion on mere grounds of temperamental preference, we may offer a brief sketch of what appear to us the elementary differences of the two schools.

The painter of the older school realized that in water colour (which dries very rapidly and is rather uncontrollable while wet, except at a certain point of wetness difficult to maintain) it is almost impossible nicely to join one's flats—that moreover technical beauty is lost when a very large number of washes are added one above the other. He held, therefore, that in this medium he must proceed in a crisp series of relatively few washes stroke upon stroke, and that thus even more than in oil painting the continuity of modelling which nature maintains through an infinite range must not be represented by a great multitude of perfectly blended tones, but symbolized by the uniformity of interval maintained in a short scale of tones and by the just apportionment to the more or less boldly modelled portions of the picture of one, two, or three tones, as the case might be. The colour schemes of nature were transposed to suit a restricted palette. From her infinite play of line were disengaged, in obedience to the same doctrine of relativity, the main groups of angles. It was recognized that, since by hypothesis the whole must be generalized, any passage of a picture which looked in itself just like nature had failed to share in the sacrifice and *must* be wrong.

This, the underlying argument of the older water-colour painters, is the basis of all modern painting, and is as sound as it is commonplace. Apparent protesters against its canons are really only protesting against the baldness and want of subtlety which inevitably attend any attempt at formulating such canons verbally, and which as unavoidably awaits the imitation of methods of painting originally prompted by them by later painters who have not grasped their significance. The method of the best of the water-colour men very soon became a recipe—the restricted palette a monotonous use of dull colour. The habit of selecting only subjects which lent themselves easily to crisp divisions of tone (which we prophesied last week as a possible danger for Mr. C. J. Holmes) settled upon them till they became hunters of handy compilations of such objects as windmills and churches and over-lapping lines of hills—things which

supply neat profiles. The inevitable restriction of the rendering of textures and the flutter of surface modelling to the few objects nearest at hand or taking the light most brilliantly became the representation of all surfaces in the same way.

Walker was a man gifted with an extraordinary sensitiveness to surface, and had the illustrator's initiative, which regards the whole of life as his subject-matter within the limits of strong personal preferences which, once shared, make us love him. He is momentarily depreciated, as a rule, for no better reason than because these illustrative ideals happen to be out of fashion. In the well-known drawing of *Spring* (95) we see him fingering his way over the foreground of primroses with so strong a feeling for variety of surface that a due regard for values forces him to render the girl's cheek as more like plush than the delicate down of youth. This, again, is an unimportant matter to which we are somewhat unduly sensitive to-day. What is unsatisfactory is his blindness to any form of an abstract character. Drawing is purely a matter to him of surface description, so that he over-models his objects, but fails to render the distances between them. His pictures are made up of strongly realized passages adroitly grouped so as to mask, as far as possible, the want of relation between one and the other. They have the unpardonable fault in design that the part is stronger than the whole. *Autumn* (84) shows this meretricious lack of structure more strongly than the other work.

Lewis, represented here by his excellent *Greeting in the Desert* (88), is an example of an earlier artist largely dependent like Walker on a faculty for feeling his way over the surface of his subjects—more dependent for his modelling than Walker even on the little wrinkles and corrugations which express the lie of the planes. His camels are thus much better drawn than his figures, which are, as usual, wooden and lacking in internal structure and inferior in this respect to those of Walker. He excels that artist, however, in his sense of linear and aerial perspective, so that his pictures are space compositions, while those of the younger man were only arrangements of laboured curves. He has an advantage, too, in his calm and impartial record of facts, which is infinitely fuller and more interesting than the other's narrow idealism.

THE GEORGIAN SOCIETY.

Trinity College, Dublin
March 18th, 1911.

I KNOW no better way of informing those interested in the work of the Georgian Society, and disappointed at not having secured Vols. I. and II. of its *Publications*, than to say that we are going to press with Vol. III., which is quite independent of its predecessors, and complete in itself. It will give, as they did, pictures of several great houses, a history of the building and occupation of the principal mansions in Sackville Street, and an essay on the manners and customs of the Irish gentry in 1710–70. There will be nearly 100 illustrations. Those who intend to secure a copy must send me their names within the next two or three weeks, as we do not publish the work, but only print for those who are our members.

The former 2 vols. are now only to be had at sales, and command prices from 5*l.* each upward. The subscription is 1*l.* 1*s.*

J. P. MAHAFFY,
President of the Society.

SALE.

MESSRS. CHRISTIE sold on Saturday last the following pictures: B. Canaletto, A View on the Grand Canal, Venice, 661*l*. Raffaello di Karlis, Tobias, the Angel, and Saint Catherine and Saint Stephen, Saint Appolonia, and a Saint with a Violin (a pair), 504*l*. Bernardino Luini, The Virgin and Child, 231*l*. School of Pesellino, The Madonna, in red dress, holding the Infant Saviour, 141*l*. Gian Pettrini, The Madonna, in red and green dress, holding the Infant Saviour on her lap, 199*l*. Bernardino Pinturicchio, The Dismissal of Hagar, 714*l*. Martin Schongauer, Three Saints in a Garden, 1,680*l*. Corneille de Lyons, Portrait of a Gentleman, in black dress and cap with lace collar, 210*l*. C. de Vos, Portraits of a Nobleman, his Wife, and his Family in a landscape, 189*l*.

Fine Art Gossip.

THE second volume of 'The Herkomers,' by Sir Hubert von Herkomer, which deals especially with the career of the author himself, may be expected soon from Messrs. Macmillan.

MESSRS. HUTCHINSON & Co. include in their spring list 'John Opie and his Circle,' by Ada Earland, author of 'Ruskin and his Circle.' An appendix will contain a list of Opie's pictures.

LORD BROWNLOW, one of the Trustees, has lent the National Gallery the 'Flying Angel,' which was some four years ago exhibited at the Burlington Fine Arts Club as a work by Pesellino, after having been shown at the New Gallery in 1893 with an ascription to Masaccio. It has long been recognized as part of the dismembered altarpiece of which the 'Trinity' (No. 727) in the National Gallery originally formed part. About two years ago (*Athenæum*, January 30th, 1909) we gave in detail the history of the now separate parts of this altarpiece.

A NEW publishing firm at Berlin has recently brought out 'Denkmäler der Kunst in Dalmatien,' edited by Georg Kowalczyk, with an Introduction by Cornelius Gurlitt, the veteran authority on European Architecture. This in itself would be a guarantee of the value of the publication, and the two portfolios of admirable illustrations constitute a notable addition to our limited knowledge of the treasures of Dalmatia, a country "ripe for discovery," as a German writer has observed. The interest of this region, as there set forth, will certainly appeal in a high degree to students.

THE *Monatsheft* for March contains an important article by Prof. Flechsig on the 'Hausbuch Meister' as a designer for wood-blocks. The woodcuts in question are met with in the edition of the 'Speculum Humanæ Salvationis,' printed at Spire by Peter Drach. The date of publication is not known, but Prof. Flechsig gives his reasons for considering that it was probably 1482-3, and the drawings for the blocks would therefore fall between 1481 and 1482. He draws attention to an Almanach of 1483 in the Library at Brunswick, which he also ascribes to the 'Hausbuch Meister,' and his studies enable him to prove that this too was printed by Drach of Spire. A similar Almanach was in the possession of Gotthelf Fischer in 1801; by 1804 it had passed out of his hands into a private collection in England, which, Prof. Flechsig conjectures, may have been that of Lord Spencer. He recommends these facts to the notice of

English connoisseurs in the hope that the Almanach may be brought to light and reproduced. Prof. Flechsig's article is to be continued, and the second instalment will doubtless contain data of equal interest.

Dr. W. Storck, in the same periodical, writes on Early French influence as shown in the work of English illuminators of the fourteenth century, with special reference to the Arundel Psalter II. (Brit. Mus. Arund. 83). Among miscellaneous contributions are a note by Dr. Baum referring to Hans Schüchlin's altarpiece painted for the Benedictine Monastery at Lorch; and a new document published by Dr. Simon relating, he believes, to the painter Conrad (Faber?) of Creuznach, who was some time ago identified with the master of the Holzhausen portraits (as we then noted in *The Athenæum*). Judging from the document, we should certainly infer that the "Conrad Maler" there referred to was merely a decorative artist whose attainments would scarcely be on a level with those of the master who produced the Holzhausen portraits. That this Conrad is identical with Conrad of Creuznach does not appear to us to be proved.

PROF. OTTO PUCHSTEIN, Assistant Director of the Royal Museum, whose death in his 55th year is announced from Berlin, ranked high among German archæologists, and was an authority on the Hittites. He studied archæology at Strasburg. The report which he was commissioned by the Berlin Academy of Sciences to write on the tombs of the Kings of Antioch led to his being sent out to undertake further investigations, and he was subsequently sent to study the sculptures at Pergamum. The results of his various expeditions and of his theories on the position of the stage in the Greek theatre were embodied in several valuable works, among them 'Reisen in Kleinasien und Nordsyrien,' written in conjunction with Humann, 'Pseudo-hethitische Kunst,' 'Beschreibung der Skulpturen aus Pergamon,' and 'Die griechische Bühne.'

A MONUMENT to the memory of Tony-Noël, the sculptor and professor at the Paris École des Beaux-Arts, was erected last week at the Père-Lachaise cemetery. The work is by M. Paul Gasq, one of Falguière's pupils, and consists of a granite *stele* surmounted by a bronze bust.

MUSIC

OUR LIBRARY TABLE.

Brahms. By J. A. Fuller-Maitland. (Methuen.)—Enthusiasm is a good thing, yet it is apt to beget mistrust. The writer of this book asks in his Introductory Note, "Can no opinion be at once favourable and dispassionate?" There is, however, a difference between a favourable and an enthusiastic opinion; the former may be dispassionate, but the greater the enthusiasm the less likely is it to be impartial. When Mr. Fuller-Maitland asserts that Brahms's power of handling his materials was surpassed by "none of the older masters, not even by Beethoven," or when he states that "all the themes of Brahms have the finest melodic curves that were ever devised in music," we cannot help feeling that his

admiration for the composer has affected his judgment. The biographies of great men ought to be written not only by those who are in thorough sympathy with their art-work, but also by those who, if not actually hostile, belong to a different school of thought. The one would correct the other. Anyhow, the author writes as he feels, so we can easily make allowance for what seems excessive praise. At times he becomes duly critical. As regards the orchestral colouring of the first Symphony "there is some ground for adverse criticism." We read, too, of the "admittedly thick scoring" in the Pianoforte Concerto in D minor. Other specimens of reasonable criticism could be named. Brahms, owing to the injudicious Declaration, to which he, Joachim, Grimm, and Scholz appended their signatures, naturally caused ill-feeling and unpleasant remarks from the leaders of the New School. Now Liszt, one of the chief leaders of that School, was, we believe, honestly seeking to extend the boundaries of his art, and his clear perception of Wagner's genius from a very early period proves him to have been a man of exceptional acumen. Mr. Fuller-Maitland, who does not approve of the tenets of that School, seems to take pleasure in uttering, let us say, unfriendly things concerning Liszt. We name only one instance. Of the principle of transformation of themes, Liszt, he says, "supposed himself the inventor." Surely such an idea cannot have entered the head of a pianist to whom Schubert's 'Wanderer' Fantasia and Beethoven's Sonata in A flat (Op. 110) were perfectly familiar. But the principle of transformation in any case dates back to the sixteenth century and even earlier.

Mr. Fuller-Maitland, although he terms the 'Triumphlied' a "glorious" work, finds it difficult to assign reasons for its unfrequent performance at English Festivals. One, he thinks, may possibly be the great difficulty of the vocal parts and the strain upon the two soprano voices. Some of our northern choirs could, however, grasp the compass required. Another reason named is the fact of its first section being built on the theme of 'God Save the King,' for English audiences, unacquainted with the historical facts, and "constitutionally reluctant to think that anything good in music can be of English origin, are induced to believe that we adopted our national anthem from Germany"! The difficulties of the vocal parts may count for something; but are not the real reasons—first, that it is clever music which appeals more to the head than the heart; and again, that the composer assumes the style of Handel, but lacks the strength and sincerity of the old Saxon?

At a recital given by Madame Schumann at Hanover Square Rooms in June, 1856, she played a Sarabande and Gavotte (in the style of Bach) by Brahms. They are mentioned by our author, who adds, "whatever these may have been." What they were probably would be difficult to find out now. It may, however, be interesting to quote what the writer of the notice in the *Musical World*, a few days after the recital, said about the Gavotte: "This piece of the 'new man' is extremely difficult, extremely uncouth, and not at all in the style of Bach." The Sarabande he attributes to Domenico Scarlatti.

We note a useful list of the compositions of Brahms arranged in order of opus numbers, also a List of first lines and titles of vocal compositions. Further, there are many interesting illustrations, which include six views of Brahms from drawings by Prof. W. von Beckerath.

Catalogue du Fonds de Musique ancienne de la Bibliothèque Nationale. Par J. Écorcheville. (Publications Annexes de la Société Internationale de Musique: Section de Paris.)—This first volume of a catalogue of ancient music in the Bibliothèque Nationale will indeed be welcome to writers and students. The musical treasures in that great library are for the most part an unexplored mine. The real founder of the present library was Louis XI., who died in 1515; but it probably contains books collected already by St. Louis (d. 1270).

This Catalogue includes works in print or manuscript, theoretical or practical, in score or in parts—which are in the “Département des Imprimés de la Bibliothèque,” in Series V. (Fine Arts) and V_m (Music), but not the musical works (mediæval, foreign) in the “Département des Manuscrits.” To those unacquainted with the library it will no doubt appear strange that manuscripts should be in the “Département” for printed books, but such is the case.

The order in this *thematic* catalogue now begun will be strictly alphabetical; anonymous manuscripts will be placed under headings, such as *Airs*, *Motets*, *Masses*, *Sonatas*, &c. For the moment the object is merely to indicate books or manuscripts as briefly as possible; later will follow a methodical classification and definite description of them. This first volume is marked “A—Air,” but the long list of works under ‘Air’ will run into the next volume.

This Catalogue is being drawn up by Dr. Jules Écorcheville, who is well known for his erudition, and his interest in old music.

Musical Gossip.

MR. EMIL SAUER gave his annual piano-forte recital at Queen's Hall on Tuesday afternoon. His programme opened with Beethoven's Sonata in A flat, Op. 110, and the reading, so far as concerns technique, was perfect. The difficult passages in the middle section of the second movement were played *sans peur et sans reproche*, while all the points in the final fugue were made absolutely clear. But there was little or no display of emotion. Very different in that respect were the performances of Schumann's ‘Faschingsschwank aus Wien’ and some Chopin solos. Mr. Sauer must respect the old, so-called classical masters, but, unless we greatly err, he is far more in sympathy with modern music.

A VERY interesting performance of Bach's B minor Mass was given at the Queen's Hall by the Bach Choir on Tuesday evening. The work had evidently been carefully rehearsed under the able direction of the conductor Dr. H. P. Allen. There was some fine choral singing, which, had the tone of the sopranos been stronger, would have been still more impressive in such choruses, for instance, as “Cum sancto spirito” or “Et resurrexit.” On the other hand, the “Et incarnatus” and “Crucifixus” were rendered with beauty of tone and rare expression. Of the four solo singers, Madame Le Mar and Miss Dilys Jones and Messrs. Gervase Elwes and J. Campbell McInnes, the last two proved the best interpreters. Sir Walter Parratt was efficient at the piano-forte, also Dr. W. H. Harris at the organ.

ON Monday evening Dr. Hans Richter conducts a London Symphony Concert for the last time. The programme includes Wagner's ‘Meistersinger’ Overture, a Haydn

Symphony in E flat, Brahms's Violin Concerto (soloist Herr Bronislaw), Beethoven's Eighth Symphony, and Mr. Hamilton Harty's tone-poem ‘With the Wild Geese,’ which will be given under his own direction. Dr. Richter will conduct only once more in London, as he has kindly offered his services for the concert at Queen's Hall on March 30th, in aid of the British Musician's Pension Society.

THE first volume of the correspondence of Richard Wagner with his publishers, edited by Dr. Wilhelm Altmann, has just been issued by Messrs. Breitkopf & Härtel. Although these letters deal with purely business matters, they contain many interesting details concerning the origin and publication of Wagner's works. This volume includes the correspondence with Breitkopf & Härtel, the firm which in 1832 printed the Piano-forte Sonata, composed when Wagner was nineteen years old, and dedicated to his teacher, Theodor Weinlig. This was the first published work of Wagner. It is interesting to note that in the previous year he had not only offered to the same firm a piano-forte arrangement of a Haydn symphony, but had also declared himself ready to arrange all that master's symphonies. The second volume of the ‘Correspondence’ will follow shortly, and the third and last in 1912.

AN excerpt from ‘Westward Ho,’ an opera by Mr. Napier Miles, the libretto of which is based by Mr. E. F. Benson on Kingsley's novel, was given at an orchestral concert at Queen's Hall last Monday evening, and under the direction of a new-comer, Mr. Nigel Harington Balfour. The music shows, and very strongly, both in its themes and orchestration, the influence of Wagner, but the treatment of the former is symphonic rather than dramatic. The workmanship, however, if somewhat formal, is sound. Mr. Balfour gave a vigorous reading of the Overture to ‘The Flying Dutchman.’ He also conducted Beethoven's c minor Symphony. There were good moments, but neither the mystery nor the power of the music was revealed. Madame Ilma Adowska, also a new-comer, who sang “Dich, theure Halle” from ‘Tannhäuser,’ and “Vissi d'arte” from ‘La Tosca,’ has a dramatic soprano voice, and is evidently accustomed to the stage.

DR. HANS RICHTER's successor at Manchester has not as yet been appointed. Herr Ernst von Schuch, Prof. Julius Butts (former municipal conductor at Düsseldorf), and Prof. Reuter-Müller (who recently conducted a London Symphony Concert) are named as possible candidates for the post.

Le Ménestrel of March 11th mentions three composers, in addition to Liszt, the centenarians of whose birth occur this year. Of these, Ferdinand Hiller and Wilhelm Taubert, as composers, are almost forgotten. The third, Ambrose Thomas, lives by virtue of his opera ‘Mignon.’ Produced in 1866, it was performed in Paris for the thousandth time in 1894, two years before the composer's death.

DR. STRAUSS's ‘Der Rosenkavalier’ was produced at Dresden on January 26th, and soon after that event Mr. Fred C. Whitney acquired the performing rights of the opera for Great Britain and America. The contract, which expires on October 31st, 1912, gives the right to perform the work twenty times in London.

MESSRS. SOTHEBY will sell by auction on the 22nd inst. some interesting autograph letters

and music by Haydn, Beethoven, Rossini, Meyerbeer, Mendelssohn, Donizetti, and Spohr.

MR. MURRAY is adding shortly to his “Music Lovers' Library” a work by Mr. H. E. Krehbiel on ‘The Piano-forte and its Music.’ In this work Mr. Krehbiel traces the development of the popular instrument from its beginnings.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	London Symphony Orchestra, 3.30, Palladium.
—	National Sunday League Concert, 7, Queen's Hall.
MON.	London Symphony Orchestra Concert, 8, Queen's Hall.
—	Miss Marie Hela's Vocal Recital, 8.15, Aeolian Hall.
TUES.	Miss Rhoda von Glehn's Vocal Recital, 3, Bechstein Hall.
—	Marcian Thalberg's Piano-forte Recital, 3.15, Aeolian Hall.
—	Miss Helene Hurner's Song Recital, 8.15, Aeolian Hall.
—	Miss Lillian Shimbarg's Piano-forte Recital, 8.15, Bechstein Hall.
WED.	The Classical Concert Society, 3, Bechstein Hall.
—	Mr. Wesley Weyman's Piano-forte Recital, 3.15, Aeolian Hall.
—	The Edward Mason Choir, 8.15, Queen's Hall.
—	Mr. Cyril Scott's Concert, 8.15, Bechstein Hall.
—	Miss Jessie Field's Piano-forte Recital, 8.15, Steinway Hall.
THURS.	Mr. Theodore Byard's Vocal Recital, 3.15, Bechstein Hall.
—	Mr. Byndon Ayres' Vocal Recital, 3.15, Aeolian Hall.
—	Miss M. Cunningham's Lenten Matinée Musicale, 3.30, Claridge's Hotel.
—	Messrs. Maurice Farkoa and Hayden Coffin's Matinée Musicale, 3.30, Steinway Hall.
—	Mr. R. Maitland and Mr. N. Swainson's Song and Piano-forte Recital, 8.15, Bechstein Hall.
—	Broadwood's Chamber Concert, 8.30, Aeolian Hall.
FRI.	Miss Floyd Ariston's Concert, 8, Bechstein Hall.
SAT.	Lamond's Piano-forte Recital, 3, Bechstein Hall.
—	Messrs. A. Cortot's and Jacques Thibaud's Sonata Recital 2, Aeolian Hall.

DRAMA

THE WEEK.

LITTLE THEATRE (MISS LILLAH MCCARTHY'S SEASON).—*Anatol*. Dialogues of Arthur Schnitzler. Paraphrased by Granville Barker.

IT is rather late in the day for Londoners to be making the acquaintance of ‘Anatol’ many years after its Viennese vogue, but then our stage is often behind the times. Now the opportunity is offered, thanks to Mr. Granville Barker's having taken enough interest in Herr Schnitzler's dialogues to paraphrase them and act in them, and his wife's starting her season at the Little Theatre with a programme made up of five of the series. Three of them, it is true, have been produced already at the Palace, but a large variety house hardly provides the right medium. For the effects of glancing wit and delicate analysis to carry, they seem to need that close contact between audience and actors which can only be secured in a *théâtre intime*. Mrs. Grundy will not approve of them, but to the playgoer who is more anxious to understand phases of life than to censure what is unfamiliar or opposed to his conventions they should furnish very palatable, if highly seasoned fare. The very lightness of the entertainment may disconcert some people; listening to no fewer than five of these dialogues is rather like dining off a succession of the most unsubstantial of viands. They are varied enough in their small way, but, as the possibilities of variation are bounded by the personality of Anatol himself, and his sole interest is the pursuit of sex-adventures and the examination of his own and his lady-

love's states of mind, there is a strong family resemblance between them all, and the hero's curious mixture of cynicism and self-deception, of libertinage and hectic sentimentality, tinges the entire group. But their wit is undeniable, and several of them show the philanderer paid out in his own coin very amusingly.

The pieces selected by Miss McCarthy begin with the sketch in which Anatol mesmerises his beloved Hilda on purpose to make sure of her fidelity or infidelity, and is then afraid to put the decisive questions. Then follows 'A Christmas Present,' picturing a chance encounter between the amorist and a former flame of his, who, as he talks of the humble sweetheart he worships for the moment and her delight in love, almost laments the caution which made her hold on to her position of a virtuous wife. Next comes 'An Episode' in which we see Anatol chagrined to find that he is not even a memory for a girl to whom, as it were, he has erected a monument in his mausoleum of dead amours. The two latter of these three sketches are the novelties of Miss McCarthy's programme, and the one introduces a pleasant touch of sentiment into the series, while the other gives a delightful comic surprise at Anatol's expense. But far and away the most dramatic and vivacious of the sequence are the dialogues of the 'Farewell Supper' and the 'Wedding Morning.' Anatol, robbed of the chance of being the first to break loose from an entanglement or almost deterred by his sentimental folly from attending his own wedding, is a spectacle to make even the most bored of playgoers laugh, and these two scenes go best at the Little Theatre.

Anatol's five sweethearts are neatly differentiated by Miss Gertrude Robins, Miss Katharine Pole, Miss Dorothy Minto, Miss Lillah McCarthy, and Miss Alice Crawford. The greediness of Mimi over her last experience of champagne and oysters is happily indicated by the actress-manageress, while Miss Crawford's Lona smashes the furniture of her lover's flat with a hysterical recklessness that makes the onlooker fearful for the safety of the more valuable stage properties. Mr. Granville Barker hits off, as might be expected from a man of his brains, the intellectual and introspective side of Anatol, but the light-heartedness and love-sick fervour of the philanderer he never seems able to suggest. Mr. Nigel Playfair as the hero's commonsense confidant, Max, gets much nearer the author's meaning.

OUR LIBRARY TABLE.

In the "Pocket Edition" of "The World's Classics" we have received the first three volumes of a *Shakespeare* (Frowde) which is to occupy nine. The type is good and clear, though necessarily small, and the little books are meant to be read in the open air, as Mr. Watts-Dunton explains in a note on their special typographical features. They are therefore light and small enough to go into the pocket, and the page has

been arranged with a view to easy reading, the stage directions being printed in small roman characters, and the names of the characters throughout in full. The absence of all foot-notes, and the use of "an ideal eclectic text" without hints of corrupt passages or emendations, are justified by the use for which the volumes are designed, and with a multitude of other editions equipped with the annotations of commentators within our reach, we are well content to turn to the late Mr. Craig's Oxford text, his Preface being reprinted here to explain the principles he followed in his recension.

Besides these details, we notice that the general 'Introduction' is by Swinburne, being a reprint of the booklet published in 1906, which is a rapture rather than an appreciation, yet embodies essential points of criticism in the plays. To each of these Prof. Dowden supplies an introduction dealing briefly with matters of date and sources, and including illuminating comments both by himself and various critics. In his short space the Professor manages to put readers fairly in the way to enjoy and comprehend. We are glad to see that he lends no support to the heresy—as such we regard it—that Falstaff in 'The Merry Wives' is equal to his incomparable self elsewhere. On 'Measure for Measure' Pater is quoted, but the passage does not deal with the startling "convention" which allows a mismatching at the end, and on which Coleridge and Swinburne (see his Introduction, vol. i. p. xxvii) have written strongly. Altogether we have found these Introductions very suggestive and full of pertinent matter.

Beaumont and Fletcher: The Sea-Voyage, Wit at Several Weapons, The Fair Maid of the Inn, Cupid's Revenge, and The Two Noble Kinsmen. Edited by A. R. Waller. (Cambridge University Press.)—The Cambridge edition of 'Beaumont and Fletcher' is fast nearing completion. With the issue of this, the ninth volume of the series, only one more has to be published for the most ambitious enterprise Mr. Waller has undertaken in the Cambridge English Classics to become a reality. The editor adheres to his practice of giving, as far as common sense permits, a reprint of the text of the Second Folio. Only the most glaring mistakes of spelling are corrected; otherwise the system of that edition is faithfully followed. Since at the same time the appendix contains in this as in other volumes every textual variation which is of the smallest significance, it may be said with justice that the student of 'Beaumont and Fletcher' has here everything he can possibly want except a critical and interpretative commentary. For the latter it is necessary to turn to the splendid 'Variorum' Edition, which still lags far behind and seems unlikely to be completed for two or three years to come.

Apart from one notable exception, the plays contained in this volume are but of average merit. 'The Sea-Voyage,' generally now attributed to Fletcher and Massinger, is one of those stage-romances or fantasies with which the older playwright and his colleagues gratified sentimental playgoers of their day. Its theme deals with the way in which the passion of love invades and breaks up a colony of Amazons, and all the conventions of coincidences, strange meetings, and the discovery of long-lost relatives, are freely employed.

In 'Wit at Several Weapons,' if we may judge by an epilogue delivered at a revival of the play, Fletcher had no very large share, and authorities of to-day describe it as a recension of an earlier Beaumont and

Fletcher piece made by Rowley and Middleton. It is a comedy treating of a single eccentric humour, rather in the style of Ben Jonson, its leading character being a knight who attaches an extravagant importance to wit, and its methods are broadly farcical and often coarse. 'The Fair Maid of the Inn,' apparently a composition of Fletcher's which Rowley may have helped Massinger to revise, ranks a little higher than the two plays already mentioned. It belongs to the genre of mixed comedy and romance, and, along with passages of a brisk and lively humour, contains a plot, somewhat like that of 'The Winter's Tale' which is worked out with no little poetic feeling; but it does not reach the level of Fletcher's best efforts in this style, e.g., 'The Elder Brother.' As for 'Cupid's Revenge,' in which not only the titular authors, but also Massinger, and even perhaps Field, had a hand, it is a tragic burlesque which not all Swinburne's enthusiasm could think redeemed from contempt by more than a scene or two pointing to Beaumont's authorship.

Last of all in this volume comes 'The Two Noble Kinsmen,' in which, if we can put any faith in the title-page of the quarto, and the judgment of a number of scholars, no less a person than Shakespeare collaborated with Fletcher. That in this dramatization of the 'Knights Tale' of Chaucer there are marked discrepancies of style pointing to a partnership of authors the most casual of observers may discover for himself. But we feel that Shakespeare would never have sanctioned the vulgarization of Ophelia which is contained in the underplot, and, even though he may have mapped out one or two scenes, tests supplied by metre, similes and parallel situations suggest a wholesale revision in which Massinger was concerned.

Anatol: A Sequence of Dialogues. By Arthur Schnitzler. Paraphrased for the English Stage by Granville Barker. (Sidgwick & Jackson.)—Mr. Granville Barker declares that in a faithful translation of these vaudevilles, their peculiar charm must disappear, and that only another Schnitzler could recreate it in English. How far the lyrical quality of the author's style has suffered in this paraphrase, and to what extent Mr. Barker has overdone his attempt to be colloquial by the employment of slang, only a German or Austrian reader can perhaps decide. At all events, we obtain here the general sense, and the drama and "psychology" of these sprightly dialogues, and for this, which is a great deal, we owe Mr. Barker thanks. It is an odd picture which Herr Schnitzler offers here of the life, morals, and point of view of a Viennese man of fashion. Anatol is an idler whose whole existence is made up of a succession of love-affairs. An incurable sentimentalist, he is morbidly analytical of love. He is an amorist turned philosopher, a valetudinarian who is always feeling the pulse of his affections. He has fierce momentary passions, and he is capable of the most acrid and brutal jealousy; yet anticipations or retrospects are more to him than the actual caresses of the woman he loves. He almost savours disillusion with the first kiss, and he is never more penitent than when he is on the verge of a fresh intrigue. As a friend tells him, "All you think of to-day is your yesterday's remorse for the sins that you mean to commit to-morrow." He is an obvious decadent with something of a poet in him and glimpses of humour that set off happily his incurable vanity and volatility, but a man bound to be unhappy in his frivolous way because to the instincts of a

libertine he adds the curiosity of an inveterate and self-torturing introspection. His creed is purely antinomian, and his notions of women are Sultanic; his hedonism is shameless, yet amusing. That is why he should make so interesting a figure—he turns himself inside out for his audience's delectation. But of course such a hero must be shown in action, if he is really to reveal himself; not all his philosophizings can explain him so well as one instance of Anatol really in love. Herr Schnitzler artfully shows us now and then the cynic and the infidel beaten with his own weapons. There is no droller dialogue in this sequence than that which describes Anatol's angry amazement when, on arranging to part with a girl of whom he has tired, he is anticipated by her in the announcement of her farewell, just as there is none uglier than the episode in which, having committed an outrageous lapse on the very eve of his wedding, the philanderer is confronted next morning with the hysteria of a scorned mistress, and is almost prevented from meeting his bride in time for the ceremony.

These little plays, it will be seen, do not idealize the life of which they treat; they let us see it for what it is—ignoble, vicious, and sordid, despite its superficial aspect of gaiety. Their merits consist in fidelity of observation, insight into the subtler moods of sentiment and jealousy, an unflinching wit, and a very pretty turn of humour. What we say here may be supplemented by our notice of the little plays this week.

The Open Window.—February. (Locke Ellis.)—This tiny magazine, which tries to keep, and succeeds in keeping, up well the tradition of *belles-lettres*, provides in its February issue a "special dramatic number." Among its contents are a charming little one-act play by Mr. Hugh de Selincourt entitled 'St. John and the Orphan,' and "a rough note on staging" by Mr. Herbert Trench. The play ought to find its way into the bill of some theatre; the rough note deserves quotation at some length, so interesting are Mr. Trench's descriptions of the possibilities of stage-lighting to-day. Here are a few extracts from his paper:—

"The modern stage is much more than a picture. It is a world of air which can be charged in every corner, from the keyboard of the electrician, with emotional light and emotional shadow.... Lit by arc lights, the five side battens in the wings, the five top battens in the roof of the scene, are so many potentialities of illumination, in twenty-four shades of delicacy and difference.... Between and within the layers of scenic colour can be interposed layers, or intervening wands, of illumination. We have but begun to measure the range of the puissant artist's opportunities. He has a vast brushwork, spraying light, wielded from the manual of the electrician. He can ring innumerable changes of lovely rays on mobile and sensitive faces, on the shifting and shimmering textures of the robes of his players, arrayed and patterned at his choice. Among his pigments are the moving limbs of dancers and actors, and the warm lineaments of all the passions.....

"And what soft immensities of suggestion may he not impart by means of veils, be they steams or gauzes? Diffused glows through purple roof canopies or velarium; veils of silk, white gauzes, or fine and black gauzes well-nigh invisible; veils behind veils; painted cloud-gauzes of forest-trees that become translucent, and as it were non-existent, when suddenly illumined from behind, yet again resume solidity when the screened blaze behind is withdrawn and a front light breathed upon them. Each gauze has its quality of added atmosphere, its degree of mystery.... Out of the depth of dark velvet background, wavered in shadow, can be shaken the delicate frosty sparkle of thousands of stars, producing an amazing dense blue infinity, such as in the zenith of the deep sky of Venice dwells, on an

August night, in the shadow shot up above the summit of her Campanile."

Are not all these, asks Mr. Trench, kingdoms for the painter, lures for any born designer to assault the boards of the theatre? What a field, he suggests, for skill, for patience and imagination!

Dramatic Gossip.

ON Monday next Mr. Matheson Lang and his wife (Miss Britton) will make their first appearance in the West-End since their return from Australia at the Palladium in a costume play entitled 'The House on the Heath.' This is based on a quarrel between Col. Blood and the Duke of Ormond in the reign of Charles II. The heath is Hounslow, and Mr. Matheson Lang takes the part of the famous Claude Duval.

MR. JOHN S. FARMER is making steady advance with his series of "Tudor Facsimile Texts," of which sixty-six volumes have been issued. Special attention may be directed to the Apocryphal Shakespearian plays, nearly all of which, except four, have now been published.

IN the press are 'Everyman' in the Skot edition, together with the B.M. fragment by Pynson; 'Ralph Royster Doyster,' 1552; 'The Three Lords and Ladies of London,' 1588; and 'The Cobbler's Prophecy,' 1594, from the Dyce copy at South Kensington.

TO CORRESPONDENTS.—W. B. W.—W. M.—E. R.—J. P. M.—H. B.—G. H. T.—H. M.—Received.

A. G. S.—W. W.—Not suitable for us.

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SATURDAY, MARCH 25, 1911.

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LITERATURE

A PASHA ON THE SOUDAN.

FEW men so well qualified as Artin Pasha to appreciate and criticize the position of affairs have visited the scene of the Anglo-Egyptian Condominium. As Minister of Education in Egypt for a quarter of a century he has been in close touch with native thought and opinion, whilst as one of the Armenian race, which has played so important a part in Egyptian administration since the days when Bedr el-Gemali founded the great gates of Cairo in the eleventh century, he has never lost sight of the interests of the Christian minority. Trusted and esteemed by Lord Cromer, Artin Pasha has long been one of the most popular figures in the European society of the capital, and his numerous friends have delighted to welcome him on his frequent visits to England. That he should be predisposed to view with favour the work of Sir Reginald Wingate and his administrative staff in the Sudan may easily be surmised, but if any reader imagines that the Pasha is one to subordinate his judgment to official flattery, he is entirely mistaken. Artin Pasha is too honest and too frank to play the sycophant. He is also too clear-sighted to be imposed upon, and his facile power of cross-examining witnesses in their own

language gives him exceptional means of arriving at something near the truth. His unpretentious account of what he noticed in his journey, accompanied by Prof. Sayce, up the Blue and the White Nile, written in simple, unaffected letters to his wife, may therefore be taken as testimony of unusual significance.

Naturally the Pasha took particular notice of the machinery now being set up for the education of the Sudanis, and it was no small pleasure to him to be recognized and thanked by many an official who had studied under his Department at Cairo. But education is in its infancy in the Sudan, and, though he inspected many schools, including some for girls, well founded and even prospering, he observes that the teaching staff is a difficulty, "inasmuch as teachers must, for a long time to come, be drawn from Egypt, and the abhorrence felt by Egyptians for the Sudan is only equalled by their love of money." Egypt cannot as it is provide enough teachers for her own schools; and, if teachers are induced to go to the Sudan, their salaries are not large enough to prevent their trying to get into more lucrative branches of the public service. The results are a too frequent change in the teaching staff and a consequent lack of continuity in the work; but in spite of this, we are glad to hear, "the progress already achieved is most encouraging."

As to the general administration, the Pasha, writing from Khartum, says, "the people here detest the Turks and, above all, the Egyptians... Towards the English there is a feeling of reserve." They still reverence, and well-nigh adore, the memory of the Mahdi and the Khalifa; and the murderer of Mr. Scott Moncrieff, who was executed for his crime, is held to be a martyr. As others have previously reported: "the English inspectors complain that the respect of the Arabs for Government officials is disappearing." This is, no doubt, partly owing to the carelessness of English officials in exacting marks of respect, which merely bore them. Artin Pasha offers no explanation of the change, but adds the comment: "My own personal opinion has always been that East and West will never understand each other; Oriental democracy is uncompromising; that of the Occident is compliant"—which is, perhaps, a matter of opinion.

How far English officials may be prejudiced by the co-operation of Egyptians is another question. The Pasha remarks that "the Egyptians are of great service to the English in the administration of the country, but the Egyptian never loses an opportunity of getting the better of the Sudanese, by reason of his superior education, and the Sudanese, fearing reprisals, seldom takes action against him." When the Arabs and negroes learn to go behind the Egyptian official and appeal direct to the Englishman, then "I venture to say that the Egyptians must either mend their ways or leave the country."

Artin Pasha has seen too much of Egyptian officials to be under any illusions. Except under strict English control, they are not, in the opinion of good judges, to be trusted with power over natives. The peasant, according to the sheikh of Al-Tayyiba, "prefers the English official," and Artin Pasha himself pays many warm tributes to the wise and humane government of the Sirdar and the district administrators, whose characteristics he depicts in a frank and humorous way which might be disagreeable to the subjects if it were not so obviously appreciative and good-natured. The curt, silent, decisive promptness of one English official was softened by his consideration in lunching in his shirt sleeves in the midst of his properly coated staff, in order to set his travel-stained guests at their ease; and another "amiable, thoughtful and calm young man" displayed all those qualities of decision and self-reliance which excited the Pasha's unbounded admiration whenever he came across English officials working in their solitary posts in the Sudan.

The Pasha was captivated by the simple life as practised by the artless Sudanis. "They go about stark-naked, full of the joy of life," he exclaims in rapture.

"At night I found myself wondering whether, the day they become more civilised, their gaiety and contempt for the comforts of life will not vanish. They will not laugh then as now, nor will they prove so attractive to strangers, so amiable and confiding as they are at present... Matthews Bey said that the code of morals of these tribes is such as ought by contrast to bring a blush of shame to the cheeks of people both in the Christian West and in civilised Moslem lands. Liars, thieves, and murderers are unknown."

As Prof. Sayce remarks, with fine irony, "from the days of Homer downwards, the 'blameless Ethiopians' were to the Greeks a symbol of a people that could be civilised and nevertheless virtuous." The civilization is not exactly conspicuous at present, but the virtue is undeniable. It is, of course, absurd to generalize, nor does the Pasha attempt it, about a vast number of different tribes, whose customs and morals vary, but let us quote some idyllic customs of a people of the southern part of Kordofan, as described by an official who had long lived among them:

"One girl may have as many as from seven to fifteen wooers, who court and flirt with her for a whole year, in the sight of... her parents. They not only visit her in the daytime, but remain at night near her dwelling to mount guard outside her room, going so far even as to keep watch within her room in order to be at her service in case she should awake. If she asks for water, as many calabashes of water are offered to her as there are lovers in attendance. Should she desire to pay calls on her friends, the whole of her lovers offer to carry her palanquin, and again it is the aspirants to her hand who undertake to anoint her with butter every morning. The period of courtship lasts for a year, at the end of which period the beauty must make her choice. When she does so the unsuccessful wooers go off to repeat their performance with

England in the Sudan. By Yacoub Pasha Artin. Translated from the French by George Robb. (Macmillan & Co.)

another girl, but . . . one never hears of a case of immorality.

"The girls are perfectly free before marriage. If a man on horseback passes a group of girls at the entrance to the village, they stop his horse and compel him to choose one of them. Under pain of being discredited in the country, the young man is compelled to do as requested, and the girl he selects takes him completely in hand, guarding her virtue the whole time they remain together . . . during which the young man is obliged to satisfy the thousand and one whims of the mistress he has chosen."

These maidens are black and (nominally at least) Mohammedans, but in the matter of rights and liberties they have little, it is clear, to learn. The Shilluks of the White Nile, on the other hand, are as far as possible from being Mohammedans, yet their women have similar privileges:

"With the Shilluks it is the women that rule the household, the young women themselves that choose their husbands and that, once married, assume the post of command. The strongest and most hot-headed man dare not beat his wife, for he would be looked down upon immediately, and would be unable to find a second wife to succeed his first. No missionary effort affects the Shilluk woman: it is practically impossible to convert her either to Christianity or to Islamism, for she is the guardian and depository of the Shilluk traditions, religion, and historical customs."

The Pasha remarks that these dames "seem to have passed the limits of even American women," and naively adds that but for the distance from Cairo and the wildness of the country he "would willingly pass several months in the midst of these good folk in order to learn the meaning of virtue in both the ancient and the modern sense of the word."

The "burning" questions in the Sudan are, as is well known, slavery (*i.e.*, the labour question) and railway communications, to which must be added increased storage of water for irrigation. But railways are of the first consequence to enable the small army to strike efficiently where needed, and bring the products of the Sudan to market. Artin Pasha comments very favourably on the forests and rare and valuable kinds of wood up the Blue Nile, which he says will be "an agreeable surprise" when the transport difficulty is overcome. On slavery and on mission work he writes like the man of sense he is, and the opinions of Monseigneur Geyer, which he cites, are specially noteworthy. We have no space in which to discuss Artin Pasha's ethnological views or the curious historical traditions he mentions. He has long made a study of negro face-marks, and his notes on these may be compared with Dr. Kumm's recent table.

Mr. Robb, of the Khedivial Training College, Cairo, has translated the Pasha's French into fair current English, but he should not have passed the astronomical absurdity "in the zenith shone Mercury" at 4 A.M., or invented the double plural form *zagharites*. "Opt" for choose is

really only "journalise," and we do not like "deviate" as a transitive verb. Ockley is misprinted "Oakley." There is neither an Index, nor a Tableau Raisonné of Contents, a serious omission. The illustrations are numerous, but rather small.

Annals of a Yorkshire House, from the Papers of a Macaroni and his Kindred.
By A. M. W. Stirling. 2 vols. (John Lane.)

MRS. STIRLING is fortunate in her ancestors. And her ancestors, we may add, without undue flattery, are fortunate in Mrs. Stirling. In her biography of Coke of Norfolk she was able to give us a social and historical study of unusual interest. Now, thanks to the praiseworthy habit of the Spencer-Stanhope family, who, so far from following the example of a neighbouring Yorkshire Squire, and employing an attorney to destroy the old family papers at three guineas a day, seem to have made a point of preserving letters and diaries through succeeding generations, she presents us with a voluminous instalment of the annals of that Yorkshire House. This book is not of the same importance as 'Coke of Norfolk,' and it is far too long, but it contains much that is amusing, much of varied interest, and not a little that is important for the student of family histories. It is compiled and edited with the same painstaking attention to detail and lively and skilful use of biographical episodes to point a moral and portray a character which distinguished Mrs. Stirling's previous work. Nothing, for instance, could be better in its way than the narration of that lesson to the superstitious which hangs upon the peg of the discovery of Little John's thigh-bone at Hathersage; of the series of accidents which befell when it was exhumed, and of the cessation of such misfortunes when the dead man's bones were ordered to be restored to the grave, but, as it afterwards proved, were *not* so restored!

The story of the owners of Cannon Hall is ushered in by a cruel and treacherous feud, which rivals in horror many tales of a Southern Vendetta, and invests the records of the house with something of the remote and tragic dignity of an Æschylean drama. But though Mrs. Stirling delays us over long on the road, the two figures who stand out, amidst a host of minor characters, as the leading actors in this play of eighteenth-century life are John Stanhope of Horsforth, "t'owld Lawyer," as he was affectionately termed in the North, and his nephew, Walter Spencer-Stanhope, the "Macaroni" and politician. The former is by far the more interesting character of the two. Mrs. Stirling describes *con amore* the record of the vigorous and successful lawyer who sacrificed a great career at the Bar for the sake of his wife's love of the country, and contrived to combine frequent triumphs at the local

assizes with a leading position as a country gentleman, famous alike for his setters, his hounds, his fighting-cocks, and his race-horses. It is curious and instructive to see this shrewd and vigorous Yorkshire Squire of the olden days leading the Northern Circuit and at the same time ruling the primitive community of weavers at Horsforth with a sway as primitive as the rough folk he dominated.

His power was arbitrary and undisputed; it awoke an answering chord in the rough natures with which he had to deal, and bred a fealty which never faltered. Through the long street of the little town he strode, when leisure permitted, with a stout hunting-whip, without which he never stirred abroad; and, where he saw an idler, he fell upon the culprit and belaboured him soundly. To evil-doers he was a terror, to the poor and oppressed a helper whose beneficence never failed; in both cases he was backed by the power of the Law, which, it is said, he interpreted, wielded, or distorted in a manner before which England herself bowed.

With the advent of newspapers, railways, and universal education, this type of beneficent tyrant has almost disappeared from the countryside. Sir Roger de Coverley is as extinct as the arbitrary and eccentric figures who used to distinguish and astound the Universities.

Stanhope's nephew and heir, Walter Spencer-Stanhope, whose figure lives in Reynolds's picture of the Dilettanti Club, was a less exciting person; from first to last a shrewd and canny man; an immaculate youth, an ideal pupil at school and college, with a turn for poetry which he soon repressed, without any great loss to the world, we fancy, though Mrs. Stirling thinks otherwise. Nobody ever lived in more difficult and exciting times, and nobody ever kept his head better. One of the first and most accomplished of the Macaronis, and a member of the Society of Dilettanti, he drank and gambled, of course, but with a steady and studied moderation that might have roused the envy of Clive himself, and must have been incomprehensible to Charles James Fox. Nobody, we should imagine, ever better realized the ideal of his kinsman, the fourth Earl of Chesterfield, and it may be worth suggesting that the worldly wisdom of that accomplished cynic had much influence in shaping the course of this shrewd Yorkshireman, who, though he gratified scheming mothers by teaching their daughters the minuet which he danced as perfectly as Lord Chesterfield had done, was proof against temptation until he met the greatest heiress of the North.

Introduced to the world of politics by that amazing "tyrant of the North" Sir James Lowther, he bore with his relative's teasing humours until even he must have been satisfied that this was indeed a man qualified by his servility for a seat in Parliament as one of his "Ninepins." Yet, though cautious always, Spencer-Stanhope showed later that he was capable

not only of independence, but also of enthusiasm and moral courage. His enthusiasm he showed plainly enough in his speeches and his action in the early days of the Volunteer movement, when Napoleon was at our doors and England was studded with Militia camps; his moral courage and good sense alike on the question of the American War and in facing a Yorkshire crowd single-handed and cheating it of its legal right to bull-baiting. He was a poor shot and no great horseman, but that last incident gives him better claim to the reputation of a sportsman than the fact that his gamekeeper has the credit of having introduced grouse-driving into England. Yet the exact and colourless diaries of this intimate friend of Pitt and Burke and Wilberforce leave us cold and unsatisfied, and produce something of the same sense of disappointment as does the whole career of the man who by birth, wealth, ability, and sense seemed marked out for a career of the highest achievement.

"Heard Lord Chatham's speech in the Lords....Dined at Johnstone's with Burke and Fox. Agreeable." Such are the typical, laconic entries which pique us with the thought of lost opportunities, and compel us to wish that the diarist had spared a few hours from the social life he loved so well for the purpose of recording his memories and impressions more fully. Our disappointment is the sharper because Stanhope was both keenly alive to the supreme excellence of the orators to whom he listened, and yet able to keep his head in spite of their rhetoric. This was clearly shown after Sheridan's great speech on introducing his motion respecting the Begums of Oude. Stanhope then and afterwards declared it to be the finest speech he ever heard. So completely absorbed was he during its delivery that he could not even change his position. But at the close his head was clear enough to prompt him to move the adjournment of the House, in order "to calmly consider the truth and justice of what had been stated." Yet Stanhope, who was no mean orator himself, who had the *flair* to make a wager in 1780 that William Pitt would be Prime Minister, and who remained the intimate friend of that statesman, exercised little influence in the political world. Probably the taste that made him a Macaroni and a Dilettante conflicted with the serious business of politics. Nothing perhaps here recorded of him quite comes up to the pleasurable anticipations roused by the delightful miniature of him, done in Paris in 1770, which forms the frontispiece of these volumes. We note that Mrs. Stirling makes a slip in describing the plum-coloured hat which the Macaroni holds in his right hand as black.

There are several points of personal history upon which these volumes throw new light. Mrs. Stirling quotes a direct statement made by Boyd the banker to Stanhope's daughter that the money for which Lord Melville refused to account,

and so brought about his retirement from public life and helped to shatter Pitt, was advanced by him, for political and national reasons, as a loan to save the firm from bankruptcy. Boyd had been a prisoner in France at the time of the catastrophe, and this subsequent statement of his confirms the universal opinion of Lord Melville's contemporaries that he was, as the editor of the *Arncliffe Memoirs* has put it, personally innocent of anything in the shape of speculation. A letter from Stanhope after the Carlisle election of 1774 makes it clear that Antony Storer was brought in by the Lowther interest, but as the result of a compromise with Lord Carlisle. This explains Storer's attitude in the ensuing Parliament when he voted regularly against Sir James Lowther's party, siding with Lord North, whom Lord Carlisle favoured. On these grounds historians have been led to think that that leader of fashion could not have received the support of the "tyrant of the North."

Elsewhere Mrs. Stirling refutes Mr. Gathorne-Hardy's denial, lately put forward in his life of the first Earl of Cranbrook, as to the identity of John Hardy, the steward of Cannon Hall, with John Hardy of Bradford. The story of the honourable rise of that family to wealth and importance through the investment of Walter Spencer-Stanhope's honest and sagacious agent in the property of the Low Moor Iron Company, is shown to be correct. Mr. Gathorne-Hardy dismisses Mrs. Pickering's version of the matter as idle gossip which, for some reason, had proved painful to his family.

The work is well seasoned with anecdotes, and such curiosities of literature as a "Jesuitical" Cavalier-Roundhead poem, and a prescription for gout, which, with its foundation of six gallons of French brandy, seems to have forestalled the days of homœopathy.

The printing is good, and there is a serviceable Index. In another edition the author will probably prefer to print Orange for "Grange," where a certain traveller notices "a tolerable triumphal Arch" (p. 126).

Across the Roof of the World: a Record of Sport and Travel through Kashmir, Gilgit, Hunza, the Pamirs, Chinese Turkistan, Mongolia, and Siberia. By Lieut. P. T. Etherton. (Constable & Co.)

LIEUT. ETHERTON in the preface and introductory chapter explains how, when quartered at Chitral in 1906-7, he formed the wish to investigate the lands beyond our boundaries; to perform a journey never previously essayed by penetrating to the heart of Asia; and to combine with travel the interest of sport. Of these objects the most difficult by far is to find a country which has never been visited by travellers or sportsmen. Indeed, to

be able to assert that any locality has never been so visited implies an acquaintance with the records of sport and travel appalling to contemplate. However that may be, preparations for the intended journey were made providing for difficulties so far as the author's experience could forecast them, and the necessary permissions from the Governments concerned (India, China and Russia) were obtained. Stores and outfit, arms and ammunition, were procured, and a man from the 39th Garhwal Rifles, named Giyan Sing, was selected as orderly. The Garhwalis are little sturdy men like Gurkhas, but of a distinct race; and Giyan Sing worthily upheld the good name of his race and regiment. He was the only man of the various attendants who went through the whole expedition:—

"His experiences throughout so extensive a field of travel, and the marvels they brought in their wake, culminating with our arrival in London, the hub of the mightiest Empire the world has ever seen, were indeed a revelation to him. Until we reached Flushing, 11½ months after leaving Lansdowne, he had never set eyes upon the sea, whilst the area of vast London, the wonders of tube railways, the ceaseless stream of people encountered in the streets, and numerous other astounding sights left upon him a profound and lasting impression."

The wanderings began on March 15th, 1909, from Lansdowne, a cantonment in the Himalaya 6,000 ft. above sea-level, and ended at a station on the Trans-Siberian Railway on February 17th, 1910. Thence London was reached just within a year. The route followed was by Amballa, Lahore, Rawalpindi, and Murree to Srinagar, where the special kit for hill travel was got; thence to Gilgit, before the road was properly open for the season and consequently dangerous on account of avalanches. Here the author was a guest of the Agency and rested comfortably for ten days; on April 20th, 1909, he continued his journey by the Kanjut Valley, emerging thence, by the Mintaka pass, on the roof of the world. The Mintaka, though steeper, has less snow than the Kilik pass, by which travellers usually ascend.

Arrived at the Pamirs, the author sought to shoot *O. poli*, whose head is a coveted trophy. He suffered much tribulation, but did not come empty away, and eventually reached the upper waters of the Yarkand River. So far his route does not seem to have been different from that usually followed, except that from the Mintaka pass he travelled eastward to the river, instead of northward by Tashkurgan to Yarkand. This part of his journey was, as is stated, by an unknown route over a pass he calls Qogoi Qotehkor, a place as forbidding as its name is grotesque. Here there was serious trouble; a Yak, carrying the "most important kit, negatives, uniform, and presents destined for Chinese officials," lost its footing, and gathering impetus as it slid, fell some 2,500 ft., where it was found next day wedged between blocks of ice, and as may be imagined, in a mutilated

condition, with no vestige of its load except the ropes by which it had been bound. The advantage of selecting this route is not evident, for no sport to speak of was got, nor does any addition to geographical information appear in the shape of maps, whilst the risks of the route were entirely disproportionate to any probable gain.

At Yarkand Mr. Etherton was again on the beaten path which he followed to Kashgar, proceeding thence by Maralbashi, Aksu, and Kuchar (Kuchê of Younghusband, and Kutcha of Church) towards the happy hunting-grounds of the Tian Shan. At the various places of any importance he dressed in full uniform and called on the Chinese authorities, by whom he was well received, occasionally overfed, and materially assisted on his way. There is no question of the wisdom of taking uniform on such journeys; the compliment to foreign officers in wearing it on state occasions and the advantages resulting therefrom more than outweigh the trouble and cost of carriage, though both are considerable.

Some reward for the author's enterprise was reaped in the shape of sport in the Tian Shan; he secured fine trophies of the maral or Asiatic wapiti, roe-deer, and ibex, his best horns of this magnificent goat being 55 in., and he had four heads between that and 47½ in. He left the Agiass Valley on October 25th, as his contemplated journey to the Altai range required time, and winter was approaching, and advanced to Kulja and Chuguchak, a town on the boundary of China with Russia at the foot of the Tarbogatai mountains. Thence he proposed to travel eastwards in Mongolia, and, turning north, to strike the Trans-Siberian Railway and return to India by Peking and Shanghai.

The programme was, however, too extensive, and his final mishap came in an attempt to cross the Altai in midwinter. Trouble followed trouble, culminating in frostbite, from which Giyani, the orderly, and his master suffered severely. Relief was found, after much tribulation, at Zaisan, a small Russian military post with a hospital. Here the camp was virtually broken up, the leader and his orderly making their way by Baraul to the railway, and thence to Moscow and England.

The volume is more agreeable to read than easy to review; it is very heavy to handle, doubtless from the use of glazed paper for the numerous illustrations. It is well printed. At p. 313 Father Schmid is mentioned and the letters suggest Schmidt, but the unpronounceable form is elsewhere repeated and may be correct; and at p. 344 we are told that some Chinese soldiers carried smooth-bore rifles, which is ordinarily a contradiction in terms; small bore is probably intended, for, though a smooth-bore rifle does exist, it is unlikely to be found in the hands of the garrisons of the Russo-Chinese frontier.

Anglo-American Memories. By George W. Smalley. (Duckworth & Co.)

THESE reminiscences bear signs of their origin; that of weekly contributions to a well-known American newspaper. That is to say, they are frank journalism, and make no pretensions to be connected autobiography. Still, Mr. Smalley has enjoyed such varied experiences, and has known so many interesting people, that even his unstudied outpourings have a certain value, though that value is slight. He is, perhaps, best worth reading when dwelling on the fast vanishing New England of his youth. Some of his lawyers and professors cannot be said to have attained more than local celebrity, but he gives a capital account of a visit to Emerson—when the sage thundered forth the advice, "Keep your mind open: read Plato"—and tells a good story or two about Richard Henry Dana, the author of 'Two Years Before the Mast.' Mr. Smalley also writes with some authority on the beginnings of the Abolitionist movement, assigning to Wendell Phillips a far greater measure of authority than to Garrison, of whom he says:—

"To look at, he was neither soldier nor saint. He had not, on the one hand, the air of command, nor, on the other, the sweetness or benignity we expect from one of the heavenly host. His face was both angry and weak. His attitude on the platform was half apologetic and half passionate. His speech at times was almost shrewish. It was never authoritative though always self-complacent. So was the expression of his face, with its smile which tried to be amiable and succeeded in being self-conscious. There was no fire in his pale eyes; if there had been his spectacles would have dulled it."

The personal magnetism of Daniel Webster, "an august, a majestic figure from which the blue coat and buff trousers and the glitter of gilt buttons did not detract," is well brought out; and we get a glimpse of Charles Sumner, not long before his death, enjoying himself in France like a boy.

Mr. Smalley conducts his readers into the interiors of newspaper offices, and we cannot honestly state that his English public is likely to be arrested by his revelations. Over here, whether rightly or wrongly, we do not concern ourselves as to how things get into the papers, and, except when a war is in progress, take little stock in the proceedings of our journalists. In the United States, no doubt, a larger amount of curiosity exists about the purveyors of news and comment. To his own country Mr. Smalley makes appeal as his triumphant figure swings to the front on a mission to determine if Hooker or another was good enough to command the Army of the Potomac, or as he imposes with all-embracing foresight on the management of *The Daily News* a joint partnership in correspondence with *The New York Tribune* during the hostilities between France and Germany.

Sir John Robinson seems to have been annoyed when in later years Mr. Smalley stated in print his view of the merits of the case, and we cannot agree that his grumbling was "without reason."

During his residence in this country Mr. Smalley stored his memory with facts and anecdotes, and the highest in the land came under his observant eye. He met King Edward, when Prince of Wales, at Homburg (where we are given to understand that he was always addressed as "Sir" or "Your Royal Highness"), and conveyed a photograph signed by the royal hand to an American girl who was staying in the place. "I was just going to leave it for her at the hotel," were the august words. "But I am afraid to. I don't know what she may not ask me next." The Empress Frederick, on the other hand, disappointed Mr. Smalley; she talked the whole time, and her views on American affairs were erroneous. While travelling by train with Lord Kitchener, Mr. Smalley noted that he did not appear to advantage in his grey clothes, none too well fitting, but when the evening came he was another man. Trivialities of this sort do not, of course, make up the whole of these 'Anglo-American Memories,' but there are too many of them. In the columns of a newspaper they may pass, but they are hardly worthy of book-form.

Mr. Smalley rises too seldom above foibles of manner; he belittles Lowell because he was "donnish" in society, and considers him to have lacked the qualities essential to a Minister. Yet, if Lowell was overbearing in conversation, his literary addresses were of a fine quality, and much appreciated by humble people who never rub shoulders with ambassadors.

Lord Randolph Churchill, we are told, was fascinating as a host; still he could tell Mr. Chamberlain across his own table that the Indian Civil Service was no longer composed of gentlemen, but you got men "from—Birmingham and God knows where." Most of those whose careless table-talk Mr. Smalley committed to memory are dead, no doubt. Still they were alive not so very long ago, and it could be wished that he had made a more serious effort to sum up their characters.

NEW NOVELS.

Demeter's Daughter. By Eden Phillpotts. (Methuen & Co.)

ONE is inclined sometimes to wonder if Mr. Phillpotts's world as depicted in his stories is not a world of his own rich imagination rather than the world of Dartmoor. He has certainly the vernacular of the Forest to a nicety, and he knows every tor, knoll, upland, and valley within the confines of the moor. In this setting the folk are more interesting, we dare contend, than the ordinary denizens of the Forest would be found to be in a psychological census. The fact is that Mr. Phillpotts undoubtedly idealizes some

of the characters in his tragi-comedies, and he has also probably created more *dramatis personæ* than there are people in Dartmoor.

In his latest volume he has expended a great deal of his genius on the elaboration of the character of a weak, vain man. Aaron Cleave is not specially characteristic of the moor; he stands rather for a type of human nature which may be found everywhere. The development of his character under the novelist's hands is masterly. The woman, his wife, is equally well limned; indeed the whole history of the Cleave family is set forth with the inevitableness of Greek tragedy. The humours of the Dartmoor folk are, as always, depicted with a lively appreciation and a familiar knowledge of Devon ways. We have no hesitation in ranking 'Demeter's Daughter' as among the ripest fruit of the author's genius.

Mothers and Fathers. By Mrs. Maxwell Armfield. (Chatto & Windus.)

THERE are those who would cry fire in Noah's flood, but we should not have thought that there was pressing need just now to preach the desirability of young people taking their own course in life, irrespective of their parents. Be this as it may, our author, like her heroine, is "a flame-like apostle of progress," whithersoever it may lead. That being so, we may discount her estimate of her political opponents, and set ourselves to enjoy the story. Mr. Maddox is an agnostic house-agent. He has broken with his particular blend of Nonconformity because the minister prayed for the success of the British arms. He could no longer believe in a God who did not strike the minister dead. Thenceforth he concentrated his breadth of view on the education of his children. Both he and their mother are pathetic in their earnestness, but their excessive surveillance drives the family apart, not to be reunited until knowledge of the world corrects youthful intolerance. The book is able and readable.

Knight Checks Queen. By Mrs. L. Lockhart Lang. (Alston Rivers.)

MRS. LANG'S humour is effervescent in its spontaneity, and her story is of the kind which awakens at the start a piquant sex-interest. Her heroine has scarcely reached the marriageable age when she goes through a form of marriage with a man of science in order to have liberty to train her voice. The passionless character of the marriage is maintained until the wife has nearly blossomed into a prima donna. Then her husband's financial breakdown causes her, without his consent, to earn money by performing as a gymnast in tights. His attitude to this adventure is conventional; and when he has succeeded in obtaining a husband's privileges, he is indifferent to her operative aspirations and requires to have his duty to her genius

pointed out to him. A feature of the story is the fun which it extracts from hideous discords in family life. The heroine, despite her high temper, is decidedly likeable, and an aunt, profuse in imbecile conversation, is really funny.

The Leech. By Mrs. Harold E. Gorst. (Mills & Boon.)

MRS. GORST'S work has always shown a strong inclination to the morbid, which in the story before us seems to be indulged without restraint. Her heroine, rather a conventional type of imbecility combined with angelic goodness and beauty, is, by the folly of a mother much resembling herself, thrown as a young girl into the power of a diabolical aunt and cousin. Henceforth her life is a series of tortures, physical and moral, the only mitigation being provided by a singularly futile lover, who arrives too late on the scene to be of any effectual service. A tragic picture is drawn of the hardships and temptations besetting the career of a London shop-girl, but the very luridness of colouring tends to obscure the underlying basis of grim reality.

A Weak Woman. By W. H. Davies. (Duckworth & Co.)

IT is not easy to find the *raison d'être* for the title of Mr. Davies's book, as the figure to whom it is applied plays but a subordinate part in the action, and in no way influences the main issues. As a matter of fact, she is an elder sister of the narrator who has abandoned herself to alcoholic and other deplorable excesses. Many of the episodes concerning the underworld of London seem to have been written from personal experience, and, as such, have the qualities of their defects, together with a certain *naïveté* which is not without its pleasing side. But we cannot say that Mr. Davies's fiction is equal to the rest of his work in prose.

Oil of Spikenard. By E. M. Smith-Dampier. (Andrew Melrose.)

THIS is a remarkable achievement. Although he deals with Georgian times the author has avoided artificiality: his characters are living persons, each being nicely observed and skilfully delineated. The chief character is a pretty girl, living as a dependent with a vulgar aunt and hoydenish cousins. Corinna is something of a prig (the word "love" upon a woman's lips she regards as an impropriety!), and disapproves of a certain boyish parson who is in love with her but will not flatter her. Another lover comes on the scene who dazzles the young lady with his elegance, and gratifies her with homage to her intellect. Out of this situation the means are provided to discipline Corinna's pride. The narrative

parts are written in an excellent modern style; the dialogue is of the fashion of the age, but natural and lively; and the interest is well sustained.

A Wilderness of Monkeys. By Frederick Niven. (Martin Secker.)

IN 'A Wilderness of Monkeys' Mr. Niven again shows himself to be one of the few novelists who can convey a sense of the country in their prose. He tells of an author, Bliss Henry, who goes to a small town on the Border to find peace for his work, and finds no peace, but, what is more important, a woman of like tastes with his own, and professing similarly unconventional views of the relations of the sexes. The increasing antagonism between Bliss Henry and a censorious society is shown in a diverting and skilful manner; the incidents are small, but significant and of much interest; and the portrait of Bliss Henry is masterly. The style of this writer is intimate and remarkably virile. He is naturally frank where most writers are reticent.

Leila. By Antonio Fogazzaro. (Hodder & Stoughton.)

THE gradual yielding of the wayward, impetuous Leila (who was, we believe, dearer to her creator than any of his other heroines) to the love of Massimo Alberti is the occasion for perhaps the most charming of Fogazzaro's love-stories. The fact that she inherits her fortune a few months before coming of age gives him ample opportunity for describing with all his old humour her disreputable, grasping relations and the scheming "archpriest" and his companions. Massimo was a favourite disciple of the Saint, but numerous allusions show that our author valued the unity and authority of the Church above any private opinions, and that he was absolutely sincere in his submission. It is fitting that Fogazzaro's career should close with the description of Benedetto's burial in the little Valsolda churchyard and the death of the brave, large-hearted, humorous Donna Fedele, the good angel of the young couple, who possesses the very qualities that made Fogazzaro himself so dear to his many friends.

Fogazzaro is not an easy author to translate, and the present version, though accurate and conscientious, does not do justice to the original.

EGYPT AND THE NEAR EAST.

The New Spirit in Egypt. By H. Hamilton Fyfe. (Blackwood & Sons.)—Any one who wishes to get large views in a nutshell about the serious problems now being discussed in Egypt might easily do worse than read Mr. Fyfe's vivacious little book. It is journalism, but a journalist like Mr. Fyfe sometimes sees things accurately, and it is his business

to put them in a clear light. In this case the "things that matter" in Egypt are set forth with unusual clearness and moderation, and without the straining after epigram which is becoming general.

Mr. Fyfe, like better informed authorities, does not believe that the Egyptian has been materially changed by the influences of the last thirty years: "Beneath the surface there has been almost no change at all." That is obvious to any intelligent observer: a uniform and a smattering of Western schooling do not change the Ethiop's skin. Indeed, "we shall never do any good in Egypt or any other country by Western methods." Indian "unrest," it is argued, is largely due to Macaulay's initiation of the educational system which has evolved the Babu; the "National" movement in Egypt was bred by imposing Western education, of a superficial kind, upon Oriental character—putting new wine into old bottles, with the inevitable consequence. It produced the Effendi, who is the Egyptian replica of the Babu, and, like many replicas, a caricature. By the way, Mr. Fyfe seems to consider that "effendi" means "gentleman." Going by etymology, he might be justified, since "effendi" is merely the Greek *αἰθέριος*, modernly pronounced; but in Egypt an effendi is nothing more than a government clerk, and, instead of "gentleman," the description should be translated, after the manner of the British workman, "mister." It is to this "mister," whom Mr. Marmaduke Pickthall described to the life in his novel, that "Nationalism," i.e., the desire for a good post, and, if possible, a sinecure, is due. The syllabus of the Cairo higher schools is an example of attempting the impossible. They do these things better in the Sudan, where the Sirdar has a free hand, and aims at simple teaching and useful technical training, without introducing the methods of the late English Board school.

Mr. Fyfe is very severe on Sir Eldon Gorst, whom he holds responsible for the liberty of the "Nationalist" newspapers and agitators that "egged on poor wretches of the Wardani type to silly, fruitless crimes," like the assassination of Boutros Pasha; no one in Egypt, it appears, has a good word for Sir Eldon, and all attribute to him "the decline of British prestige and influence during the last two years." It is easy to make a scapegoat, and our own impression is that the decline began some time before the resignation of Lord Cromer, though the withdrawal of that tactful master undoubtedly hastened the crisis. At all events, we should prefer to abstain from attacks on a responsible officer who is not allowed publicly to defend himself. On the other hand, Mr. Fyfe has our approval in his demolition of Pierre Loti's sentiment in 'La Mort de Philæ,' and in his demonstration of the incalculable benefits conferred on Egypt by the construction of great dams. In saying that "as yet the fellah does not even understand what representative government means," that elections are "a farce," and that the fanaticism of the populace is exploited by "Nationalist" leaders who are themselves without religion, owing to the desiccation of old faiths caused by a varnish of Western education, he is within the truth; and his ridicule of the National Assembly which Lord Dufferin created in a weak moment—whilst holding up the ideal of the "Resident's masterful hand"—is well deserved. It is ill tinkering Eastern pots with Western patches.

There are slips in Mr. Fyfe's clever chapters, venial enough in one who makes no

pretence to special knowledge. The "brass nose-piece to the yashmak" is not of brass, nor is that kind of veil called a yashmak in Egypt. There are not two "Colossi of Memnon." Akhnaton did not reign "nearly fifty centuries ago," but only thirty-two. Mr. Fyfe has a humorous eye for scenery, for on the Sudan *train de luxe* he notes that "the only sights to take our attention away from the mirages are the empty beer-bottles, pathetic emblems of civilisation, which lie on each side of the track almost at regular intervals for hundreds of miles." It is refreshing, by the way, to find a correspondent of *The Daily Mail* deploring the violent exaggeration of the Egyptian newspapers and the fact that the ignorant native has become "a victim to the tyranny of the printed word." At home, apparently, it is not tyranny, but a safety-valve, and "the East does not understand the safety-valve principle." Some of us wish it were less understood in England.

The Danger Zone of Europe: Changes and Problems in the Near East. By H. Charles Woods. (Fisher Unwin.)—Mr. Woods has not been happy in his choice of a title; otherwise, we have little but praise for his book. It is unfortunately one of many that have been prompted by the Turkish revolution of 1908, and it can therefore hardly be said to "supply a long-felt want"; but it has qualities which justify its publication. The author has travelled a good deal in the more accessible districts of Turkey during the past two years, and has used his opportunities for observing the results of the revolution in the provincial administration. We apprehend that he is unable to converse in Turkish or Arabic, and therefore we find no such revelations of the mind of the people as rewarded Miss Gertrude Bell's linguistic fluency (see *Athen.*, Feb. 11). Mr. Woods's information comes chiefly from officials, merchants, missionaries, and men of position. It is not to be despised on that account, for his informants seem to be well chosen and to speak honestly and with authority. Probably, had he been in a position to talk with the peasantry in their own language, they would have filled him with lies, for it takes more than a brief tour to gain their confidence, and the travelling Englishman is inevitably associated in the vulgar mind with the powers that have to be prudently conciliated by appropriate fables.

Whatever Mr. Woods learnt he sets down without malice. We have seldom read a more fair-minded book. If he is perhaps a little carried away by the miseries of the Armenians of Cilicia, what is more natural? for he was at Adana a few months after the massacres, saw the desolation of the once flourishing and populous city and district, and heard the harrowing tales of the terrible days of April, 1909, from the lips of survivors. His account of these massacres forms the original part of his book, for no narrative equally detailed has before come under our notice; and the heroic work of Major Doughty Wylie, the Vice-Consul, and his plucky wife, the American missionary Mr. W. N. Chambers, and the brave Mother Superior of the Jesuit girls' school, well deserved a chronicler. But Mr. Woods enters upon even this debatable subject of Armenian massacres with no marked prejudice. He is able to perceive that the Muslims may have really believed that a Christian revolt was to be apprehended, and he does not disguise the fact that the Armenians drew the first blood and did their full share of the shooting till they allowed themselves to be disarmed under

promise of protection. He does not believe there was any idea of a rising among the Christians, but he sees how easily the new situation created by the Constitution of 1908 may have alarmed the Turks. He does not believe that the ex-Sultan or the "Yildiz clique" had anything to do with the massacres, or that the legendary telegram from Constantinople was or could have been sent. Nor does he credit the Young Turks, as a party, with any hand in the matter, though one prominent member of the Committee, it seems, took part in the massacre. But he denounces the Turkish local governor and the Turkish commander of the troops for cowardice and neglect of their plain duty, and he believes that the absurdly inadequate punishments awarded to them by the Court of Inquiry were due to the Young Turks' fear of public opinion among the Muslims. In all this he appears to us to take an eminently sensible and well-informed view of a most lamentable episode. Such troubles, it must be said, are almost inevitable when a revolution, implicating changes in religious status among an ignorant and fanatical populace, is suddenly brought about. Probably we have not heard the last of them.

The same fairness of presentation strikes us when Mr. Woods deals with the Cretan problem. He sees both sides of the question, and states them impartially. Whilst admitting the obvious claims of kinship with Greece, and the encouragement given the Cretan Unionists by the Four Powers, he perceives clearly that for the Young Turks to surrender what is legally Ottoman soil to an unfriendly Christian State would be to put a formidable weapon into the hands of their opponents, the Reactionists, besides supplying Greece with a fine new recruiting field for her next attack on her ancient enemy. He is perhaps a little over-severe on the unfortunate Powers who undertook the ungrateful task of "pacifying" Crete; for it is not easy to get Four Powers to work together as one, especially when two other Powers ostentatiously withdraw from the task and presumably do not labour to make it easier. Mr. Woods prophesies nothing as to the end of this and other problems discussed in his volume, and therein he shows commendable wisdom.

Other chapters treat of the Turkish army and navy; the incipient reforms—not many so far—in Asia Minor; the military revolution in Greece; the independence of Bulgaria; and the position in Servia, Bosnia and Montenegro; and each contains useful and suggestive observations, though the Macedonian and other serious subjects are somewhat slightly discussed. The Albanian question is rightly seen to be of vital importance to Turkey, and now more than ever; for the Albanians are not a negligible asset in Ottoman politics or military organization. As Mr. Woods says truly,

"Whilst a well-governed Albania would be to Turkey a precious reserve of men, this tract of country, if badly administered, will remain an obstacle in surmounting which the Young Turks may yet be doomed to encounter disaster. By conciliating these warriors, instead of by endeavouring to denationalise them, the Young Turks will not only be assured of the support of a race who will form an invaluable bulwark against the encroachment of more than one influence diametrically opposed to the development of a strong Turkey, but they will obtain the assistance of a people whose help will be invaluable to them as each new internal or external crisis arises."

Whether the Albanians can ever be made loyal subjects of Turkey may be doubted. Their history hardly encourages the belief,

and it may be argued that it is too late to begin now. Mr. Woods's chapter, however, will help towards the understanding of the difficulties. His illustrations—especially the portraits of prominent statesmen, and views of the desolated Armenian quarters of Adana—are interesting and apposite.

OUR LIBRARY TABLE.

UNLIKE the vendor of the typical basket of strawberries, Mr. Edgar Jepson in *Captain Sentimental, and other Stories* (Mills & Boon), does not put his best at the top; for though the title-story, descriptive of a bad-tempered army captain's care for a motherless baby during the Boer War, is a well-written sketch, the chief interest of the book lies in the seventh and last two tales, which illustrate uncanny superstitions. In the former tale, 'The Raising of Crissingham,' the scene of which is laid in the West Indies, a love-sick girl is responsible for the sacrifice of a "goat without horns" (a baby) in order to summon the ghost of a man who cared nothing for her. In one of the other tales a highborn English girl finds her future husband in a sheep-shearer who is "the living image of Bacchus Bicorniger," and who takes part with her in a superstitious rite of which the consequence is nearly fatal to him. In the last story an English clergyman is deified by some undesirable aliens, who try to murder him when they discover his vulnerability. Mr. Jepson produces a strong effect in a tale of a child who lost her life in helping a highwayman who had befriended her; and his sympathy with the poor beams brightly in 'The Noah's Ark,' a tale in which sixpence is heroically expended in the service of Santa Claus. The weakest tales in the book are intended to be comic, but Mr. Jepson occasionally cracks a good joke.

Living Speech in Central and South Africa: an Essay introductory to the Bantu Family of Languages. By A. C. Madan. (Oxford, Clarendon Press.)—Interest in the languages of Africa—too long confined to a few specialists—is steadily growing. The grammars, vocabularies, and translations produced by English-speaking workers probably equal in bulk, if not in average scientific value, those emanating from Germany. But it is to the latter country that we have hitherto had to look for works of a more comprehensive grasp and a more strictly scientific character, bringing these languages within the scope of general philology. Father Torrend's 'Comparative Grammar,' learned and laborious as it is, and valuable to those who know how to use it judiciously, is overweighted with unsound speculation, and Sir Harry Johnston's still awaits publication. At present Prof. Meinhof's 'Lautlehre' and 'Vergleichende Sprachlehre' easily hold the field as far as the Bantu languages are concerned; and the credit of perceiving the true relationship between these and F. W. Müller's chaotic group of "Negro" tongues rests with him and Prof. Westermann, in conjunction, it must be said, with Sir Harry Johnston, who has come independently to the same or a similar conclusion.

Mr. Madan, who was long resident at Zanzibar, and has now for some years held the appointment of Government Linguist in Rhodesia, has spent much of his life in the useful spadework which forms the basis for the labours of the scientific philologist. His Swahili dictionaries, and his more recent Senga, Lala, and Lonje grammars, have

earned him the gratitude of theoretical and practical "Bantuists," and entitle him to a respectful hearing when he formulates some general conclusions on Bantu grammar as a whole. The space at our command precludes an adequate discussion of his book, which we commend to the attention of linguistic students, premising that its value will be more apparent to the reader acquainted with some one form of Bantu speech than to one who needs an introduction to the subject in general.

The chapters in the section headed 'Word Birth' are extremely interesting and suggestive, and we believe the author is right in laying stress on the interjections which play so large a part, e.g. in Nyanja and Yao. But Mr. Madan (p. 28) surely exaggerates the extent to which this interesting phenomenon of speech has been disregarded. M. Junod, for instance ('Grammaire Ronga'), discusses it at some length, and it has more than once been insisted on in these columns. Bishop Colenso noticed it long ago, though he thought these particles were often "fragments of verbs" ('First Steps in Zulu,' p. 128). Though the converse is more probable, at least in most cases, Mr. Madan admits (p. 34, last paragraph) that interjections are sometimes formed from verbs, and what he says on this head coincides curiously with a remark of Colenso's on p. 129 of the work just cited. Many other interesting points might be mentioned, but we have said enough to show that the book is one which students of African languages cannot afford to neglect.

Heroic Spain. By E. Boyle O'Reilly. (Burns & Oates.)—On the strength of a few months' tour in Spain, Miss Boyle O'Reilly has ventured not only to compete with Théophile Gautier and M. Maurice Barrès in the art of picturesque description, but also to form decided opinions on difficult questions of Spanish literature, art, and politics. Her intrepidity may be admirable, but the results are not encouraging. The 'Cantar de mio Cid' is not identical with the 'Romancero' (p. 50); Vives was not "imprisoned" (p. 29), but confined to his house for six weeks; Cervantes did not go "to Rome in the suite of a cardinal," for Acquaviva did not receive the hat till 1570, and he left Spain in December, 1568. It is now tolerably certain that Cervantes did not fight at the Azores (p. 76), though no doubt his brother did; it is proved that his daughter was not "a religious" (p. 77): she was married once, if not twice, and died in the Calle de la Sartén at Madrid in 1652. The story concerning Luis de León (p. 155) is altogether apocryphal; the only authority for it is Crusenius, and it is now established that León's chair was filled before he was released by the Inquisition. It would be interesting to know why "La Cava" is called "Florinda" (p. 230), a name first applied to her by the forger Miguel de Luna in 1589. The writer is scarcely more happy in dealing with the present condition of affairs, but we must forego the temptation to discuss her political views.

The Past at our Doors; or, The Old in the New Around Us. By Walter W. Skeat. (Macmillan & Co.)—This little work amply justifies the title of the series in which it occurs; it is eminently readable, and full of just such information as would interest the ordinary person without making too great a demand on his previous knowledge. Mr. Skeat tells the story of our food, our dress, and our homes, tracing the past in the present, and explaining each by the other.

We have noted some points in which further notes are desirable; thus ploughing by the horse's tail was forbidden by statute in Ireland in Henry VI.'s time, and was still common under Wentworth's rule. His proclamation against it was made a grievance at his trial. The "toothed hook" is still in use in the North of Ireland as well as in the Shetlands. The chapters on dress are full, in view of the scale of the book, and the familiar two buttons on the back of the coat are traced back to usefulness. Umbrellas, it seems, were introduced fifty years before Hanway, and a "parish umbrella" was used in 1717 to shelter the clergy at funerals, &c. Mr. Skeat remarks that the present national colour of Ireland, green, is of modern origin. We have always heard that it took its rise with the United Irishmen, who at a public ceremony solemnly buried two flags, the Orange and the national Blue, and assumed scarves of green, the colour produced by their union, to typify the future union of all parties. We heartily commend Mr. Skeat's little book to all who wish to make the study of the past interesting, especially to young people.

Bibliotheca Celtica (Aberystwyth) is, as described by its sub-title, "a register of publications relating to Wales and the Celtic Peoples and Languages for the year 1909." It has been compiled for the National Library of Wales by its Librarian, Mr. J. Ballinger, and is the first of a series to be continued annually in accordance with the provisions of the statutes of the Library. The work has been printed at the private press of the Library, which is to be congratulated on the excellence of this its first production. Though the volume extends to 122 pages, there are necessarily many omissions in a first issue of this kind, e.g., the reports of local authorities and their officials (such as medical officers of health), the publications of the various Labour Societies of South Wales, and even the catalogues of the annual art exhibitions of Cardiff and Swansea. A list of the periodical publications of Wales would also have been a welcome addition.

It is announced that printed catalogue cards of the standard size can be supplied, at a nominal price, for all the entries in the volume, so that individual collectors, and even public libraries elsewhere, can in future have all their new books catalogued for them by utilizing the Aberystwyth cards, provided, of course, such books get into the register of the National Library of Wales.

BESIDES the "Centenary Biographical Edition" of Thackeray now well on its way, another with special claims is offered to readers, *The Harry Furniss Centenary Edition de Luxe*, which is published by Messrs. Macmillan, and is to occupy twenty volumes, including bibliographical notes by Mr. Lewis Melville and a large array of illustrations. *Vanity Fair* and *Pendennis* in this issue are not only "illuminated with the Author's own candles," but also by a series of elaborate studies from Mr. Furniss. His sketches for 'Major Gahagan' have already appeared in the other edition, and we spoke (Feb. 11th) of the rollicking bravura of his own which he added to Thackeray's presentation of the great Goliath.

Mr. Furniss has, indeed, plenty of spirit, and is best, we think, in characters which approach burlesque or oddity. He does not hesitate to depart widely from the artist-author's conceptions of his own characters, and may well conquer the prepossession in favour of types fixed in the

public mind by his new and intimate studies of such men as Foker, Major Pendennis, and Capt. Costigan. He has at any rate taken great pains to show us Thackeray's figures in their habit as they lived, and his 'Artist's Preface' to the novels is at once a novel and a highly interesting feature. Recognizing the temerity of his project, he justifies it by explaining the carelessness of the novelist in putting, for instance, the characters of 'Vanity Fair' into the dress of 1845, when that of the Waterloo period is correct, and to our present ideas more becoming. The details of this misconception are explained with convincing thoroughness by Mr. Furniss, and his well-written prefaces really afford the best kind of notes on the novels. He wisely avoids, as a rule, using the faces of the real people Thackeray had, or may have had, in his mind. We give as an instance of his research the following:—

"Although I avoid portraiture, in the scene at Vauxhall, where Jos creates a sensation after the effects of Rack Punch, the old gentleman I show dancing up with a cane in one hand, and raising his hat in the other, is Mr. C. H. Simpson, the famous M. C. of Vauxhall at that period. He was the Beau Nash of this Cockney place of amusement, but Thackeray does not refer to him. The Vauxhall Thackeray describes in 'Vanity Fair' is quite different from the Vauxhall he describes in 'The Virginians,' but I have taken care to give the Vauxhalls as they were at the time of the story in which the famous Gardens are mentioned."

Mr. Furniss anticipates disappointment concerning his conception of Becky Sharp, and we certainly fail to see the abundant spice of wickedness in the lady which Thackeray gave in the curl of her mouth. Thackeray was inconsistent in his picturing of her, but he seems to us to have made a type in this case as dominating as that of the original Mr. Pickwick, from which later illustrators cannot free themselves. All good Thackerayans should, however, read what Mr. Furniss has to say.

The type of the edition is a little disappointing, being similar to that of the earlier "Biographical Edition," though the page is much larger.

The Two Religions of Israel, with a Re-examination of the Prophetic Narratives and Utterances. By the Rev. T. K. Cheyne. (A. & C. Black.)—There is a significant passage in the Introduction to this book:—

"Arālu is one of the Babylonian names," Dr. Cheyne says, "for the world of the dead, and I have ventured to conjecture that it is a short and corrupt form of the N. Arabian divine name Yerahme'el, carried far to the north, with Adad (=Yahweh?), Ashtar, Asherah (Ashratu), and other names, in an early Arabian migration."

The significance lies in the frank admission of conjecture, and the book itself might be described as an exercise in the use and abuse of conjecture. Yet every page which Dr. Cheyne has written reveals scholarship, though his judgments are not above suspicion.

The explanation of the title is that the religions of Israel were associated with Yerahme'el and Yahweh, and that the prophetic narratives and utterances indicate the influence of a North Arabian kingdom rather than that of Babylonia. The stories of Moses, Balaam, Samuel, Elijah, and Elisha are examined, as are the writings of certain of the prophets, such as Amos, Isaiah, Jeremiah, and Nahum. Dr. Cheyne's method is illustrated by his treatment of the Moses narrative. He affirms, and tries to prove, that the names of Moses and Aaron are North Arabian, and that the two men represent North Arabian culture. Moses was neither sign-worker nor priest, much less prophet, but was a mythical, semi-divine

personage who acted as culture-hero and "Heilbringer" to Israel. He represented the higher style of priest who reported divine oracles, while Aaron represented the lower who attended to worship. A commission was given to Moses "to bring the benê Israel who were in Misrim (the N. Arabian Musri), that they might worship God on 'this mountain,' and to make known this gracious purpose to his people." But what name was to be used? Then "God said to Moses, *Ehyeh asher ehyeh*: and he said, Thus shalt thou say to the benê Israel, *Ehyeh* has sent me to you" (Ex. iii. 14). After giving this version of the text, Dr. Cheyne, surprised himself at the result, finds that "*Ehyeh* should be *ashhur*, and *asher* should be *asshur*. *Ashhur* and *Asshur* are equivalent; the latter is a gloss on the former, and the second *ehyeh*, i.e. *Ashhur*, is a ditto-graph." Here as elsewhere Dr. Cheyne, with a scholar's prerogative, determines the text, and interprets it with the divine right of a critic. It is *Asshur* who commissions Moses, and *Asshur* is N. Arabian. Moses and Elijah—God-men Dr. Cheyne calls them—as presented in their portraits, may be creations of the imagination, but such creations, we are told, "are precious heirlooms which religious humanity will never cease to venerate."

By the help of textual emendation and interpretation, both enlisted in the cause of Yerahme'el, the prophetic writings are made to show that Israel's religious history reveals a contest between the older Yerahme'el and the younger Yahweh. Apart altogether from Dr. Cheyne's innumerable excursions into the land of conjecture, there is no violation of historical probability in the conception that a highly developed religion may show traces of one less developed. Dr. Cheyne helps once more to draw attention to the question of the signs in the religion of Israel of the existence of an older religion, and those who have looked to Babylon may again turn their glance to North Arabia to discover if anything can have come out of it. But this may be said, on the other hand, that there will be at least a prejudice among scholars against the idea that the contest between the old and the new religions could have continued down to the times of Isaiah and Jeremiah.

English-Greek Dictionary, a Vocabulary of the Attic Language. By S. C. Woodhouse. (Routledge & Sons.)—As a rule, dictionaries of this kind are of little value, and full of traps for the unwary beginner. It is almost impossible to state definitely the Greek equivalents of modern words and phrases, because the meaning of such depends almost entirely upon their context, except in the case of names of natural objects or works of art like "tree," "rat," "picture," or "statue." The dictionary before us has not solved this difficulty, which is, indeed, insoluble, but it is well arranged, and, if used in conjunction with Liddell and Scott by an intelligent student, will be of considerable service to young composers. The long quotations from classical authors are distinctly useful, especially as chapter and verse are usually added. We have tested the book by carefully examining the equivalents suggested for certain very difficult English words, such as "conscience," "reflection," "substantial," and generally the result is satisfactory.

Of course, the great objection to an English-Greek dictionary is the danger lest the learner should trust to it, instead of storing in his mind phrases and passages

from the classical authors he is reading. However, help from such a dictionary is sometimes necessary, and Mr. Woodhouse's laborious compilation is the best we have seen. Misprints are rare.

The Eagle for March, the magazine of St. John's College, Cambridge, contains several interesting notices of the late Prof. Mayor, and reprints that which appeared in our columns. There is also a list of his contributions to *Notes and Queries*, which began in the First Series.

DUBLIN UNIVERSITY FRENCH TEXTS.

March 15, 1910.

My successor in the Romance Chair at Dublin, Prof. Rudmose-Brown, disclaims, in your last issue, all responsibility for this series. I have no fault to find with his disclaimer, but I cannot allow his suggestion that the title of the series is misleading to pass unanswered. The scheme was originally planned at Trinity College, Dublin, some two years since, and a detailed announcement appeared in the literary press at that time. Accordingly, I did not see any reason why the subsequent transfer of the general editor to another University should affect the published title. I may add that when, in January, 1910, Dr. Brown took up his residence at Trinity, I wrote almost immediately, requesting the pleasure of his collaboration, which offer he declined in a seemingly amicable spirit, alleging his lack of personal interest in the authors with whom we were dealing. It would now appear, however, that he was actuated in his refusal by a desire to obliterate all memories and traditions of the past—not excluding that of courtesy towards a friendly predecessor. *Sed de gustibus....!*

MAURICE A. GEROTHWOHL.

SALE.

ON Wednesday, March 15th, and the two following days, Messrs. Sotheby held a sale of books and manuscripts, which included the following interesting items: A small volume containing eight coloured drawings of flowers, &c., seventeenth century, 20l. Lafontaine, *Contes et Nouvelles*, 2 vols., 1762, 41l.; another copy, 30l. Boccaccio, *Decameron*, 5 vols., 1757, 17l. 10s. Swinburne, a collection of first editions, 42 vols., 61l. *Chansons à Quatre Parties*, 1542, 20l. 28 *Chansons Nouvelles*, 1541, 19l. *Quatuor Vocum Musicae Modulationes*, 1542, 19l. *Parthenia*, c. 1612, 33l. 10s. Lamb, *Tales from Shakespeare*, 2 vols., 1807, 21l. Montesquieu, *Temple de Gnide*, 1772, 16l.; another copy, 16l.; another copy, 26l. 10s. Burton, *Genealogy of the Constables*, MS. on vellum, 1761, 18l. 5s. Firdausi, *Shah Nameh*, MS., seventeenth century, 18l. 10s.; a similar MS., 15l. Qissah i Amir Hamzah, MS., eighteenth century, 40l. Shakespeare, the Fourth Folio, 1685, defective, 26l.; another copy, 40l.; A Yorkshire Tragedy, 1619, 18l. 10s.; Macbeth, 1673, 25l.; The Two Noble Kinsmen, 1634, 25l.; The Whole Contention between Lancaster and Yorke, 1619, 25l.; Romeo and Juliet, 1637, 44l.; The Poems of William Shakspeare (sic), Philadelphia, 1796, the first American edition, 32l. 10s. Higden, *Polycronicon*, 1527, 21l. Antiphonale, MS., written in the fifteenth or sixteenth century, and illuminated more recently, 70l. Horæ, Franco-Flemish, fifteenth century, 30l.; a similar manuscript, 81l.; another, French fifteenth century, in its original stamped binding, 55l.; another, sixteenth century, 84l. Gravelot and Cochin, *Iconologie par figures*, 4 vols., n.d., 15l. 5s. Carlyle, *Collected Works*, 34 vols., 1869-71, presentation set, 23l. Sporting Magazine, 185 vols., 1792-1870, 66l. Audubon, *Birds of America*, 7 vols., 1840-44, 41l. Couch, *Fishes of the British Islands*, 4 vols., with 117 original drawings, 1862-5, 25l. 10s.

Ackermann, Microcosm of London, Pugin's copy, 1808, &c., 48l. Gilbert White MSS., Flora Selborniensis, 62 pp., 1766-7, 61l. An Account of the Brewings of Strong Beer, 1772-1793, 20l. 10s. Alken, National Sports, 1821, two plates missing, 34l. 10s. Coverdale's Bible, Zurich, 1535, 116l. 287 drawings of Insects, Dutch, eighteenth century, 24l. Byron, Poems on Various Occasions, 1809, 43l.; another copy, 49l. Horace, Opera, Pine's edition, 1733-7, 16l. 10s. Sallust, Opera, 1521, in a stamped calf binding, with the arms of Henry VIII., 20l. Policraticus, De Nugis, 1513, in a similar binding, with the arms of Henry VIII. and Catherine of Aragon, 57l. Calendrier, 1796, in a contemporary needlework binding, 17l. 10s. Marot, Œuvres, 6 vols., 1731, 16l. 5s. Dickens, Sketches by Boz, in the original 20 numbers, 1837-9, 40l.; Pickwick, in the original 20 numbers, 1836-7, 21l. 10s. Milton, Paradise Lost, eighth title-page, with the first inserted, 1667, 86l. A True and Sincere Declaration of the Purpose and Ends of the Plantation begun in Virginia, n.d. (1610), 305l. Plantagenet, Description of the Province of New Albion, 1648, 185l. Peckham, True Report of the late Discoveries and Possession of the Newfound Lands, 1583, 300l. Caxton, Chronicles of England, 1480, 162l. Cæsar, De Bello Gallico, MS., fifteenth century, 31l. 5s. Tasso, Letters and Poems, the Falconieri MS., 49l. Richard Rolle of Hampole, The Prick of Conscience, MS., c. 1401, 37l. Historia Alexandri: Historia Trium Regnum, MS., c. 1400, 20l. 10s. A Book of Common Prayer and Psalms in Welsh, 1567, 130l. Belet, Collectanea, MS., 1180-90, 54l.

The following were the property of the late Sir John Evans, F.R.S., P.S.A.: The Psalter, 1627, in a contemporary needlework binding, 30l. 10s. Lucan, De Bello Civili, 1542, bound for Sir Thomas Wotton, 49l. Capgrave, Nova Legenda Angliæ, 1516, 34l.; and several horn-books, including one of oak, temp. James I. or earlier, 26l. 10s.; another, also of oak, possibly printed by Henry Denham, 1569, 19l.; another, with stamped design of a mermaid, temp. Charles I. or II., 25l. 10s.; another, with equestrian portrait of Charles II., 27l. 10s.; another, of brass, dated 1664, 19l. 19s. The total of the sale was 5,131l. 11s.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Edghill (Ernest Arthur), The Revelation of the Son of God: some Questions and Considerations arising out of a Study of Second-Century Christianity, 3/ net.

The Hulsean Lectures for 1910-11.

Ellis (Percy Ansley), Modern Views of the Bible, 2/ net.

With an introduction by Dean Armitage Robinson.

Foster (George Burman), The Finality of the Christian Religion, Part I., 10/ net.

One of the Decennial Publications of the University of Chicago.

Foster (George Burman), The Function of Religion in Man's Struggle for Existence, 4/ net.

Another of the University of Chicago publications.

Glorious Comprehensiveness: an Impasse and the Way Out, by an Oxford Priest.

Gospel Monogram, consisting of the Entire Texts, R.V., of the Four Gospels in a Parallel Harmony, together with a Continuous Monogram combining Them Exhaustively, 5/

Arranged and written by Sir W. J. Herschel.

Hexaplar Psalter, being the Book of Psalms in Six English Versions, 25/ net.

Edited by William Aldis Wright.

Kashf al-Mahjûb, the Oldest Persian Treatise on Sûfism, by 'Alî B. 'Uthmân al-Jullâbî al-Hujwîrî.

Translated from the text of the Lahore edition, and compared with MSS. in the India Office and British Museum, by Reynold A. Nicholson, forming Vol. XVII. of the E. J. W. Gibb Memorial.

Kennett (Rev. Robert H.), The Composition of the Book of Isaiah in the Light of History and Archaeology, 3/ net.

The Schweich Lectures, 1909.

King (E. G.), Early Religious Poetry of the Hebrews, 1/ net.

One of the Cambridge Manuals of Science and Literature.

Knight (H. T.), The Cross, the Font, and the Altar: Addresses for Holy Week, 1/6 net.

London Diocese Book for 1911, 1/6 net.

Edited by Prebendary Glendinning Nash.

Montgomery (Harry Earl), Christ's Social Remedies, 6/ net.

Old and New Theology, and God's Provision for Man's Physical, Mental, and Spiritual Health and Happiness, 1/6 net.

Old Testament Narrative, separated out, set in connected order, and edited by Alfred Dwight Sheffield, 6/ net.

Records of the English Bible: the Documents relating to the Translation and Publication of the Bible in English, 1525-1611, 5/ net.

Edited, with an introduction, by Alfred W. Pollard.

Selleck (Willard Chamberlain), The New Appreciation of the Bible: a Study of the Spiritual Outcome of Biblical Criticism, 6/ net.

Another of the University of Chicago Publications.

Law.

Trial of Mrs. M'Lachlan, 5/ net.

Edited by William Roughead.

Fine Art and Archaeology.

Head (Barclay V.), assisted by G. F. Hill, G. Macdonald, and W. Wroth, Historia Numorum: a Manual of Greek Numismatics, 42/ net.

Enlarged edition.

Macdonald (George), The Roman Wall in Scotland, 14/ net.

With maps, plans, and many illustrations.

Rose (Elise Whitlock), Cathedrals and Cloisters of the Isle de France (including Bourges, Troyes, Reims, and Rouen), 2 vols., 21/ net.

With illustrations from original photographs by Vida Hunt Francis.

Schreiber's (Lady Charlotte) Journals: Confidences of a Collector of Ceramics and Antiques throughout Britain, France, Holland, Belgium, Spain, Portugal, Turkey, Austria, and Germany from the Year 1869 to 1885, 2 vols., 42/ net.

Edited by her son Montague J. Guest, with annotations by Egan Mew. Illustrated by upwards of 100 plates.

Victoria and Albert Museum Guides: The Salting Collection, 4d.

With 14 illustrations.

Poetry and Drama.

Allan (A. D. H.), The Naiad, and other Poems, 2/6 net.

Ballads, Ancient and Modern, 6d.

With an introduction by Oliphant Smeaton.

Bierce (Ambrose), Collected Works: Vol. V. Black Beetles in Amber.

For review of Vol. III. see *Athen.*, June 11, 1910, p. 702.

Doyle (A. Conan), Songs of the Road, 5/

Drama, The, No. 1, February, 75 cents.

A quarterly review of dramatic literature, published at Chicago.

Ferrie (James), Kinghood, and other Poems, 2/6 net.

Forbes (Avery H.), Poetry and the Ideal, 1/ net.

Leatham (G.), Songs of the Double Star, 2/ net.

Montgomerie (Alexander), Poems of, and other Pieces from Laing MS., No. 447.

Supplementary volume, edited, for the Scottish Text Society, by George Stevenson.

Phillips (Stephen), The New Inferno, 21 net.

With 16 drawings by Vernon Hill.

Music.

Finck (Henry T.), Massenet and his Operas, 5/ net.

With 19 illustrations.

Bibliography.

English Catalogue of Books, 1910, 6/ net.

Frankfort Book Fair, the Francofordiense Emporium of Henri Estienne.

Edited, with historical introduction, original Latin text with English translation on opposite pages, and notes, by James Westfall Thompson.

Maxwell (Constantia), A Brief Bibliography of Irish History.

Leaflet No. 23 of the Historical Association.

Standard Books, Vol. II.

For notice of Vol. I. see *Athen.*, Jan. 28 last, p. 93.

Welsh Bibliographical Society, Journal, Vol. I., No. 2, February, 5/ annually.

Wigan Public Libraries, Thirty-Third Annual Report of the Chief Librarian.

Philosophy.

Cooper (Sir William Earnshaw), Spiritual Science, Here and Hereafter: a Study of Spiritual Philosophy and its Practical Application to the Everyday of Life, 3/6 net.

Dewey (John) and others, Studies in Logical Theory, 6/ net.

Another of the Decennial Publications of the University of Chicago.

Political Economy.

Seligman (Edwin R. A.), The Income Tax: a Study of the History, Theory, and Practice of Income Taxation at Home and Abroad, 12/6 net.

By a Professor in Columbia University.

Robertson (J. M.), The Collapse of "Tariff Reform": Mr. Chamberlain's Case Exposed, 1/ net.

With an introduction by the Right Hon. Russell Rea.

History and Biography.

Brown (F. C.), Elkanah Settle, his Life and Works, 5/ net.

With 8 illustrations. One of the Publications of the University of Chicago.

Carlton (William J.), Timothe Bright, Doctor of Phisicke: a Memoir of "The Father of Modern Shorthand," 10/6 net.

With photographs and facsimiles.

Craik (Sir Henry), A Century of Scottish History, from the days before the '45 to those within Living Memory, 10/6 net.

New edition, with portraits.

Hannah (Ian C.), Eastern Asia, a History, 7/6 net.

The second edition of 'A Brief History of Eastern Asia,' entirely rewritten.

Historical Association, Report of the Proceedings of the Fifth Annual Meeting, held at University College, London, on 7th January.

Hobbes (John Oliver), The Life of, told in her Correspondence with Numerous Friends, 12/ net.

With a biographical sketch by her father, an introduction by Bishop Welldon, and portraits and illustrations.

Hueffer (Ford Madox), Ancient Lights and Certain New Reflections: being the Memories of a Young Man, 12/6 net.

With 18 illustrations.

Mariner's Mirror, March, 1/ net.

The Journal of the Society for Nautical Research.

Milne (James), The Romance of a Pro-Consul: being the Personal Life and Memoirs of the Right Hon. Sir George Grey, 1/ net.

New edition.

Patmore (K. A.), The Seven Edwards of England, 10/6 net.

With 12 illustrations.

Pearce (Charles E.), The Amazing Duchess, being the Romantic History of Elizabeth Chudleigh, Maid of Honour, the Hon. Mrs. Hervey, Duchess of Kingston, and Countess of Bristol 2 vols., 24/ net.

With 34 illustrations.

Pedigree Register, Vol. I., 35/

Edited by George Sherwood.

Rait (Robert S.), The Life of Field-Marshal Sir Frederick Paul Haines, 10/6 net.

Seaton (A. A.), The Theory of Toleration under the Later Stuarts, 6/

No. XIX. of Cambridge Historical Essays.

Won the Prince Consort Prize in 1910.

Shakespeare, The Autobiography of: a Fragment, 7/6 net.

Edited by Louis C. Alexander.

Geography and Travel.

Grey (Mr. and Mrs. Grattan), With Uncle Sam and his Family: about People and Things American, 6/ net.

With many illustrations.

Heath (Frank R.), Wiltshire, 2/6 net.

With 32 illustrations, 2 maps, and 2 plans.

One of the Little Guides.

Monckton (H. W.), Berkshire, 1/6

With maps, diagrams, and illustrations. One of the Cambridge County Geographies.

Sports and Pastimes.

Barton (F. P.), Auction Bridge Simplified, 2/6 net.

Encyclopædia of Sport, Part XVIII., 1/ net.

Education.

Harvard University, Reports of the President and the Treasurer, 1909-10.

Judson (Harry Pratt), The Higher Education as a Training for Business, 2/ net.

Another of the University of Chicago Publications.

Philology.

Classical Review, March, 1/ net.

Fraser (G. M.), Aberdeen Street Names, their History, Meaning, and Personal Associations, 3/6 net.

With 18 full-page illustrations.

Simonson (Gustave), A Greek Grammar: Syntax, 6/6

Skeat (Rev. Walter W.), The Place-Names of Berkshire, 2/ net.

Stenton (F. M.), *The Place-Names of Berkshire*, an Essay, 2/6 net.

Vol. II. of the Local History Publications issued by University College, Reading.
Thomas (Northcote W.), *Anthropological Report on the Edo-Speaking Peoples of Nigeria*: Part I. Law and Custom; Part II. Linguistics.
Williams (O. T.), *A Short Sketch of the History of the English Language*, 1/6 net.
With a full Index.

School-Books.

Gerstaecker (Friedrich), *Germelshausen*, herausgegeben von D. L. Savory, 1/6
In Rivingtons' Direct Method Easy German Texts.
Hitching (Wilena), *Home Management Manuals*, Books I., II., and III., First, Second, and Third Year's Course, 4d. each.
Pape-Carpentier (Madame), *Histoires et Leçons de Choses*.
Adapted and edited by W. Rolleston. In Siepmann's Primary French Series.
Ponsard (François), *Charlotte Corday*, Tragédie en cinq Actes, 1/6
In Siepmann's French Series for Rapid Reading.
Wolff (Jetta S.), *L'Homme Vert, et autres Contes de Fées*, 1/4
In Dent's Modern Language Series.

Science.

Atlas of Zoogeography: a Series of Maps illustrating the Distribution of over Seven Hundred Families, Genera, and Species of Existing Animals, 52/6 net.
Prepared by J. G. Bartholomew, W. E. Clarke, and P. H. Grimshaw, and forms Vol. V. of Bartholomew's Physical Atlas.
Barrett-Hamilton (Gerald E. H.), *A History of British Mammals*, Part V., 2/6 net.
Coriat (Isador H.), *Abnormal Psychology*, 5/ net.
The author is an American physician.
Duncan (F. Martin), *Our Insect Friends and Foes*, 6/
The book aims at placing before the general reader a brief account of the important part which insect life plays not only in the agricultural prosperity of the Empire, but also as regards the health of the nation. It contains 54 illustrations from original photographs by the author.
Ellis (Havelock), *The World of Dreams*, 7/6 net.
Belongs mainly to the introspective group of dream studies.
Hale (George Ellery), *The Study of Stellar Evolution: an Account of some Recent Methods of Astrophysical Research*, 16/ net.
Another of the Decennial Publications of the University of Chicago.
Heller (Edmund), *New Species of Rodents and Carnivores from Equatorial Africa*.
In the Smithsonian Miscellaneous Collections.
Kipping (F. Stanley) and Perkin (W. H.), *Inorganic Chemistry*, 7/6
With illustrations and diagrams.
Lunge (George), *The Manufacture of Sulphuric Acid and Alkali, with the Collateral Branches, a Theoretical and Practical Treatise: Vol. III. Ammonia-Soda, Various Processes of Alkali-Making, and the Chlorine Industry*.
Third edition.
McFarland (Raymond), *A History of the New England Fisheries*, \$2
With 3 maps. One of the Publications of the University of Pennsylvania.
Sanders (T. W.), *Shady Gardens*, 1d.
One of the One and All Garden Books.
Smith (C. A. M.), *A Handbook of Testing Materials*, 6/ net.
With 134 figures and 4 plates.
United States National Museum: 1798, *On a Collection of Unstalked Crinoids made by the United States Fisheries Steamer 'Albatross' in the Vicinity of the Philippine Islands*, by Austin Hobart Clark; 1799, *The West American Mollusks of the Genus Eumeta*, by Paul Bartsch; 1800, *Description of a Little-known Rattlesnake, Crotalus willardi*, from Arizona, by Frank A. Hartman; 1801, *On Calamine Crystals from Mexico, &c.*, by Joseph E. Pogue; 1802, *The Recent and Fossil Mollusks of the Genus Diastoma from the West Coast of America*, by Paul Bartsch; 1806, *Bees in the Collection of the Museum*, Part I, by T. D. A. Cockerell.
Walter (A.), *The Sugar Industry of Mauritius: a Study in Correlation*, 12/6 net.
Includes a scheme of insurance of the cane crop against damage caused by cyclones.

Juvenile Books.

Baker (Emilie Kip), *Out of the Northland: Stories from the Northern Myths*, 1/ net.
The purpose of the book is to give to children, in simple form, the stories from Scandinavian mythology which have now become familiar in literature and music.

Fiction.

A Babe Unborn, 6/
The story of a wife who becomes a Feminist and deserts her husband.
Bindloss (Harold), *His Master Purpose*, 1/ net.
New edition.
Casey (W. F.), *Zoe, a Portrait*, 6/
Zoe is left happy at the end after narrowly escaping ruin.
Clayton (Joseph), *The Under-Man*, 6/
Deals with the life of a man who is beset by ill-luck from the beginning of his career.
Compton (C. G.), *The House of Bondage*, 6/
Describes an unfortunate marriage, and analyzes some of the failures of civilization.
Donovan (Dick), *The Trap, a Revelation*, 6/
A story founded on the crimes of the Camorra now exciting special attention in Italy.
Doyle (Arthur Conan), *Round the Fire Stories*, 3/6
New edition.
Forsyth (May), *Peter of Gunneroy*, 6/
A novel of Australian life.
Fox (Alice Wilson), *Love in the Balance*, 6/
A simple story in which a poaching affray in England and a trip to Sicily play a part.
Gallon (Tom), *Dead Man's Love*, 6/
A story of an escaped convict.
Gallon (Tom), *The Great Gay Road*, 1/ net.
New edition.
Graham (Mrs. Henry Grey), *An Odd Situation*, 6/
A doctor is accused of poisoning a patient by whose death he becomes possessed of a large sum of money.
Hamilton (Cosmo), *The Princess of New York*, 6/
The heroine, daughter of a Steel King, comes to Europe for the first time, and meets a charming young Oxford man on board ship, who afterwards goes to her rescue when she has fallen into the hands of a family of titled cardsharps.
Heath (Christopher), *Peter's Progress*, 6/
Peter's progress ends with his choice of a wife.
Henderson (R. W. Wright), *The Recluse of Rill*, 6/
The hero is a man of reserved and introspective habit of mind. The story deals with his misfortunes in both love and speculation, and with his troubles, fears, and torments of mind when he is striving to repair what he believes to have been a crime. A small English town is the opening scene, but the setting of the story is mainly on the Continent and in Egypt.
Hichens (Robert), *The Dweller on the Threshold*, 6/
A tale of psychical research.
Hill (Headon), *A Rogue in Ambush*, 6/
One of the author's well-known sensational stories.
Huine (Fergus), *The Rectory Governess*, 6/
A story of troubles ending with marriage.
Lee (Georgina), *Inhaling*, 6/
Deals with the emotional experiences of a married woman.
Masefield (John), *The Street of To-day*, 6/
The author tries to present a picture of modern England as she appears to a young man of science.
Masson (Rosaline), *Nina*, 6/
The story of the daughter of a pretty French singer.
Nicholson (Meredith), *The House of a Thousand Candles*, 7d. net.
New edition.
Ouseley (Mulvy), *The Jewess*, 6/
A sensational story of crime.
Prower (Nelson), *Freddy Barton's Schooldays*, 2/ net.
A story of school life, which is also intended as a study of conditions of life in a private school.
Reade (Charles), *Peg Woffington*, 6d. net.
New edition.
Service (Robert W.), *The Trail of '98*, 6/
A Northland story.
Silberrad (Una L.), *Sampson Rideout, Quaker*, 2/ net.
An historical romance.
Swinerton (Frank), *The Casement, a Diversion*, 6/
A comedy of sentiment, which deals with a single series of closely-connected incidents in the lives of five people. The scenes are laid in the West End of London and in the country.

Thomson (Mungo), *Mark Ransom*, 6/
Mark Ransom eventually finds happiness with a girl in his office.
Turner (Reginald), *King Philip the Gay*, 6/
A story of Mollavia in the Balkans, a make-believe kingdom.
Vynne (Nora), *The Priest's Marriage*, 2/ net.
The priest has a son, but finally gives up the mother to whom he owes his child.
Warner (Anne), *Leslie's Lovers*, 6/
Depicts the escapades in England and Germany of an American flirt.
Whisper (A.), *The Sinister Note*, 6/
The sinister note is not unduly prominent in this romance of modern Spain, which introduces Susan Willoughby to a man who in the penultimate chapter makes her the Marquesa de Azucenas.
Ystridde-Orshanski (G.), *An Exile's Daughter*, 6/
The characters are Russian and include an anarchist.

General Literature.

Chapman (Cecil), *Marriage and Divorce*.
The first volume of the Woman Citizen Series. A criticism of the institution of marriage based upon the author's daily experience as a metropolitan magistrate, written with the object of showing that the evils connected with it are purely artificial; that, however sacred its character, marriage is a civil contract; and that divorce is not an evil in itself, but an index of evils which it is calculated to remove.
Childers (Erskine), *German Influence on British Cavalry*, 3/6 net.
Great Oil Octopus, by 'Truth's' Investigator, 5/ net.
A review of the history and operations of the Standard Oil Trust in the United States, the British Empire, and foreign countries, from its foundation to the present date.
Lawson (W. R.), *Canada and the Empire*, 6/ net.
Deals with the relations between Canada and the Empire at the present time.
Miles (Mrs. Eustace), *The Ideal Home and its Problems*, 3/6 net.
Murray's Shilling Library: *Character*, by Samuel Smiles; and *Our English Bible, the Story of its Origin and Growth*, by H. W. Hoare, Revised Edition.
Nankivell (Constance), *The Making of Men: Motherhood, its Mystery, Opportunity, and Sanctity*, 1/ net.
A "Reader" for mothers.
National Women's Social and Political Union, *Fifth Annual Report*, 3d.
Pascal, *Pensées Choiesies, Préface d'Emile Boutroux*, 1/6 net.
In Les Classiques Français.
Rafiqi (A. S.), *Inversion of Times*, 1/6 net.
Edited by Yehya En-nasr Parkinson. Relates to the tombs of Bahadur Shah and his wife.
Shirley (Ralph), *The New God, and other Essays*, 3/6 net.
Waite (Arthur Edward), *The Book of Ceremonial Magic, including the Rites and Mysteries of Goëtic Theurgy, Sorcery, and infernal Necromancy*, 15/ net.
With many illustrations.
Wegener (Hans), *We Young Men*, 2/6 net.
With an introduction by Sylvanus Stall. Translated from the German.
Willett (Clara), *Her Boys' Home*, 3/6 net.
A story of a lady's efforts to establish a holiday home for boys. The book contains 14 illustrations by Will Owen and facsimile letter from G. F. Watts.
Women's Suffrage and Militancy, 6d. net.
Edited by Huntly Carter, and contains the results of an inquiry undertaken to discover the opinion prevailing amongst a large number of distinguished persons on the questions of woman suffrage and militant tactics.

Pamphlets.

Molesworth (Sir Guilford), *The Sham of "Christian Socialism"*, 2d.
With introduction by W. Lawler Wilson.

FOREIGN.

Fine Art and Archaeology.

Fitzler (K.), *Steinbrüche und Bergwerke im ptolemäischen und römischen Aegypten*, 5m.
Forms Vol. XXI. of the Leipziger Historische Abhandlungen.
Hinke (W. J.), *Selected Babylonian Kudurru Inscriptions*, 6/
No. XIV. of the Semitic Study Series.
Hirth's Formenschatz, Parts 7-12, 1910, 1m. each.

Schrader (O.), *Die Indogermanen*, 1m.

With 6 plates. Vol. 77 of *Wissenschaft und Bildung*.

Poetry.

Fargue (L. P.), *Tancrède*, 3fr.

Partly prose, partly verse.

History and Biography.

Berret (P.), *Le Moyen Age dans la Légende des Siècles et les Sources de Victor Hugo*, 10fr.; *La Philosophie de Victor Hugo*, 1854-9, et deux Mythes de la Légende des Siècles, 5fr.

Caron (P.), *Paris pendant la Terreur*, 8fr.

Griselle (E.), *Fénelon: Études historiques*, 3fr. 50.

Plener (Ernst, Freiherr von), *Erinnerungen: Vol. I. Jugend, Paris und London bis 1873*, 10m.

Saint-Simon, *La Cour de Louis XIV.*, 1fr. 25 net.

With Introduction by C. Sarolea. In the Collection Nelson.

Chaucer (G.), *Prologen til Kanterborg-Historierne, paa Dansk ved Uffe Birkedal*, 0kr. 75.

No. 83 of *Studier fra Sprog- og Oldtidsforskning*.

Science.

Houllevigue (L.), *Le Ciel et l'Atmosphère*, 3fr. 50.

Fiction.

Bertrand (L.), *L'Invasion: Roman contemporain*, 1fr. 25 net.

In the Collection Nelson.

Gyp, *L'Affaire Débrouillard-Delatamize: Roman dialogué*, 3fr. 50.

General Literature.

Montet (E.), *De l'État présent et de l'Avenir de l'Islam: Six Conférences*.

Nicolas (A. L. M.), *Essai sur le Chéikhisme: Part I. Chéikh Ahmed Lahçahi*, 2fr. 50.

*** All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.*

Literary Gossip.

GEORGE A. BIRMINGHAM'S story 'The Major's Niece,' which has been running in *The Cornhill Magazine*, will be published by Messrs. Smith & Elder on April 4th. It consists of a series of breezy and mirth-provoking adventures in the household of an Irish bachelor, invaded for a fortnight by a small tomboy of a niece; while "J. J."—the moving spirit of the author's former work 'Spanish Gold'—manages everybody by his unflagging "blarney" and "bluff."

IN *The Cornhill* for April Mr. Arthur Benson gives a vignette portrait of Frederic Myers. 'Telling the Bees' is a study of folk-lore by Sir Laurence Gomme. Mr. Alfred Noyes contributes a poem, 'The World's Wedding,' and Mr. Horace Hutchinson a short story of Anglo-American kin-feeling, 'The Home of their Fathers.' 'A Country Practice,' by a Doctor's Wife, relates a chapter of real experience. Sport is represented by Sir Edmund Cox's 'Pig-sticking in India,' and popular science by Mr. Julian S. Huxley's paper on 'The Meaning of Death.' 'At the Sign of the Plough' gives the answers to the Lewis Carroll paper, and questions on Dickens by Mr. G. W. E. Russell, together with Mr. Seaman's supplementary questions on Browning.

THE April *Blackwood* will contain a poem by Mr. Alfred Noyes, 'Tales of the

Mermaid Tavern: IV. The Companion of a Mile'; 'The Oxford Book of Italian Verse,' by Moira O'Neill; two short humorous stories—'Expeditus,' by Mr. St. John Lucas, and 'The Little Compton Sensation,' by Mr. Herbert Ives; a satire on a recent Army order, entitled 'A Sweep of the Pen,' by Robert Augustin; 'Damascus,' by Miss Gertrude Lowthian Bell; 'An Incident in the French Invasion of Egypt,' written in 1814 by Capt. Henry Light, R.A.; and 'An Elizabethan Pamela,' by Mr. Sydney Waterlow.

MR. WINSTON CHURCHILL, author of 'A Modern Chronicle,' &c., is engaged on a new novel, entitled 'The Greatest of These,' which will be published in the autumn by Messrs. Macmillan.

THE Tercentenary of the Authorized Version has called into existence a book by Dr. John Brown on 'The History of the English Bible,' which will be published immediately by the Cambridge University Press as a volume of "The Cambridge Manuals of Science and Literature." Dr. Brown's narrative ranges from Cædmon to the Revision of 1881.

MR. GEORGE EYRE TODD has written a popular book on Glasgow, which Messrs. Blackie will publish shortly.

THE REV. J. P. MAHAFFY, C.V.O., has been elected President of the Royal Irish Academy.

ON the last day of this month Mr. John Lane will publish 'The Speakers of the House of Commons from the Earliest Times to the Present Day,' with a topographical account of Westminster at various epochs, brief notes on the sittings of Parliament, and a retrospect of the principal constitutional changes during seven centuries, by Mr. A. I. Dasent, author of 'The Life and Letters of Delane.' This volume has engaged the close attention of its author for many years.

THE Report of the Selden Society, which will be presented next Wednesday, shows that the number of members remains about the same. The publication for 1911 will be another volume of the 'Year-Books of Edward II.,' edited by Mr. G. J. Turner. The work adopted for 1912 is a volume on 'Select Charters of Trading Companies,' edited by Mr. Cecil T. Carr. Provisional arrangements have been made for other volumes of the 'Year-Book of the Eyre of Kent,' by Mr. Bolland, and the 'Year-Books of Edward II.' by Mr. Turner; and a volume of 'Select Ecclesiastical Pleas,' by Mr. H. D. Hazeltine.

WE regret to notice the death at Luxor, Egypt, of Mr. James Robertson Blackie, a director of the publishing firm of Messrs. Blackie & Son. He was the only son of Mr. Robert Blackie, who with his two brothers developed and extended the publishing business founded by Mr. John Blackie in 1809. Mr. Blackie, who was

in delicate health, had a great love of travel and was often abroad.

THE death is also announced, at the age of 83, of Mr. James Parlane, founder and principal partner of the firm of J. & R. Parlane, publishers, Paisley. Mr. Parlane was an enthusiastic musical amateur and a pioneer in the advocacy of Tonic Sol-fa, and musical publications of various kinds were prominent in the firm's productions, which were otherwise devoted mainly to temperance and religion. He served on the Committee which prepared the Free Church of Scotland Hymn-Book, since superseded by the 'Church Hymnary.'

MAJOR G. S. BEECHING writes from 3, Castlebar Crescent, Ealing, W. :—

"I should feel very grateful if any of your readers who possess records of the early days of the Philological School would communicate with me. The School was founded, under the title of the Philological Society, in 1792, by Mr. Thomas Collingwood of St. Edmund Hall, Oxford, and with him were associated William Wilberforce the philanthropist, the Rev. Basil Woodd, and Sir Rowland Hill."

THE sale of the first portion of the Hoe Library is provisionally fixed for the first ten days following Easter at the Anderson Auction-Rooms in New York, but copies of the sale catalogue have not yet reached this country.

IN the remark mentioned in our review last week of Sir William Butler's 'Autobiography' as made by Reynolds on Gainsborough, the position of the two painters should have been reversed.

WE are sorry to notice the death, on Wednesday last, in his 77th year, of Sir Richard Rivington Holmes, who was an accomplished writer and artist. Librarian at Windsor Castle from 1870 to 1906, he wrote *Lives of Queen Victoria and King Edward*. He was archæologist to the British Abyssinian Expedition in 1868, and well known alike as a designer and a painter in water colours. His other books include 'Specimens of Royal, Fine, and Historical Bookbinding' and 'Naval and Military Trophies.'

THE recent death of the Swedish poet Gustav Fröding, which was mourned as a national calamity by all, from the Crown Prince down to the peasant, has placed at the disposal of the University students the fund which was raised among them to relieve the necessities of the popular writer in his long illness. The principal remains untouched, and henceforth the interest (about 75l.) will serve as a prize to be awarded to a Swedish poet, selected annually by University students, those of Upsala forming the central committee.

AMONG recent Parliamentary Papers of interest we note: Parliamentary Constituencies Return (post free 3½d.); and Scotch Education Code, 1911 (post free 4d.).

SCIENCE

Cliff Castles and Cave Dwellings of Europe.
By S. Baring-Gould. (Seeley & Co.)

THE title of this book gives an inadequate description of the contents. It includes buildings of the kind in Egypt, Syria, and even in Tibet, and there are long digressions on mercenary warfare in the middle of France and elsewhere which have little to do with cliffs and caves except that some of them were temporarily occupied by warlike men. These stray additions and amplifications are not due to want of genuine material, since many important rock and subterranean dwellings are passed over in silence. Indeed, a complete enumeration would be impossible without many years of travel, for such things are often ignored or forgotten in local histories.

The author's intimate knowledge of Central France enables him to tell us many curious facts about chalk cliffs still inhabited, but in this region only does he appear to us to have complete mastery of his subject. Far the greatest cave monastery in Greece is Megaspilion (as its name implies), yet this the author passes over in silence. Indeed, we cannot but feel that his knowledge of Greek things must be scanty, judging from the cluster of misspelt names when he comes to speak of cave oracles in that country. We find "Apulæus," "Beotia," "Cheronese," "Cithæra," "Erythæa," "Lebedes," "Pausanius," and the like, which are significant to a scholar's eye.

To go back to the prehistoric remains, there is a cluster of them on the mainland of the Orkneys known as the Weem of Scale, which is quite peculiar, being almost on the level of the high tide, made not in rocks, but soil, and covered with sea sand. In these and all such retreats, as Mr. Baring-Gould rightly says, the long low *dromos* or entrance passage is designed to admit only one person at a time, and on his hands and knees, so that when he puts his head inside the chamber within it can be chopped off before he can fight. The author reports a dreadful case from the year 1802, when at a cave in Ariège a detachment of soldiers was sent into such a place to dislodge a band of ruffians. "To reach the great hall you must crawl through a narrow passage, and here the robbers murdered as many as 146 of the soldiers one by one."

In the year 1325 some 500 Albigenian heretics had already been walled in by their more prudent foes, and starved to death. But things not unlike it, as Mr. Baring-Gould tells us, were done in the French wars in Algiers, when Lamoricière (was it not Bugeaud?) suffocated a crowd of Arab men, women, and children by lighting great fires at the opening of their cave. The present habit of walling up an anchorite in a cave in Tibet, so

that he lives in the dark, and can only get his miserable food by reaching out through a chink, seems nearly as horrible. Dr. Sven Hedin recently saw a creature who had been immured in this way for over six years.

These few details will show both the great variety and interest which may be found in Mr. Baring-Gould's book. We will add a word in praise of the full account of St. Patrick's Purgatory at Lough Derg in Co. Donegal, Ireland. But the author should have cited the curious letter which the cardinal, sent to visit it by Pope Alexander VI., wrote to Isabella d'Este, and which Mrs. Cartwright prints (in part) in her fascinating life of that great lady. There is too much quoting from guide-books, which are not always trustworthy, and the volume has but poor illustrations; so, in spite of all its interesting matter, we feel that it is a picture in patches, and not an artistic whole. The style is often ambitious, but not always clear. Thus, in the account of the terrible burden of Napoleon's conscriptions for his wars, we are told: "The number of young men who reached the age of 18 annually in half a year, more than the entire generation, had been swept off," &c. This reads as though some words had been accidentally omitted, making two sentences into one. Elsewhere the author says: "The population of the north *saw appear* among them mercenary soldiers," which is clearly French English. In describing the outrages of the Calvinists on sacred buildings he says "there were defections everywhere"—to us a new use of the word. We are reminded by it of the "defenestration" of two public men by the Bohemian nobles about 1620. They were thrown out of a window in the Hradschin of Prague, and fell 50 feet into such a heap of refuse under the castle wall that they lived to take vengeance upon their "defenestrators." The word appears in all the guide-books about that place; but is that any reason why it should be imported into English?

The enormous number of tombs in rocks, caves, and beehive houses in many parts of the world tempts us to say a word more on the general human principles which seem to underlie such a widespread practice of hiding the dead. Originally this underground beehive house was simply a house, probably that occupied during the man's life, and abandoned to him when he died, except that his children brought him food and drink to appease his spirit, and avoid its vengeance. Even when the actual house was not left or provided for him, and they buried him in a grave, there was an aperture into it, and libations were poured into this only access to the dead. In every case he was supposed to live on in his sepulchre, and generally the form adopted was that of the most stately sort of subterranean building which had survived from the remotest times. This was the beehive or circular house, with its *dromos*, as in Mycenæ and New Grange, or without it, as in Hadrian's tomb (now the Castle of

S. Angelo), and even down to the tomb of Queen Victoria and Prince Albert at Frogmore. So persistent is the tradition of the circular house of the dead through the ages! When we learn from Mr. Baring-Gould what an immense number of rock and cave dwellings are still inhabited, we feel that we are not so far from the days when it was the simplest and safest shelter for men, and the best concealment from their enemies.

OUR LIBRARY TABLE.

A Star-Atlas and Telescopic Handbook. By Arthur P. Norton. (Gall & Inglis).—This is an exceedingly clear and elegant celestial atlas; and as the title indicates, it is not intended merely for the ordinary amateur who desires to be able to recognize the constellations when out at night, but is also adapted to the needs of students possessed of telescopes, principally such as are mounted on ordinary stands. The maps contain over 7,000 objects, comprising virtually all those which are given in Mr. Espin's edition of Webb's 'Celestial Objects,' including stars down to the seventh magnitude, and indicating remarkable double stars, variable stars, and nebulae. For the guidance of young observers, notes on the sun, moon, and planets are given; also selected lists of various interesting telescopic objects, mostly such as are within the range of a 2½-inch or 3-inch refractor. Another useful feature is a sketch map of the moon, showing a hundred of the principal craters and other formations.

Great pains have evidently been taken to secure accuracy in the star-places (which are more than brought up to date, being adapted to the epoch 1920), both in the lists and in the maps. The size renders the atlas convenient for handling, and the price should bring it within the reach of an increasing number of amateur observers.

Wild Flowers as they Grow, Photographed in Colour direct from Nature by H. Essenhugh Cooke, with Descriptive Text by G. Clarke Nuttall (Cassell), is an attractive volume which may well put beginners in the way of appreciating some of the miracles of structure which offer themselves to the seeing eye in our common plants. The twenty-five plates are pictures which any one can recognize, though we think it rather odd to include so rare a wild flower as the monkshood among them. We are pleased, however, to find the beautiful meadow cranesbill, which is unknown in many places, and common in others.

Mr. Nuttall's text is frankly anthropomorphic. He represents flowers as cleverly doing this or that to attract visitors, and, with the aid of Kerner, brings forward many interesting details of fertilization. We cannot endorse all his philology and mythology. "Paralisos, son of the goddess Flora," for instance, is an odd mixture of Latin and Greek; while a knowledge of the latter tongue would show that the violet of ancient Greece was nothing like that of England.

WE are pleased to see the thirty-third edition of *Flowers of the Field*, entirely revised by Prof. G. S. Boulger (S.P.C.K.). Sixty-four coloured plates by Miss Grace Layton add to the attractiveness of a volume which has been the first book in botany of many a boy since its appearance in 1853. To the

present edition Prof. Boulger has not only added details of plants which the expert will appreciate, but also, at the suggestion of Sir Joseph Hooker, a memoir of the Rev. Charles Alexander Johns. Johns was second master of Helston Grammar School under Derwent Coleridge, and helped to form the tastes of Charles Kingsley for natural history. His little book 'A Week at the Lizard' showed his gifts as a botanical Rambler.

Since the first publication of 'Flowers of the Field' much has been done to revise and enlarge it. Prof. Boulger's revision in 1899 was thorough, and last year the coloured plates were added. Now we have a fresh revision, bringing names "into accordance with the rules of the Vienna Congress, as endorsed by that held at Brussels in 1910."

SOCIETIES.

ASTRONOMICAL.—*March 10.*—Mr. F. W. Dyson, President, in the chair.—Mr. Stratton gave an account of a memoir by the late Mr. Bryan Cookson, entitled 'A Research on the Aberration Constant and the Variation of Latitude by means of the Floating Zenith Telescope.' The paper, left unfinished on account of the illness and death of the author, had been completed and prepared for publication by Mr. Hinks and Mr. Stratton.—Mr. Eddington gave an account of a paper by Dr. de Sitter on the bearing of the principle of relativity in gravitational astronomy. The author was of opinion that the hypothesis of an ether may be dismissed, the motion of matter relatively to ether being impossible.—Mr. Davidson communicated a note on the eighth satellite of Jupiter, and showed photographs taken at the Helwan Observatory, Cairo.—Prof. Turner read a paper on the determination of the positions of reference stars and fundamental stars by photographic processes, and compared the gradual supersession of visual by photographic observations to the substitution of the telescope for sight instruments in the time of Hevelius and Halley. Sir David Gill recommended caution, and the Astronomer Royal spoke of the necessity of continuing the present transit observations, though the moving wires might be replaced by photographic methods.—Mr. Reynolds showed photographs of Halley's Comet taken at Helwan Observatory by Mr. Knox Shaw. He pointed out that when the comet was near the sun the tail seemed to be formed from the envelopes about the nucleus. As the comet receded from the sun, the tail appeared to proceed from the nucleus itself—the dark streak in the former case being replaced by a bright streak in the latter.

GEOLOGICAL.—*March 8.*—Prof. W. W. Watts, President, in the chair.—Mr. J. Ford and Mr. T. Harris Burton were elected Fellows.—The President announced that the Council had awarded the proceeds of the Daniel Pidgeon Fund for 1911 to Mr. Tressilian C. Nicholas, who proposes to investigate the relations of the older rocks in the Lleyn Peninsula (Carnarvonshire).

The following communications were read: 'Contributions to the Geology of Cyrenaica,' by Prof. J. W. Gregory and others: (i) 'The Geology of Cyrenaica,' by Prof. Gregory; (ii) 'Notes on the Kainozoic Mollusca,' by Mr. R. Bullen Newton; (iii) 'Foraminifera, Ostracoda, and Parasitic Fungi from the Kainozoic Limestones of Cyrenaica,' by Mr. F. Chapman; (iv) 'The Fossil Echinoidea of Cyrenaica,' by Prof. Gregory; and (v) 'The Foraminiferal Limestones of Cyrenaica,' by Mr. D. Paterson MacDonald.—and 'On the Teeth of the Genus *Ptychodus*, and their Distribution in the English Chalk,' by Mr. G. E. Dibley.

ASIATIC.—*March 14.*—Lord Reay, President, in the chair.—Dr. H. Hirschfeld read a paper entitled 'Recent Theories on the Origin of the Alphabet.'

The lecturer began by pointing out that few people were aware that many letters have scarcely altered in form in the last 3,000 years. In spite of this element of finality in the alphabet, the question of its origin was still a mystery. Many famous scholars had endeavoured to solve the same, but the results hitherto were only divergent opinions and contradictory theories. It was Tacitus who first reported ('Annales,' ch. xi.) that the Phœnicians derived their alphabet from the Egyptian hieroglyphics. The endeavour of Egyptologists to confirm this report culminated

in the labours of De Rougé, who tried to prove that the alphabet was developed from hieratic rather than hieroglyphic writing. The weakness of this theory was laid bare by scholars like Legarde, Robertson-Smith, and others. Joseph Halévy returned to the hieroglyphs, from which he derived eleven out of the twenty-two Phœnician letters, alleging that the remaining ones were evolved from several of the first group. In 1877 Dr. Deecke, rejecting all previous theories, sought the origin of alphabetic writing in Babylonian cuneiform writing, but without success. Prof. Friedrich Delitzsch took it to be a blending of Egyptian and Babylonian characters. Prof. Hommel of Munich gave the letters an astral origin and Chaldaean parentage. Lidzbarski, on the other hand, considers it to be based on the Egyptian system of writing, but the creation of a Canaanite man who had some knowledge of Egyptian writing. Five years ago Prof. Prætorius advanced quite a new theory, viz., that the alphabet was developed from the Cypriote epichorean writing, and that the Phœnician consonants were in reality syllables. The lecturer showed at some length the weak points of this theory. The most recent theory is that of Prof. Sayce, reproduced in the *Proceedings* of the Society of Biblical Archaeology, November, 1910. He maintains that we must recover the primitive forms through the names, that the characters are of pictorial origin, independently invented by persons who were acquainted with Hittite hieroglyphs, that these persons were a West Semitic tribe of semi-nomads who knew the ox and the camel. In conclusion, the lecturer remarked that in his opinion the creation of the consonant pure and simple was suggested by the guttural. Closing up the windpipe produced the *aleph* (*spiritus lenis*), but if the air is allowed to pass through *he* was produced. The graphic expression of the former was given by the outline of the open mouth looked at sidewise, whilst the point on the left side represented the shut throat. On the other hand, the sign for *he* showed an opening to let the air through. From these small beginnings the other gutturals, then palatals, sibilants, and liquidæ developed. The Phœnician alphabet did not, perhaps, have at once the full complement of 22 letters. Gradual development should take the place of deliberate invention. The names of the letters, many of which defied philological treatment, were of later origin and partly fashioned at random.

A discussion followed in which Prof. Hagopian and Prof. Margoliouth took part.

SOCIETY OF ANTIQUARIES.—*March 16.*—Dr. C. H. Read, President, in the chair.

Mr. P. W. P. Carlyon-Britton read a paper on 'Treasure Trove and the Preservation for the Nation of Objects of Antiquity.' After quoting the legal authorities on the subject, the author argued that to constitute anything treasure trove four conditions must obtain: (1) the objects must be intentionally concealed in the earth or other private place; (2) such objects must be either of gold or silver; (3) the owner (that is, the depositor or his legal representative) must be unknown and not ascertainable; (4) the Crown must not have parted with its franchise of treasure trove by grant. Conversely, it is clear that the royal prerogative of treasure trove does not apply when the above conditions are not fulfilled, or when the objects, even if of gold or silver, are laid in a place of sepulture and are adjuncts of an interment. Mr. Carlyon-Britton was also of opinion that objects not fulfilling the conditions of treasure trove are the property of the owner of the soil, unless found on the surface of the land, or beneath the sea or in the bed of a tidal river, when they would be regarded as the lawful property of the finder.

The practice of the Treasury with regard to the position of the finder had been modified by the minute of 1886. Originally the Treasury paid the bullion value only of the object found, but since the issue of the 1886 regulations the Treasury has paid the antiquarian value (less a percentage) of all objects required by national institutions, and returned to the finder those that were not wanted. This practice, however, is not widely known, and until it is, and a feeling of confidence in the Treasury has been inspired, many objects of antiquity will still be consigned to the melting-pot.

Mr. Reginald Smith exhibited on behalf of the Dean and Chapter a bronze panel recently found near the south-east angle of the south transept of Winchester Cathedral. This relic of the Viking period had been brought to his notice by Mr. Nisbett, and consisted of a thin rectangular plate 11 in. by 1½ in., with several rivet holes, for attachment probably to wood. The depth suggested a coffin, but it might have belonged to a book-cover. The engraving was in the style

of the early eleventh century, and closely resembled the Vang gravestone in Norway. The St. Paul's Churchyard slab now in the Guildhall Museum, which had been dated about 1030, was in the same style, and virtually contemporary with the bronze, which was almost entirely free from the animal motive, and displayed the interlacing bands and union-knots of the period, an Oriental origin being suggested for the latter device.

METEOROLOGICAL.—*March 15.*—Dr. H. N. Dickson, President, in the chair.—Prof. H. H. Turner gave a lecture on 'What can we Learn from Rainfall Records?'

The origins of a large number of phenomena, of the most diverse kinds, are indicated by the periods of certain vibrations or oscillations. The familiar advertisement of a terrier hearing "his master's voice" in a gramophone, and the identification of the substance causing the light of a nebula far away in the depths of space provide us with two examples: in the first the periodicities are those of waves of sound, in the second of waves of light. The periods of vibration are very different, that of sound being roughly a billion times that of light. If we lengthen that of sound in a similar ratio, we come to the longest periodicities hitherto studied by our limited experience, viz., those of the planets and variable stars. Here again we can recognize causes by their periods; but the machinery for recognition is very different. In the case of light-waves a simple apparatus (viz., a prism) performs the analysis for us; in the case of sound we have the proper delicate apparatus in our own ears; in the case of the longer periods we must use calculation, but the underlying principles are the same: in the calculations there are strict analogies to the "resonance" which the ear employs and the "bright lines" of a spectrum.

The method of calculation was indicated long ago by Fourier; but a noteworthy new departure was taken some years ago by Prof. Schuster in insisting that the calculations must be made, not merely for specially selected or suspected periods, but for *all* periods between certain obvious limits. The result can then be displayed as a "periodogram," which is strictly analogous to a spectrum. This method has been applied under the superintendence of Prof. Schuster and the lecturer to the rainfall records of Padua (175 years) and Greenwich (90 years), besides Klagenfurt and Oxford (50 years), all periods between 20 months and 5 months having been examined, as well as some others. The resulting indications are not very positive, but include several features well worth further study, especially in the Greenwich rainfall, where periodicities of 597 days and 150 days (possibly a quarter of the former) seem to be fairly persistent, as well as a short one of 25 days; but these are not reproduced in the Padua records—at any rate, not exactly. There are doubtful periods of 591 days and 147 days, which again are possibly related by the ratio 4 to 1. (The shorter periods near 25 days have not been investigated, as daily records are required.) It is possible that the periodicities change slowly with the latitude, in a manner suggested by the cloud-belts on Jupiter.

HISTORICAL.—*March 16.*—The Rev. W. Hunt in the chair.—A paper was read by the Hon. Secretary, Mr. H. E. Malden, on 'The Holding of Cardigan Priory by Chertsey Abbey: a Study in some Mediaeval Forgeries.' The President, Mr. H. Hall, Sir Henry Howorth, Mr. Frederic Harrison, and Miss Graham took part in a short discussion.

Mr. F. B. Davis and Mr. H. D. Littler were declared elected Fellows.

MEETINGS NEXT WEEK.

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| Mon. | Institute of Actuaries, 5.—'State Insurance against Invalidity and Old Age—the Actuarial Basis of the Austrian Method. Mr. G. W. Richmond. |
| | — Surveyors' Institution, 7.—'The Housing and Town Planning. &c., Act, 1909,' Mr. H. S. Stewart. |
| | — Society of Arts, 8.—'Applications of Electric Heating. Lecture IV., Prof. J. A. Fleming. (Cantor Lecture.) |
| Tues. | Royal Institution, 3.—'Explorations of Ancient Desert Sites in Central Asia,' Lecture II., Mr. M. A. Stein. |
| | — Institution of Civil Engineers, 8.—Discussion on 'The Electrification of a Portion of the Suburban System of the London, Brighton and South Coast Railway,' followed by two Papers on Highways and Road Traffic. |
| Wed. | Society of Arts, 8.—'Art Education in Jewellery, Goldsmithing, and Allied Trades,' Mr. G. R. Heming. |
| Thurs. | Royal Institution, 3.—'Surface Combustion and its Industrial Applications,' Lecture II., Prof. W. A. Bone. |
| | — Royal Society, 430.—'The Chemical Dynamics of Serum Reactions,' Capt. A. G. McKendrick; 'Preliminary Note on a Method of measuring Colour-Sensations by Interferent Light,' Dr. G. J. Burch; 'Variation and Adaptation in Bacteria, illustrated by Observations upon Streptococci,' Mr. E. W. A. Walker; 'The Interrelations of Genetic Factors,' Mr. W. Bateson and Prof. R. C. Punnett; and other Papers. |
| Fri. | Institution of Civil Engineers, 8.—'The Uses of Chemistry in Engineering,' Lecture II., Mr. J. Swinburne. (Students Meeting.) |
| | — Royal Institution, 9.—'Travelling at High Speeds on the Surface of the Earth and Above It,' Prof. H. S. Hele-Shaw. |
| Sat. | Royal Institution, 3.—'Radiant Energy and Matter. Lecture V., Prof. Sir J. Thomson. |

Science Gossip.

WE regret to hear that a learned correspondent has received the following notice from the Indian Museum, Calcutta :—

"For financial reasons we have been obliged to curtail the distribution list of our publications very considerably, and I am sorry that for the present we will not be able to send them to you as they are issued."

It is a great pity to do anything to hinder or curtail the usefulness of the publications of curators of museums.

PROF. TURNER has been appointed Halley Lecturer at Oxford for the present year.

THE moon will be full at 2h. 37m. (Greenwich time) on the afternoon of the 13th prox., and new at 10h. 25m. on the night of the 28th. She will be in perigee on the morning of the 2nd, in apogee on that of the 18th, and in perigee again on that of the 30th.

THERE will be a total eclipse of the sun on the 28th, the central line of which will pass from the south-east coast of Australia in a north-easterly direction till it nearly reaches the western coast of Mexico. The only places where the totality will cross land will be on some small islands in the Pacific Ocean, Samoa and the group formerly called Friendly, but now usually the Tonga Islands; the latter are thought by most of the intending observers to be the most eligible.

MERCURY will be at greatest eastern elongation from the sun on the 15th prox., and will be visible in the evening from about the 6th to the 22nd, situated in Aries. Venus sets later each evening; she will be in conjunction with the moon on the 1st prox., near the Pleiades on the 16th, and due north of Aldebaran on the 25th. Mars rises earlier each morning, and will pass in the course of next month from Capricornus into Aquarius. Jupiter is in Libra, and approaching opposition to the sun; he will be in conjunction with the moon on the morning of the 15th prox. Saturn is in Aries, and before the end of next month will set too soon to be visible.

ON the evening of the 4th inst., when the crescent moon was in conjunction with Saturn, the earth-shine upon her was particularly conspicuous, and Mr. Elgie of Leeds says that many persons ignorant of astronomy fancied that an eclipse was in progress. He notes that the glow was of ashen hue, which deepened into olive-colour as the darkness increased.

ATTENTION will be again attracted to the moon on the 1st prox., when Venus will be in close conjunction with her a little before sunset, the crescent being much smaller than at the conjunction with Saturn just mentioned, so that the earth-shine will probably be even stronger.

M. JONCKHEERE gives in No. 4484 of the *Astronomische Nachrichten* the places of one hundred new double stars (in continuation of previous lists) observed at Hem (Département du Nord, to the east of Lille) during the latter part of last year. He states that most of the measurements were made by M. Vanderdonck.

THE small planet announced as discovered by Herr Helffrich at Heidelberg on the 22nd ult. turns out to be identical with No. 489, which was photographically discovered by Prof. Max Wolf on September 3rd, 1902, and afterwards named Comacina.

FINE ARTS

THE WOMEN'S INTERNATIONAL ART CLUB.

AT the Grafton Gallery the twelfth exhibition of this Club is as good as any show confined to the works of women artists which we have seen. There is a reasonable level of capacity displayed, and evidence of study often not ill directed; and, if few of the artists have a very definite idea of what to do with such powers as they have developed, that is only to say that, like other painters of to-day, they are in an unfortunate period of transition. Private patronage has declined almost to extinction, and the employment of painters in the interests of the general public, which to many of us appears the hope of the future, has not as yet brought into being an art fine enough to tempt recruits from the more cultured class of art students. The latter are thus left almost without definite objective in a commercial sense—painting having for the moment lost its place among the applied arts; and from this point of view the *Egyptian Dancers* (71), by Miss Ann Estelle Rice, if not the finest painting on the walls, is perhaps the most hopeful, because of the frankness with which it accepts modern conditions, and fulfils the demands (if any) made by the present day upon the painter. The large canvas is well enough fitted to be a nine days' wonder as the decoration of a popular restaurant—to tour from town to town to advertise a music-hall turn. Its appeal is shallow, but, promptly delivered, it communicates a facile thrill.

Of course, to the conservative critic these will seem vulgar achievements. When the day of patronage by the Church and nobility passed by, and Art, constrained to cater for the bourgeoisie, sank to the production of little pictures crammed with intimate observation and patient craftsmanship, we lamented the death knell of the Grand Style, only half comforted by the demonstration that these little pictures on their lower plane developed certain fine and distinctive qualities. We are converted to wholehearted admiration of them just about the time when their day is passed. So attractive, indeed, is the old ideal of delicacy and finish and concentration of effort on a small space, that we are tempted to shut our eyes to the facts, and declare that these qualities are not old-fashioned—that the zeal with which old pictures of this sort are collected proves that if a modern painter painted as well, he would enjoy the same success. The plea may be granted to this extent—that possession of fine old pictures may breed a small class of collectors who will recognize a ripe master in the same art; but this by no means implies the steady demand for intrinsic merit which sustains the artist until reputation is won. Occasionally an obstinate man will persist in face of discouragement, but hardly a woman with her more impressionable mind and livelier observation of the circumstances of the time; and thus, while we find several exhibitors well embarked upon the study of the niceties of representation which equips a painter of cabinet pictures (Miss Maud Button, 15 and 39; Miss N. Labouchère, 33 and 212; Mrs. Caspar-Filser, 89; Miss Muriel Fewster, 187 and 190; Miss B. Digby, 188; and Miss E. M. Lister, 298 and

300–302, are typical examples), we find them, like most of their contemporaries, demoralized by the patent fact that for excellence of performance unbacked by reputation there is no steady demand. People do not live at home enough to wish to be surrounded by pictures which give them any lasting satisfaction. They may buy the pictures which are most talked about, but for this purpose a promising sketch serves as well as a sustained performance. There are enough promising sketches exhibited in current exhibitions to fill all our lumber rooms when we have got through with their obvious attractions, and women painters are evidently able to do them well enough to catch the notice of the attentive journalist. Miss Gabell Smith, whose excellent landscape (58) is somewhat spoilt by its sky, and Miss Christabel Dennison, whose firmly modelled figure (107) we have admired in a previous exhibition, are, on the other hand, almost the only instances of that dogged determination to give the public more than it cares to look at in a passing picture show, which is a sign at once of character and—of provincialism. Woman as a rule is too practical to make such a mistake, and the fact that private patronage has followed upon a newspaper verdict ever since she has had a reasonable chance of equipment as a painter, has thus weighed upon her more heavily than upon her more stupid confrère.

Miss Rice's picture suggests that before very long we may see women painters, with an instinctive recognition of the decadence of the cabinet picture as the field of painting, renouncing the claim to private patronage, and invading the realms of semi-commercial art, presided over by Mr. Jack Hassall and Mr. Joseph Harker, and in less artistic fashion by Mr. Sigismund Goetze. However great might be the practical difficulties to such an extension of her sphere of activity, we recognize any tentative efforts towards the art of public entertainment as indicating the direction which painting must somehow follow if it is to escape the domination of the press, and find again a sound basis by performing other service to the public than that of providing something for journalists to write about. There is no painting of such intrinsic quality that we would pay to possess it. There may be painting worth looking at as a spectacle, and, although inevitably the newer art must lack many of the qualities of the old, it will need qualities of succinct statement and direct draughtsmanship—of invention and of suitability to environment—which may healthily tax the powers of the next generation.

PICTURES BY MISS CLARE ATWOOD.

Madame Ponchard and Madame Prie. No. 1 of Miss Atwood's exhibition at the Carfax Gallery, and *The Balustrade, Covent Garden*, No. 19, may be taken as the two poles between which her practice oscillates. The former is a deftly brushed essay in the old technique of contrasted transparent and opaque paint, which has such rich possibilities of subtle modelling of the thing represented, and which is so exacting in its demands upon the designer. Miss Atwood shows an admirable delicacy of touch, but the picture is a little diffuse and wanting in massiveness. 'The Balustrade' is an example of the use of a monotonous impasto which readily gives a certain stylistic uniformity of material, and to that extent makes design easier, while it makes representation more difficult by depriving the

artist of the tactile suggestiveness of the older technique. It is the method of a whole school of younger painters like Mr. Spencer Gore and Mr. Harold Gilman—subconscious decorators with realistic principles, and it is perhaps the consciousness that there is a small contemporary public which understands this idiom that makes Miss Atwood paint with more confidence thus than when she handles the other method, which nevertheless we believe to be more native to her. There can be no question, however, that 'The Balustrade' is the best picture in the show. The scale of tones is excellently maintained through the passages of subtly rounded modelling in the foreground, which a less scrupulous painter might easily have failed to sustain at a proper crispness of interval. Only the group of figures are a little out of the picture. The whole collection is careful and conscientious, and grapples with the difficulty of fresh and untried subject-matter in commendable fashion.

MR. CHARLES WATSON'S ETCHINGS.

AT Mr. Dunthorne's Gallery Mr. Watson's gift for discerning picturesque subjects and setting down their more evident charms is pleasantly displayed. He weaves lacelike patterns of tracery with a delicate hand and with something of the popular idea of beauty as consisting above all in lavish decoration. His drawing of structure is careful, but it is decoration, not structure, which he stresses—as when, in *La Chapelle du St. Esprit, Rue (28)*, his interest so promptly ceases with the ornament that, although the crowd hides all but one of the plain buttresses which form the base of the building, that one is vignettised—as when, in *The Clock Tower, Venice (19)*, he allows the bronze reliefs upon the base of the flagstaff to arrest the free sweep of the eye to the ground, which gives the loftiness of the scene. *San Petronio, Bologna (14)*, is the most entirely satisfactory of the plates because of the steadiness of the square lines of the flight of steps—carefully set in perspective so as to give some idea for once of the solidity of the ground necessary to bear the weight of a cathedral.

We could wish that Mr. Watson made us feel rather more keenly the qualities of mass and solidity in architecture beneath the incrustation of filigree work in which he takes so evident a delight.

MR. ERNEST CROFTS, R.A.

As in the case of MacWhirter, the task of estimating the art of the late Ernest Crofts, well known as a designer of historic scenes, is especially difficult at the time of his death, because it is probably not the best work of the painter which has been shown for some time past. Inevitably the popular painters of one generation seem insufficient to the next, and we are inclined to think that the public which admired Crofts must have been blind to the finer qualities of colour, and must have set a value on the superficial continuity of modelling of surfaces which forbade space composition. If a careful selection of his work should appear at the next Winter Exhibition at Burlington House, we should, perhaps, find in it something of the refreshing decision of stroke which gave raciness to the pictures now in the same galleries from the brush of Frith. Like that of all popular artists, Crofts's work has an historic value as indicating the taste and ideals of the time.

REMBRANDT'S 'MILL.'

AT the present juncture, when every one is entertaining the apparently forlorn hope that Lord Lansdowne's Rembrandt may be housed permanently in the National Gallery, it may be advisable to clear the ground of all such obstacles as may at some future date be urged by the Philistine against this picture.

I am tempted to make this point as Lord Redesdale, one of the Trustees of the National Gallery, in his recent speech at the opening of the Northern Photographic Exhibition in Liverpool, made a statement which, if accurately reported in the daily press, would be very difficult to substantiate. He affirmed that the mill depicted in Rembrandt's picture is

"the mill in which Rembrandt's father earned his living, and in which the great painter gathered his first impressions."

However, this does not accord with the conclusions arrived at by Vosmaer some thirty years ago in his authoritative work entitled 'Rembrandt: sa Vie et ses Œuvres.' He writes as follows (p. 14):—

"L'assertion erronée que celui-ci serait né dans le moulin n'aura plus besoin de réfutation. Je ne crois pas que les annales de l'obstétrique fournissent l'exemple d'une femme allant faire ses couches au milieu du bruit d'un moulin, quand elle possède une bonne maison. Mais comme on l'a longtemps répétée, il fallait en faire mention. La carte de Bastius et la carte manuscrite nous mettent à même de nous orienter parfaitement à l'égard de tous ces détails."

Vosmaer then deals with the two mills shown in the plan, and adds:—

"Nous avons sous les yeux une quantité de notices ayant trait au moulin. Comme la légende aime toujours à accoupler Rembrandt et son moulin, il n'est pas entièrement oiseux, quoiqu'il n'y soit pas né, qu'il n'y ait point habité, et qu'il n'y ait jamais peint, de débrouiller une fois pour toutes l'histoire de ce détail inséparable de sa vie."

He goes on to show that

"il résulte clairement des pièces authentiques, actes et cartes, que le moulin qu'on croyait être vraiment celui des parents de Rembrandt, le moulin qui figure sur le dessin de Bisschop, reproduit par l'eau-forte de M. Cornet (que M. Flameng a copiée), n'est pas encore le vrai moulin des van Rijn. Je vais donner les preuves de cette assertion";

and he proceeds to do so.

The supreme authority on the life and achievements of Rembrandt is, assuredly, the voluminous and exhaustive work by Dr. Bode, in which (vol. viii. p. 161) the eminent German critic fully endorses Vosmaer's view in the following words:—

"There was formerly a good deal of uncertainty as to the situation of Rembrandt's paternal mill. Relying upon Houbraken's statement that Rembrandt was born on the banks of the Rhine outside Leyden between Zouterwoede and Koukerk, enquirers fixed upon a mill in this situation, which still bears the proud title of Rembrandt's Mill. In the Amsterdam Print Room there is a drawing by Johan de Bisschop, showing the ramparts of Leyden to the north of the Wittepoort. The mill in this drawing was etched by Cornet as Rembrandt's Mill."

"Since it was finally demonstrated by Vosmaer that the first mill was not the one in question, that no member of Rembrandt's family ever had anything to do with it, and that the Bisschop-Cornet mill had only belonged to Rembrandt's grandmother in part, and for no more than a year, the documents relating to the mill have lost much of their importance. They are accordingly given above merely in the form of an abstract, with an indication of the place where they are preserved."

I should not for a moment wish to challenge Lord Redesdale's assertion on my own authority only, but in the light of the latest research and the quotations I have given

above it would seem advisable that he should, in his capacity as a Trustee of the National Gallery, either amplify his statement made at Liverpool and quote his authority, or base his appeal to the public on the superlative æsthetic and technical qualities of the picture, rather than on any false sentiment in regard to its reproducing the mill "in which the great painter gathered his first impressions."

In point of fact the year in which the mill referred to belonged to Rembrandt's grandmother, and that only in part, was 1574-5, or thirty-one years before the great painter was born! MAURICE W. BROCKWELL.

JOHN OPIE, R.A.

I NOTICE in the Fine-Art Gossip in last week's *Athenæum* an announcement of a book on 'John Opie and his Circle,' and that an appendix will include a list of Opie's pictures. I should like to be allowed to repeat what was stated in *The Times* last year, in a letter written by a colleague and myself, that we have had in preparation for several years an exhaustive book on John Opie. Illness has compelled my associate to relinquish his share in the task, which now devolves entirely upon me. I write therefore to state that, whilst I am not in the least disturbed concerning a rival book on Opie, my own work is being actively carried on. A trustworthy and exhaustive book on an artist such as Opie cannot be produced in a few months, and my object has been, and continues to be, to examine (as far as possible) every picture which I describe, and not to depend on second-hand information, which experience has taught me is nearly always either insufficient or entirely misleading. W. ROBERTS.

ARCHÆOLOGICAL NOTES.

THE statement of Berossus that Babylonia was always inhabited by many peoples of different nationality has been a standing puzzle to Assyriologists, most of whom have now come to the opinion that the Sumerians were the first settlers in the country, and that it was afterwards invaded and partly conquered by the Semites. In the excellent 'Restitution matérielle de la Stèle des Vautours' of MM. Heuzey and Thurcau-Dangin, the first-named scholar gives a different explanation of the matter. He says that the land of Babylonia is in effect a natural basin or oasis of cultivable land formed by the delta of the Euphrates and the Tigris, but is isolated on either side by a large tract of desert. Hence it was naturally fitted for the occupation of a sedentary race such as the Sumerians, who provided for its irrigation by engineering works, and grouped themselves in cities founded at convenient spots. The borders of this favoured land—which he, like most others who have examined the subject, looks upon as the cradle of the earliest civilization recorded—were, however, the abode of Semitic tribes of shepherds and herdsmen, whose need for pasture forced them to adopt a nomad life, and finally gave them the command of the sea-coast.

It may be noted that the same phenomenon may have taken place in Egypt, where the town-dwellers on the fertile banks of the Nile, coming possibly from the heart of Africa, were girt in by the nomads of the Libyan and Nubian deserts. If similar facts can ever be established in the case

of the Yang-tse-kiang, the third great river whose delta has formed an early seat of civilization, we shall be entitled to say that geography has a more important influence upon man's progress in culture than has hitherto been supposed.

In one of those informing reviews in the *Revue Critique* which form apparently Sir Gaston Maspero's chosen mode of imparting his views upon points of research to the learned world, the Director of the Service des Antiquités gives quite a new idea of Demotic literature. In reviewing Prof. Spiegelberg's recently published 'Der Sagenkreis des Königs Petubastis,' Sir Gaston points out that the papyrus in question is a fair sample of the popular traditions of the Assyrian and Ethiopian wars, which form nearly all the material to which we can look for the reconstruction of their history. That they are intermingled with long speeches, letters, and stories of magic, or the personal intervention of the gods in mundane affairs, is only what we might expect from our knowledge of the mental equipment of the Egyptian scribe of the period. Sir Gaston also shows that it is from these popular tales, half history and half folk-lore, that writers like Hecataeus of Abdera and Diodorus Siculus took the framework of the histories that they built up in such laborious manner. This particularly applies to their description of the manners and customs as well as the constitutional duties and rights of the king and the ruling classes of Egypt, which has been accepted as authentic by all subsequent historians. As he epigrammatically puts it, "the Pharaohs of the Demotic romances have been used as models by the Alexandrine historians," with what effect upon the conceptions of future ages any one may judge. As another French Egyptologist has reminded us, the Pharaohs, even in the time of the greatest splendour, were a good deal more like Mtesa of Uganda, Cetshwayo of Zululand, or Lobengula of the Matabeles than any European or Asiatic king.

In the current number of the *Revue Archéologique* M. Salomon Reinach expresses his opinion that M. A. de Zogheb has really proved that both the splendid Sema or tomb of Alexander the Great and the burying-place of the Ptolemies are to be looked for under the hill called Kom-ed-dik at Alexandria. Unfortunately, the hill in question is crowned by a Mohammedan mosque and a fort used by the English military authorities; and, according to M. Reinach, the occupiers of both mosque and fort forbid all excavation on the site. One does not know at present on what authority M. de Zogheb bases his statement, but, if it can be substantiated, it would seem that a case is made out on which the English Government might for once interfere in the interests of archæology. If, on the other hand, M. de Zogheb is only trusting to stories like that which M. Reinach quotes from the history of the Greek Ambrosios Schilizzi, a native of Alexandria, to the effect that he once managed to tunnel under the mosque in question, and saw there a corpse crowned with a diadem and surrounded by books and rolls of papyrus, there is not much use in pursuing the subject further. Such stories, like those recently made public at the "copper city," and, in past generations, of the strange events which happen nightly within the Gizeh Pyramids, seem to need more substantiation before being accounted worthy of serious investigation.

A more valuable contribution to history is made by M. Adolphe Reinach, the nephew of the learned Secretary of the Académie

des Inscriptions, in the current number of the *Revue des Études anciennes*. He sets himself to trace the wanderings of the Gaulish bands which crossed the Balkans in the winter of 278 B.C., and, uniting with the relics of the other horde which had been driven away from Delphi, fell upon the rich cities on the European shores of the Hellespont. That they were defeated with heavy loss by Antigonos Gonatas, who drove them out of Lysimacheia in the spring of 277 B.C., is matter of history; but the defeat cannot have involved extermination, for we find Gauls among the armies of most of the Diadochi, and it must have been a strong body of them which established itself in the middle of Asia Minor in the province called after them Galatia. M. Reinach thinks that it was Antigonos Gonatas himself who persuaded the beaten Gauls to enter into the service of Ptolemy Philadelphus, and to give him efficient aid in the war which he was then waging against the house of Seleucus. He describes with much historical insight how the Gauls thus came to disembark at Alexandria in the winter of 277 B.C., accompanied, after their manner, by their women, children, and wagons, and the astonishment which this invasion caused among the busy inhabitants of the city. The blue-eyed, long-haired giants that the Alexandrians thus saw for the first time, according to him, found a new inspiration for Alexandrian art, and it is to this date that he would assign the marble Gaul of the Museum of Cairo, and several smaller figures still at Alexandria. Their subsequent revolt, and their cutting-off by Ptolemy on an island in the Sebennytic mouth of the Nile, again failed to bring about their extinction; and M. Reinach shows how quickly the survivors became absorbed by the Greek population of Alexandria, and adopted Greek manners and customs.

The Gaulish mercenaries found after this in the armies of the Lagides were, he thinks, recruited in Galatia itself, and he points out that it was they who formed the backbone of the insurgent army which besieged Julius Cæsar in Alexandria, and nearly suppressed the Dictator, as they had previously done his rival, Pompey the Great. The whole article is well worth reading, and full of information.

In the *Mélanges d'Archéologie* issued by the French School of Rome appears an article by Prof. d'Anziani on Etruscan demonology, which brings to light a very difficult question. There is in existence a set of cinerary urns of Etruscan origin and style, which all bear in relief the representation of a scene in which a composite monster issues from a pit or well to attack different groups of personages, of whom some seem to fight, and others to fly from him. The monster itself has in every case a head which appears to be that of a wolf, with in most cases a man's body, but in one that of a horse. The fore-limbs, however (all that are shown), even when they come from the body of a horse, terminate in claws. The neck of the animal is in every case encircled by a cord or chain held by one of the assistants, of whom two at least are attacking the monster with swords or stones, while others are unarmed, and either lying prone as if just overthrown or raising their hands in fear. In all the reliefs a priest occupies a position in the centre of the composition, and seems to be pouring a libation on the head of the monster; while in two of them a winged genius appears. Gallant attempts have been made by earlier writers to bring this scene into line with the current Greek mythology, by assuming that the monster is Lycaon, King of Arcadia,

who according to Ovid was transformed into a wolf; but why he should be emerging from the earth in the manner described, no one seems to have been able to explain. Another interpretation of the scene is that it represents the transformation by Circe of the companions of Ulysses; but the attack by the two armed warriors is in this case similarly inexplicable. It does not render matters easier that in one of the examples the head of the monster is clearly a mask, from which a human face is emerging. Finally, Prof. d'Anziani comes to the conclusion, after examining these and other conjectures, that the monster represents Pluto or Orcus, lord of hell, whom the Etruscans represented on their tombs with a wolf's head above his own.

One does not see that this accounts for the cord round the neck of the figure; and Prof. d'Anziani's suggestion that the two armed warriors who are attacking it are two heroes so far removed from the common weakness of humanity as to be capable of vanquishing the lord of hell seems rather far-fetched. Altogether this series of urns begets in one's mind the suspicion that all the features of the Etruscan religion and mythology cannot be explained by reference to those of the Greeks.

In the *Revue* last mentioned are also some remarks by M. Georges Radet in continuation of an earlier study by him on the Lydian goddess Cybebe, whom he does not apparently admit to be quite the same as the Cybele of Phrygia. That she was worshipped chiefly at Sardis seems, however, to be admitted, and M. Radet has already given excellent reasons for thinking that, under the Achæmenid kings of Persia, her worship became merged in that of the Persian Anahita or Anaitis, and after Alexander's conquest in that of Artemis. He now says, however, that he has discovered in the old Museum of the Evangelical School at Smyrna (which is, he says rightly, a magazine of treasures of which very little use is made) an ex-voto from Chios, inscribed by one Trophimas. The last name seems from its mention by St. Paul to have been common in Asia Minor. The inscription is made to "the unconquered Kore Urania who hears prayer," and M. Radet—who adopts from M. Cumont, in his 'Mystères de Mithra,' the identification of Urania, "the great Syrian goddess," with the Persian Anahita—now declares that Kore is to be identified with Artemis. He is thus of opinion that the "Kore Urania" of his new inscription is but another way of writing "Artemis Anaitis," an expression that he has found frequently in Asia Minor inscriptions, and therefore, in his own words, a late avatar of Cybebe. "Urania," "coelestis," or "heavenly" is about the last epithet that one would expect to find attached to the always Chthonian or infernal Persephone; but M. Radet gets over this by declaring that the Kore of Sardis differs essentially from her Greek namesake. A better explanation would be, perhaps, that in post-Alexandrine times nearly all the goddesses of Greece, Asia Minor, and even of Egypt, were treated as varying forms of the earth goddess.

An interesting account by M. A. Mezières which recently appeared in *Le Temps*, and which the editors have thought worthy of being transferred bodily to the *Revue Archéologique* quoted above, deals with the stormy life of Reginald de Chatillon, one of the robber-counts who attached themselves to the Latin kingdom of Jerusalem. He was made, for his valour, Prince of Antioch, and defended himself successfully there against all the forces of Saladin, whose two provinces

of Syria and Egypt were effectually kept apart by the long line of strong fortresses which the Crusaders had erected soon after the taking of the Holy City. Yet Chatillon's greed was so insatiable that no consideration of good faith or loyalty could ever induce him to cease from the pursuit of booty, which led him at different times to put the Patriarch Amaury of Antioch to the torture and to sack the whole island of Cyprus. The Emperor Manuel Comnenus once led an army against him and compelled him to make submission, and he spent sixteen years as the prisoner of the Mussulmans at Aleppo. On being delivered from this, he prolonged the agony of the moribund kingdom of Jerusalem by his energy as prince of its trans-Jordan province; but his contempt for treaties was so flagrant that Saladin swore to kill him with his own hands. The threat was duly carried out in the circumstances narrated by Sir Walter Scott in his notes to 'The Talisman.'

THE SALTING COLLECTION AT THE VICTORIA AND ALBERT MUSEUM.

THE arrangements which have lately been made for the exhibition of the Salting Collection at the Victoria and Albert Museum were necessitated by the terms of the will, in which the testator bequeathed

"unto the nation my art-collections, namely, my pictures or such as they, the Trustees, may select for the National Gallery, and my other collections, whether in my chambers or at the South Kensington Museum, to be kept at the said Museum, and not distributed over the various sections, but kept all together according to the various specialities of my exhibits."

Besides the objects formerly exhibited on loan from as early a date as 1874, and now numbered roughly up to 3,000, there are included in this important bequest a number of objects which were housed in Mr. Salting's chambers at the Thatched House Club, but have not hitherto been available for exhibition. They are so wide in their range and so varied in their groups that it is not possible to give more than a brief summary of some of the outstanding features. We begin with some hundred and twenty Italian bronzes, which include a 'Hercules' assigned to Bertoldo di Giovanni; a rather uninspired 'David,' attributed to Domenico Poggini; and two magnificent sphinxes by Andrea Briosco (Il Riccio). We then pass to well-chosen examples of the medallist's art as seen in the work of Pisanello, Matteo de' Pasti, Sperandio, Gentile Bellini, and others. The last-named is represented by a portrait medal of Mohammed II., the Sultan who employed him as his court painter at Constantinople in 1479. Some of these were exhibited at Burlington House in 1888. The medal by an unknown hand representing 'Leonardo Loredano' is interesting in regard to the portrait of that Doge of Venice in the National Gallery. That which is here seen to bear the features of Isotta da Rimini will naturally be compared with the alleged bust of the same lady in the Campo Santo at Pisa and the 'Portrait of a Lady' in the National Gallery (No. 585) which was formerly identified with her.

Plaquettes; superb examples of Hispano-Moresque ware; Italian maiolica; Italian glass and crystal; boxwood and honewood medallions; the pair of stirrups of russet steel, inlaid with foliage decoration in gold and silver, which were so much discussed at the time of the Toison d'Or exhibition; a

fifteenth-century Italian *cuir bouilli* circular case; and a large Raphaellesque tapestry, together with furniture and woodwork, are among the most imposing or attractive exhibits in the first room.

Room 129 is given up to the Art of the Near East. A bronze ewer in the form of a lion, and a table case full of Greek and Roman coins, will attract the collector; but the two Persian carpets in wool and silver thread, especially the one with a floral pattern, borders, and an inscription from Hafiz in rich colours, are of the highest importance, a remark which will certainly not apply to the Greek vases and some of the Tanagra figures.

Mr. Salting's manifold objects of the French and German Renaissance have long been known to collectors, and the champelevé Limoges enamel of a 'Maesta' as a cover for a Book of the Gospels, a pricket candlestick, a spoon of rock crystal mounted with a gold handle tipped with a sapphire by an English fifteenth-century goldsmith, and an exquisite English signet ring engraved with the motto *tel il nest*, of about the same date, justify the conclusion that Mr. Salting was "that rare phenomenon—a collector of the finest things with a taste for all." Ivories made in Byzantium, Italy, France, and England are a welcome addition to the Museum, which was already rich in this department. The triptych of painted enamel on copper, attributed to Nardon Penicaud, has long been famous; and one of the wall cases contains examples of the much-sought-after Henri Deux ware.

A certain number of Dürer etchings and line engravings, and etchings by Rembrandt, were selected by the Board of Education to supplement those of the Ionides Bequest and the existing collection in the Department of Engraving, Illustration, and Design. Many of Mr. Salting's most celebrated miniatures by Hans Holbein the Younger, Nicholas Hilliard, Peter Oliver, Richard Cosway, and others have already been included in loan exhibitions.

On the upper floor are cases full of Chinese carvings in rock crystal, jade, lapis lazuli, onyx, and other semi-precious stones, and several hundred examples of Japanese lacquer.

The last room has been reserved for the Chinese and Japanese bronzes, and for the numerous standard cases of Chinese porcelain which for many years were arranged, or rather massed together, in the old South Court, and are indisputably the *clou* of the present exhibition.

Mr. Salting, who was in many respects the counterpart in this country of his contemporary the late M. Émile Peyre in Paris, has built up a remarkable monument to himself as a *collectionneur enragé* of the old school, while his natural taste and *flair* and years of sheer hard work have strengthened the national collections at many points. The hundred and ninety-two pictures which passed to the National Gallery, and the drawings, engravings, etchings, and water-colours which were eventually selected by the Trustees of the British Museum, and amounted in the aggregate to four hundred and thirty-three items in the official inventory, were long ago criticized in these columns.

It is noteworthy also that a certain number of the exhibits now added to each of these museums were "snatched" from dealers who would have offered, and in some instances sold, them to the nation. It may be doubted if there is any living man possessed of so encyclopædic a knowledge of the whole range of art history, as here

exemplified, as to notice with expert authority the innumerable *objets d'art* that passed into Mr. Salting's collection.

Although a certain proportion of the standard cases seem familiar, and were evidently constructed after a pattern long known to the frequenters of the Victoria and Albert Museum—the inadequacy of the annual Government grant no doubt explains this—the whole collection has been installed in its new environment with an effect that reflects the highest credit on Sir Cecil Smith and his army of expert assistants. It is, however, a matter for general regret that Mr. A. B. Skinner did not live to see the inauguration of a collection which for over thirty years he saw growing up under his eyes almost week by week.

One suggestion occurs in regard to the admirable catalogue, which will be equally serviceable for the expert and the layman: in future editions the numbers of the floor-cases might be printed in bolder type. The words "all together" should be substituted for "altogether" in the quotation from the testator's will on p. 5.

M. W. B.

Fine Art Gossip.

MR. ALFRED PARSONS was elected R.A. on Wednesday last.

AT a meeting held in Edinburgh last week four new Associates of the Royal Scottish Academy were elected—two painters and two architects. The painters are Mr. J. Whitelaw Hamilton and Mr. Robert Hope. Mr. Hamilton is one of the artists associated with Sir James Guthrie, Mr. Walton, Mr. Lavery, and others in the so-called "Glasgow School." He is a landscape artist, and paints in oils and water colours. Mr. Hope began his career as a lithographic draughtsman. For some years he worked at book-illustrations, but latterly has devoted his attention chiefly to painting.

THE new architect Associates are Mr. William Kelly, a native of Aberdeen, and Mr. A. N. Paterson, a younger brother of Mr. James Paterson, R.S.A.

A COMPLETE Catalogue of the etched work of Mr. D. Y. Cameron is in preparation, with introductory essay and a detailed description of each plate by Mr. Frank Rinder. Several etchings which are known to exist have not been traced, and are mentioned in our advertisement columns. Mr. Rinder (21, Woronzow Road, St. John's Wood, N.W.) would be much obliged if information as to them could be sent to him.

LAST Saturday at Messrs. Christie's Turner's drawing 'Caerlaverock Castle, Dumfries,' fetched 231*l.*, and J. M. Strudwick's picture 'The Gentle Music of a Bygone Day' 210*l.* On Monday Barret's drawing 'A Classical River Scene, with Buildings, Figures, and Goats,' brought 241*l.*, and Sir J. D. Linton's picture 'The Declaration of War' 220*l.*

AT Messrs. Sotheby's sale of engravings on Monday and Tuesday last Whessell's 'Portraits of Celebrated Running Horses,' fetched 134*l.*; and 'Lady Elizabeth Delme and Children,' by V. Green after Reynolds, 58*l.*

Two notable pictures by Mr. P. Wilson Steer have just been presented to the Dublin Gallery of Modern Art by the Hon. Director, Sir Hugh P. Lane—the large landscape 'Ironbridge, Salop,' and 'The Blue Girl,' which was included in the last exhibition of the New English Art Club,

presenting a fair girl in a vivid blue dress seated at a table, the background being filled by a tall standing mirror.

THE Château de Maisons-Laffitte, which was purchased by the State in 1905 for 200,000 francs, is to be transformed into a museum, and will come under the administration of the Louvre, to which it will form a species of supplement. This Château, which is regarded as one of Mansart's finest works, was built for René de Longueil, President of the Paris Parlement, and remains almost untouched. M. Dujardin-Beaumetz, the Under-Secretary of the Fine-Arts, is turning the Château into a museum of objects of art and tapestry of the seventeenth and eighteenth centuries; and in due course a number of pictures of the same period will be removed thence for the galleries of the Louvre.

THE most recent acquisitions of the Louvre include a collection of drawings by Girodet and Géricault, the gift of Mlle. de Mirimon. By the latter there is the study from 'Le Radeau de la Méduse' (itself one of the attractions of the Louvre); and by Girodet there are four studies from 'Atala au Tombeau,' which is also in the Louvre. Another gift consists of two pictures by Monticelli from M. Fayet of Marseilles.

FRESCOES have recently come to light in the choir of the church of S. Francesco at Brescia, which contains one of Romanino's finest altarpieces in a magnificent frame ascribed to the celebrated Brescian carver Stefano Lamberti (1485-1538). The frescoes consist of a figure of Christ in half length, the four Evangelists, and four Fathers of the Church, figures of very large dimensions, not well preserved, which are thought to be by Romanino, some of them being mentioned in eighteenth-century guide-books as by him. Of much earlier date, it is said, and in part in far better condition than the other frescoes, is a large composition of the Madonna and Child enthroned, surrounded by adoring angels. These frescoes, especially the last-named composition, were thought so important that the Director of the Brera, accompanied by Prof. Venturi, made a special journey to Brescia to inspect them, and the latter has suggested that the large composition may possibly be the work of Bembo. It will certainly be prudent to make an exhaustive search in the Brescian archives before venturing upon any attribution for this newly discovered work, which may prove of great interest in throwing light upon the development of painting at Brescia in the first half of the fifteenth century, to which it is said to belong.

BONIFAZIO BEMBO, it may be noted, was by birth a Brescian, but his family came from Cremona and he always identified himself with that city, being often spoken of in documents as "Bonifazio da Cremona." We must assume that he never lived at Brescia for any length of time, as his name has thus far not been met with in the archives in that city, and it seems, therefore, arbitrary to attribute to him the fresco of S. Francesco. The names of other painters who at this period were working at Brescia are known, such as Andrea da Cremona (perhaps the brother of Bonifazio Bembo) and Enrico da Milano. It is possible that one or other of these painters may have worked in S. Francesco, but unless a document should come to the rescue, nothing can be proved in this direction, as at present no works by any of these last-named painters are known, and Bembo's

few thoroughly authentic works are incapable of affording any proof.

A BOOK recently published at Christiania by Mario Kron, entitled 'Italienische Billederhi Danmark,' with a summary in French, gives an instructive account of Italian pictures existing in Denmark; among them are a Filippino Lippi, an early Garofalo, and a work ascribed to the school of Ortolano. The Trecento paintings mentioned are for the most part known to students through the writings of specialists.

THE second volume of 'Some Old Devon Churches,' by Mr. John Stabb, will be published next month by Messrs. Simpkin & Marshall.

EXHIBITIONS.

SAT. (March 25).—M. Bauer's Water-Colours and Etchings, Messrs. Obach's Gallery.
— Exhibition of Works of a Group of Artists, Goupil Gallery.
— Mr. Wilfrid G. von Glehn's Paintings and Water-Colours, Goupil Gallery.
— Mr. Spencer F. Gore's Paintings, Chenil Gallery.
— Post-Impression Pictures by Mr. H. Phelan Gibb; Miss Wakana Utagawa's Paintings on Silk; and Water-Colours by Mr. H. Franks Waring, Bailie Gallery.
— Royal Society of British Artists, Suffolk Street.
— Mr. Arthur Severn's Water-Colours, Leicester Galleries.
— Spring Exhibition of Pictures by Early British Masters and Foreign Painters, Messrs. Shepherd's Gallery.
— Mr. W. L. Wyllie's Pictures, 'The King's Navy,' Leicester Galleries.
WED. Portraits and Landscapes by the Duchess of Buckingham and Chandos, Private View, Mr. T. McLean's Gallery.

MUSIC

THE WEEK.

QUEEN'S HALL. — *London Symphony Concert.*

THE LONDON SYMPHONY CONCERT on Monday evening was announced as the last over which Dr. Hans Richter would preside. Every seat was occupied, and immense enthusiasm prevailed, for the conductor showed that he is retiring while his powers are still unimpaired. The 'Meistersinger' Overture was instinct with life, strength, and poetry; and Beethoven's Symphony in F, a special favourite of Dr. Richter's, was admirably interpreted. A Haydn Symphony was included in the scheme, No. 8 of the "London" Symphonies being the one selected. We are glad that the old master to whom Mozart and Beethoven were so deeply indebted was recognized. Some portions of that Symphony certainly recall the pigtail period, but the first and strongest movement is in many ways interesting.

The programme included Mr. Hamilton Harty's Tone-Poem 'With the Wild Geese,' and the performance under his direction was excellent. This work was produced at the last Cardiff Festival, and a second hearing confirms our first opinion that, in addition to skilful workmanship and effective scoring, the music shows higher qualities. Herr Bronislaw Huberman played the solo part of the Brahms Violin Concerto. In spite of refined technique and artistic phrasing, the interpretation was deficient in strength of tone and of will-power. This was especially noticeable in the Finale.

In the programme-book was inserted a notice that a Farewell Concert with an

interesting programme will be given in honour of Dr. Richter at Queen's Hall on Monday evening, April 10th. The London Symphony Orchestra will take part, and Dr. Richter himself will conduct the whole of the programme.

ÆOLIAN HALL.—*Mr. Wesley Weyman's Liszt Recital.*

A LISZT RECITAL given on Wednesday afternoon was announced as "in commemoration of the centenary" of the composer; "in anticipation" would have been a more suitable term. Anyhow, the programme was interesting, inasmuch as it included pieces not often heard, such as 'Bénédiction de Dieu dans la Solitude,' 'Funérailles,' and 'Sonnetto CXXIII. del Petrarca.' Further, it was free from those operatic fantasias which merely helped to spread the fame of the pianist. In Liszt's pianoforte music there is much that is attractive and highly poetical, yet at times he seems to have forgotten that the instrument, even under his wonderful hands, could not properly express what he felt. When playing, he must have listened to his music with his inner, not his outer ear.

The pianist of the afternoon, Mr. Wesley Weyman, who made his first appearance in England, has evidently studied Liszt's music closely. His technique is admirable, and he interpreted the various numbers with marked intelligence and rare feeling.

BECHSTEIN HALL.—*Mr. Cyril Scott as Composer.*

A CONCERT PROGRAMME devoted to the music of one composer may not be the wisest way of calling the attention of the public to his art-work, but it certainly is the most practical. Although such a concert was given by Mr. Cyril Scott on Wednesday evening, the programme was arranged so as to offer considerable variety.

Mr. Scott opened with his Second Pianoforte Suite (Op. 75). The 'Prélude' is effective, the 'Air Varié' interesting, but the final section, 'Introduction and Fugue,' is, except for a somewhat prolonged coda, the cleverest and most characteristic of all. Of a 'Talahassee Suite' for violin solo, extremely well rendered by Herr Efreim Zimbalist, the first two movements, 'Bygone Memories' and 'After Sundown,' were heard for the first time. In the former the vagueness of phrase and harmony creates an atmosphere most appropriate to the title: the second, in large measure diatonic, offers excellent contrast.

A number of delightful songs were sung with thought and feeling by Miss Jean Waterson and Mr. Theodore Byard. Some were old favourites; of the new ones, the 'Villanelle of the Poet's Road' and 'The New Moon,' with its light picturesque accompaniment, were remarkable for simplicity and daintiness.

Musical Gossip.

SIR EDWARD ELGAR has expressed the hope that the valuable services rendered to music by Dr. Hans Richter will be publicly recognized. In any case, it must be, he says, a national recognition. As thousands of lovers of high-class music have enjoyed year by year the concerts given under the direction of the great conductor in various cities of Great Britain, there will surely be a speedy and hearty response to Sir Edward's wish.

MR. BENNO MOISEWITSCH gave a piano-forte recital at Bechstein Hall last Saturday afternoon and for his programme selected three sonatas. The first was Beethoven's in B flat (Op. 106), and, although the pianist is still very young, his rendering of the first three movements was remarkably good. In the final fugue, however, his desire to show how boldly he could face the music in which the composer has heaped up difficulties which have taxed the powers of the greatest pianists, led him to hurry through it. As in the fugue originally intended for the posthumous B flat Quartet, to which reference was recently made, so while this one was being composed, a struggle was evidently going on between head and heart, which ended in a victory for the former; of emotion there are, however, a few traces. Mr. Moiseiwitsch's reading of Liszt's Sonata in B minor was strong and brilliant. His programme ended with Brahms's Sonata in F minor (Op. 5).

THE CLASSICAL CONCERT SOCIETY's last concert took place at Bechstein Hall on Wednesday afternoon, when the programme was devoted to Brahms. Earnest performances were given of the B flat Sextet and Pianoforte Quartet in G minor. Fräulein Wietrowetz was leader in the first, and Mr. Leonard Borwick pianist in the second.

AN autumn series of ten concerts is announced to take place on the following dates:—October 11th, 18th, and 25th, November 1st, 8th, 15th, 22nd, and 29th, and December 13th. They are called simply "Concerts of Chamber Music." The term "Classical" has disappeared, so that the scheme promises to be more comprehensive, and therefore more interesting.

MR. LANDON RONALD will conduct next Friday the orchestral concert at the Guildhall School of Music, the first since he was appointed Principal.

MR. THOMAS QUINLAN has completed a scheme for the production of opera in the English language. He will start on October 2nd at the Royal Court Theatre, Liverpool, where Puccini's 'Girl of the Golden West' will be given in English for the first time. After visiting various important towns, he will go to Dublin for four weeks, immediately after which the company will sail for South Africa, and from there proceed to Australia.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Albert Hall.
—	London Symphony Orchestra, 3.30, Palladium.
—	Sunday Concert Society, 3.30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
MON.	Hugo Heinz's Orchestral Concert, 8, Queen's Hall.
—	Mr. Howard Jones's Pianoforte Recital, 8, Bechstein Hall.
—	Miss Ellinor Lloyd's Pianoforte Recital, 8.30, Aeolian Hall.
TUES.	Messrs. Alfred Cortot and Jacques Thibaud's Pianoforte and Violin Recital, 3, Aeolian Hall.
—	M. Bronislaw Huberman's Violin Recital, 3.15, Queen's Hall.
—	Miss Helen Sealy's Concert, 8.15, Bechstein Hall.
—	Mr. Marcell Thalberg's Pianoforte Recital, 8.15, Aeolian Hall.
WED.	Mr. Leonard Borwick's Pianoforte Recital, 3, Aeolian Hall.
—	Madame Frickenhause's Pianoforte Recital, 3, Bechstein Hall.
—	Mr. Theodore Byard's Vocal Recital, 8.15, Bechstein Hall.
—	New Symphony Orchestra, 8.15, Queen's Hall.
THURS.	Kathleen Chabot's Pianoforte Recital, 3, Aeolian Hall.
—	British Musicians' Pension Society (Richter Conductor), 3, Queen's Hall.
—	Mlle. Ella Spravka's Matinée, 3.15, Bechstein Hall.
—	Royal Choral Society, 8, Albert Hall.
—	Madame Lula Mysz-Gimelner's Song Recital, 8.15, Bechstein Hall.
FRI.	Mr. Frank Hutchens's Pianoforte Recital, 8.15, Bechstein Hall.
—	Mr. Wesley Weyman's Pianoforte Recital, 8.15, Aeolian Hall.
SAT.	Queen's Hall Orchestra, 3, Queen's Hall.
—	Dr. Ethel Smyth's Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

QUEEN'S.—*A Fool There Was: a Play in Three Acts.* By Porter Emerson Browne.

LURID is the only term which seems aptly to describe this piece. It is melodrama in excelsis and has for its central figure a Circe who in the shamelessness with which she lures her victims to their ruin leaves her classical counterpart far behind. America, which claims to do so many things on the biggest of scales, has certainly in this case beaten our own novelette-writers at their own game of picturing in high colours the langours and horrors of vice.

It is odd to think that Mr. Kipling should have inspired the transatlantic author to this effort! It happened in this way. Once upon a time Mr. Kipling wrote some lines about "a rag and a bone and a hank of hair," and a "fool" who for the sake of these sacrificed wife and child and fame and honour. Mr. Browne has composed a play round this fable, quoting the verses in the course of his story, and driving home every point with consistent over-emphasis.

The hero is wonderfully fortunate in wife, friend, and girl-baby till he meets his siren on board a liner. Then a glance, a smile, the dropping of a rose, and the man is enthralled for once and all by a beautiful fiend who only a moment before has driven a lover to suicide. She insists on her deck-chair being placed on the very spot where this poor wretch shot himself, and has all her battery of charms ready for the next comer before the blood has been wiped away from the floor.

When once "the husband" and "the woman" have met, what scenes of passion ensue between the pair, she luring him with inviting lips and mocking laughter, and pelting him with red rose leaves; he drinking spirits neat to drown his conscience, and expressing loathing amid his drunken caresses! Nor is vice allowed always to usurp the stage, even to point a moral; virtue, too, has its innings in the person of the husband's friend and the long speeches which he delivers as the advocate of morality.

Then comes the closing tableau—fit climax of such a tale. Not all the eloquence of the friend, not all the angelic sweetness of wife and child, can woo back the sinner to home and happiness. Once more Circe has only to smile and stretch out her arms, only to murmur, "Kiss me!" and lean back with outstretched throat, for her lover to succumb. But he revolts at last and makes a rush to strangle her, and then, in the midst of the struggle, falls dead at her feet.

Miss Katharine Kaelred, specially brought from America for the occasion, makes a picturesque Siren, and has

moments of intensity and some haunting peals of laughter. Mr. Frank Cooper works desperately hard in the part of the husband, Mr. Charles Bryant delivers the friend's rhetoric with great spirit; and Miss Margaret Halstan acts the wife very prettily. But it is an ungrateful business for players to be interpreting a piece which the audience can hardly take seriously.

PLAYHOUSE.—*One of the Dukes: a Play in Three Acts.* By George Pleydell.

MR. CYRIL MAUDE ought to be kinder to himself and insist on giving himself better parts. It seems a shame that an actor of his piquant personality and exceptional gifts should be condemned, for instance, as he is just now at the Playhouse, to figure as a zany of a peer who has not even nice taste, but merely a vague amiability, to excuse his stupidity. That this impecunious Duke of Rye causes plenty of laughter of the empty, spasmodic sort as he potters about with his bassoon and talks vacuously about his love-affairs or anticipates the time when, owing to the failure of his one supply of water, a garden well, he will no longer be able to have a bath, may be freely admitted; Mr. Maude, with his keen sense of humour, sees to that. There is, too, something ludicrous about a man who has nothing but his title to offer a bride being morbidly insistent that his future wife shall have nothing sham about her. But good form surely should prevent even a duke from giving away his former sweethearts in conversation, and explaining how the sea washed away one girl's complexion and a bramble snatched off another charmer's curls, while in a third case a shapely figure yielded to the point of an alpenstock. Granted that with that half-melancholy, half-droll manner Mr. Maude can always assume, such confessions as these divert the audience hugely for the moment, there is no avoiding the suspicion that they make the Duke little short of a cad. That the actor who is associated with so many instances of stage chivalry and self-sacrifice should be asked to descend to this level is a little disconcerting to the audience, and unfair to him, especially as the author seems to imagine his Duke to be the best of good fellows.

The piece has only one redeeming scene. That occurs at the bottom of a well—the well of the Duke's which is slowly drying up, and there is no justification for the place except that the playwright will have it so. In this scene we see the hero and the inevitable American heiress who has promised to marry him swaying about in a rickety cradle and unable for a time to return to the surface. They have come down to find an engagement ring which the girl has purposely thrown down because she wishes to break off the match; yet she cannot do so and save her fortune, for her father's will made forfeiture the penalty of her jilting an accepted lover. A very short experience of the Duke has taught her that she likes his cousin better,

and this brief underground trip somehow induces her fiancé to let her off. Really, however, the love-troubles of Maxine, sweet girl though she is, do not give us any concern. But it is delicious to hear Mr. Maude as the Duke groaning in the dark, "Oh, why isn't there a telephone?" and vowing many rash vows of how he will act if only he may see the light again. Miss Alexandra Carlisle looks a picture as usual, and plays some love-scenes pleasantly with Mr. Allan Aynesworth. But these do not happen in the well, and it is just the Duke's antics in the well which save the new piece from failure.

Dramatic Gossip.

THE PIONEER PLAYERS will give the first of their series of six performances at the Court Theatre on Monday afternoon, May 8th, when they will present three new one-act plays: 'Jack and Jill and a Friend,' by Miss Cicely Hamilton; 'In the Work-house,' a realistic scene by Mrs. H. W. Nevinston; and 'The First Actress,' by Miss Christopher St. John, in which Miss Ellen Terry will appear.

THE POETRY SOCIETY has arranged a special matinée of 'Atalanta in Calydon' on April 4th, the eve of Swinburne's birthday, by Miss Elsie Fogerty's company. Special efforts are being made to secure an adequate chorus.

MESSRS. GEORGE ALLEN will have ready early in April 'The Shakespeare Revival and the Stratford-on-Avon Movement,' by Miss Mary Neal and Mr. Reginald Buckley, with an Introduction by Mr. F. R. Benson. Appendixes will be furnished by the organizing secretary of the Festival Association.

A VERY successful performance of Marlowe's 'Faust' has taken place at Essen. The text used was that of 1604, translated by Morsbach and Repp. The staging of the play was that of Shakespeare's time. It will be remembered that last year the same 'Faust' was acted by the students of Göttingen.

M. EDMOND ROSTAND has planned a translation of Goethe into French, beginning with 'Goetz' and 'Tasso.'

TO CORRESPONDENTS.—C. W.—N. B.—W. M.—D. C.—J. S. T.—Received.

M. R.—Not within our scope.

No notice can be taken of anonymous communications.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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LITERATURE

About Edwin Drood. (Cambridge University Press.)

THE path of academic speculation commonly lacks fences, and conjecture straying therein, unconfined, has a whole metaphorical country-side at its service. Nowhere is this advantage, or disadvantage, more apparent than in the case of 'Edwin Drood,' to the elucidation of which our old contributor Prof. Henry Jackson, the most recent of seekers after truth in that puzzle, brings a wealth of pains and precision, minute and masterly grasp of detail, and a capacity for conjecture fully equal to that displayed by his predecessors. Once again are propounded the unanswerable problems "Was Drood murdered?" and "Who is Datchery?" in the discussion of which we shall credit our readers with knowledge of the story.

To the first Prof. Jackson replies in the affirmative, and with that conclusion, broadly stated, the present reviewer is disposed to agree. Among those holding the opposite view, so eminent an authority as Mr. Andrew Lang has made the comprehensive objection that, if Drood indeed be dead, there is an end to the mystery. This may, however, on the face of it, be countered first by the fact that the 'Mystery of Edwin Drood' is a mystery primarily for the inhabitants of Cloisterham and those persons connected with them; secondly, by Forster's oft-quoted résumé of the original scheme of the novel.

The words "the murder of a nephew by his uncle" coupled with "all discovery of the murderer was to be baffled till towards the close" indicate, as clearly as words can, that the author at least contemplated a "mystery" not so much in the actual fate of Drood, as in the "how" and the "where" of it.

On the manner of Drood's murder Prof. Jackson is generously elaborate. He pictures the victim lured in friendly fashion to the summit of the Cathedral tower, and thence hurled down the stairs, being first half, or wholly, strangled by means of the mysterious scarf; and maintains that Jasper's midnight vigil with Durdles was in the nature of a rehearsal of the final catastrophe. The Professor derives fortuitous support for this contention from Jasper's last recorded opium dream. The "perilous journey over abysses" is assumed to refer to such a scaling of the tower. The exclamation of Jasper, "I never saw *that* before," is called forth by the sight of the crushed and battered body of Drood lying far below. But, even if Drood could have been pitched down the corkscrew stairs in the manner suggested (which would be at best a prolonged and clumsy business), by no conceivable means could his murderer, standing at the top, have beheld the result of his crime at the bottom. Mr. Lang in a recent witty article in *The Cambridge Review* aptly alludes to the "patent double million gas magnifiers of hextra power" of 'Pickwick' as being in the circumstances inadequate. Nor, if Drood had been thrown off the tower into the Close, could any ordinary pair of eyes expect to see him there, on a night of storm and darkness. The expedition with Durdles may have been a rehearsal of certain features of the final tragedy; it may have been a device for the investigation of the Sapsea mausoleum; in neither event is any sufficient cause shown why the "perilous journey over abysses" should be taken *au pied de la lettre*. The words, which might be used figuratively by any one of average visionary capacity who meditates a possibly difficult, certainly hideous crime, do not justify the materialization of the airy nothings of an opium dream into a stone staircase quite unsuitable for the dreamer's purpose.

Prof. Jackson's further suggestion that the body was buried, or to be buried, in quicklime stored in the Cathedral crypt in case of emergency (which emergency might arise at any time—would, as it happened, probably have arisen next day in view of the havoc caused by the storm) is not convincing. It is, indeed, scarcely more plausible than Mr. Lang's picture of Jasper trundling barrow-loads of the like substance from the yard of Durdles to the Sapsea monument. In both proceedings the risk of detection would have been considerable, and in the latter the suspicions of Durdles, who was sharp enough on occasion, would certainly have been aroused by the mystical diminution of his heap, if by nothing else. Prof. Jackson has attacked the mystery

of Drood's death with undeniable ingenuity, but its details remain for the present reviewer unsolved.

The problem of Datchery is equally baffling. Hypothesis has been very busy with him. On the strength of his thick white hair and black eyebrows, it has given him a wig, and invested him with a disguise. On the strength of his carrying his hat in his hand, it has made him a woman, yet white hair and dark eyebrows are not unknown as a natural combination, while instances of men preferring to carry their hats Datchery-wise were not lacking long before it became a craze to go hatless. Prof. Jackson rejects the theory that Datchery is a detective, or that he is some new personage who has reasons of his own for unravelling the tangle. He dismisses Bazzard as "somnolent, dull, incompetent, egotistical," and "wholly incapable" of playing the part of Datchery. Here, however, as it seems to the present writer, he is generalizing too freely upon a character as yet barely introduced, of whom we know next to nothing. The somnolence, dullness, and the rest may well have been a pose. A careful study of Bazzard suggests that there is a good deal more to know about him; that the annual turkey from Norfolk and that most unconvincing of plays 'The Thorn of Anxiety' are but distracting trifles; and that in reality he is likely to "come out rather strong" at no distant date. Moreover the synchronization of his disappearance from Staple Inn with the appearance of Datchery at Cloisterham should not lack first-rate significance "if," to quote Prof. Jackson (p. 39), "Dickens has dealt fairly with us." Careful consideration and some ingenious chronological contortions finally persuade our author to the view, ably put forward by Mr. Cuming Walters, that Datchery and Helena Landless are one. This view was regarded as conclusive by a distinguished authority in *The Athenæum* of July 8th, 1905, and it is certainly alluring; but to the mind of the present writer there are difficulties. To render possible Datchery's collusion with "the Staple Inn alliance" it is necessary, as Prof. Jackson points out, that chap. xviii., with its account of the first coming of the stranger to Cloisterham, should be made subsequent in time to the proceedings contained in chaps. xix. to xxii. To effect this result it must be assumed, with Prof. Jackson, "that if Dickens had lived to issue the fifth and sixth monthly instalments, he would have placed our chap. xviii., without the alteration of a single word, after chap. xxii., next before chap. xxiii." This is a large assumption, and, if justified, would have had the effect of diminishing considerably the mystery of the story. It would, in fact, have been tantamount to letting the reader by swift degrees, and a natural process of elimination, into the Datchery secret. Further, Prof. Jackson's own examination of the manuscript reveals that "Dickens wrote the whole of chap. xix., 'Shadow on the Sundial,' before he wrote the earlier half of chap. xviii., 'A Settler in Cloisterham,' and presumably

decided to transpose the two chapters before he wrote the latter half of chap. xviii." This admitted former transposition made by Dickens himself may be taken to indicate mere vacillation as to the order of the chapters. It may also, with just as much force, point to a mind definitely made up on the advisability of placing chap. xviii. first; in which case Prof. Jackson's second transposition becomes even less plausible. Finally, Mr. G. K. Chesterton's personal objection to the Helena Landless theory should not be overlooked, to wit, that "it is comic"; that "we might as easily imagine Edith Dombey dressing up as Major Bagstock." There is for the present writer more than mere whimsicality in this.

If we are precluded from building on the potentialities of the unknown Bazzard, and conjecture be limited to the characters already introduced, then Mr. Lang's disguising of Neville Landless as Datchery, and Helena as Neville, seems the most satisfactory solution, granted always that the chronological difficulty can be made to disappear. To the present writer, however, such limitation of conjecture seems in the last degree arbitrary. Prof. Jackson, with other commentators, appears to assume that, both for this question and for that of Drood's disappearance, Dickens left the necessary clues; that is, to assume, in fact, that his own death was somehow timed to meet the exigencies of his growing novel. It seems to be tacitly understood that, though the book as it stands is a fragment, and not a large fragment, of the projected whole, yet it contains, if only they could be found, indications sufficient to furnish forth the rounded work as Dickens would have completed it. Mr. Lang, for example, adduces the remarks of Tope in chap. ii. in support of his theory of Drood's escape. "His memory grew DAZED," says Tope, speaking of the Precentor; and again, "a little time and a little water brought him out of his DAZE." "Tope," says Mr. Lang, "repeats" this and with "emphasis." The capital letters are to convey a clue to the wary reader, who will deduce therefrom that Jasper fell inopportunely into one of his "filmy seizures," and bungled the murder. Yet the text itself supplies an adequate explanation of the capitals in each instance. Mr. Tope had already been twice reproved by Mr. Crisparkle for indulging in language "not English—to the Dean." Mr. Tope has at last found a word in which his instinct tells him he may repose the fullest confidence. "Mr. Tope, with his eyes on the Reverend Mr. Crisparkle, shoots this word out as defying him to improve upon it," and afterwards "he repeats the word and its emphasis with the air of saying 'As I have made a success, I'll make it again.'" This characteristic piece of Dickensian humour, capitals and all, may, of course, mask a clue, but one does not altogether see good reason why it should. The clue in question, Jasper's addiction to "filmy seizures," is sufficiently emphasized elsewhere. Prof. Jackson in his turn writes

(pp. 39 and 40): "Now if Dickens has dealt fairly with us, we know by this time [i.e., by chap. xxiii.] all the people who are directly interested in the Cloisterham mystery." In other words, it was Dickens's business to see to it that we were not to be left in the dark about any essential person. This attitude, also, is arbitrary. It is conceivable, in view of the method of production in monthly parts, that at the time of his death Dickens's ideas as to the ultimate shape of the novel differed but little from those imparted to Forster, except for the necessary degree of progress and cohesion indicated by twenty-three existing chapters. The book is still in its infancy. Its predecessor, 'Our Mutual Friend,' attained to some sixty-seven chapters, 'Great Expectations' to fifty-nine, 'Bleak House' to sixty-six. There is no strain on probability in supposing that 'Edwin Drood' might, in happier circumstances, have reached something like these proportions. A brand-new character, Datchery, directly interested in the Cloisterham mystery, comes on the scene at chap. xviii. In 'Our Mutual Friend' a brand-new character, Bradley Headstone (very indirectly interested in the mystery of John Harmon), comes on the scene at what is virtually chapter xviii., and it would be interesting to imagine the possible theories of speculative critics about Bradley Headstone had 'Our Mutual Friend' ended prematurely at that chapter. In 'The Old Curiosity Shop' a brand-new character, "the single gentleman," rushes on the scene at chap. xxxiv. Had that novel broken off short with Mr. Swiveller beating tattoos with the ruler behind the door, and the rest of the Brass household occupying strategic positions with a view to precipitate retreat, might not conjecture have transformed the single gentleman into old Mr. Garland gone mad, or at least turned abnormally energetic, or Master Humphrey himself, determined if possible to cheat the trunk and butter business and return to the story in person? There seems to be no valid reason why, after all, Datchery should not be a new character. His wig is an assumption, his disguise hypothesis; and further, his speech and bearing have a distinct individuality, resembling that of no other person of the story, except Tartar, identification with whom is rendered impossible by the order of events. Bazzard roused from his somnolence might exhibit such, but that being by all but common consent denied us, Datchery may be fairly considered the stranger he purports to be. In his theory as to the possible life-story of the opium woman, and the cause of her interest in Jasper, Prof. Jackson becomes purely speculative. Any elaborate conjecture on the topic must be put out of court by the absence of data, and it is probable that Jasper's "short" treatment of the old lady, combined with a natural propensity for blackmail on the part of the latter, was at the bottom of her journeys to Cloisterham.

There are numerous other suggestive views propounded by our author into

which space forbids us to enter. His conclusions cannot be ignored by those interested in the question. That he will make converts, however, is hardly to be anticipated, for there are no topics so fruitful of bigotry as those which, from a severely practical point of view, do not matter. With such, every man may cleave in comfort to his own heresy with a light heart and no fear of consequences. Nevertheless the volume contains a great deal that is illuminating, and, though the solutions of the problems involved are, to the mind of the present writer, as far off as ever, it forms a notable addition to the literature of the subject.

Studies in the Synoptic Problem. By Members of the University of Oxford. Edited by W. Sanday. (Oxford, Clarendon Press.)

THE contributors to this volume are the editor, Sir John C. Hawkins, Mr. Streeter, Mr. Allen, Dr. Bartlet, Mr. Addis, and Mr. Williams; and among the essays are 'The Conditions under which the Gospels were Written,' 'Three Limitations to St. Luke's Use of St. Mark's Gospel,' and 'A Recent Theory of the Origin of St. Mark's Gospel.' The book is of the highest interest from its subjects, and of great worth from its treatment of them. The phases of the Synoptic Problem which are now attracting attention are examined with critical ability and scholarly care by men who are most competent for the task, and together they have produced a work of genuine value.

Prof. Sanday, after an Introduction in which he comments on the different essays, explains the conditions under which the Gospels were written. He pleads that the Evangelists were not copyists, but historians, and yet the Gospels are not exactly histories. The purpose of the Evangelists, he contends, is in part homiletic, "though it is embodied in an historical form, and though the story is left as a rule to have its own effect." He describes the writing and use of books in their bearing upon freedom of reproduction, and pictures the writer with the roll open upon his knees. A modern, he says, would have the book he was using constantly under his eye, but the ancient writer would not have his copy before him, but would consult it from time to time:—

"He would not follow it clause by clause and phrase by phrase, but would probably read through a whole paragraph at once, and trust to his memory to convey the substance of it safely from the one book to the other.... There is a substantial interval between reading and writing. During that interval the copy is not before the eye, and in the meantime the brain is actively, though unconsciously, at work. Hence all those slight rearrangements and substitutions which are a marked feature in our texts as we have them."

It is interesting to note in passing that Prof. Sanday rejects the idea of an Ur-Marcus,

or older form of the Gospel, and thinks that the coincidences of Matthew and Luke against Mark are due to their use of a recension of the text of Mark different from that from which all the extant MSS. of the Gospel are descended. Dealing with St. Luke's omission of Mark vi. 45-viii. 26, Prof. Sanday refers to the papyrus rolls, which were cut into convenient lengths, ranging within certain limits, and suggests that the Evangelist "was conscious of being pressed for space, and that he felt obliged to economize his materials." Sir John Hawkins states three theories which may account for that omission, and one of these is that this division of our second Gospel was accidentally left unused by St. Luke, he "having perhaps been misled into doing so by passing on in his MS. from the mention of feeding multitudes in Mark vi. 42-44 to that in Mark viii. 19-21, or from the name Bethsaida in vi. 45 to the same name in viii. 22." The theory, Sir John Hawkins thinks, is a more than possible solution; but we have Prof. Sanday's statement that an ancient writer would consult his copy from time to time, and, surely, it does not seem likely that St. Luke would content himself with one systematic reference to the MS. of St. Mark.

The part of the Synoptic Problem which is threshed out most completely in this volume, according to the editor, is that which is concerned with Q. There is, too, an adequate consideration of what Sir John Hawkins calls "the three-document hypothesis," and Dr. Bartlet deals with it at length, though he does not use that term, but speaks of "a two-document theory of Luke's Gospel alone." Luke, he argues, uses a second written source alongside and in preference to Mark; and this "special source," embodying its own form of Q, had its written shape from S. Luke [himself, but may be referred back to Philip the Evangelist. Philip, we are reminded, was the host of S. Paul and S. Luke at Cæsarea, the only place where the latter had leisure for literary work. Dr. Bartlet is forced to the conclusion that S. Luke wrote what Philip spoke, from the fact that there is no trace of any document written by Philip. That conclusion is ingenious, and this at least may be said, that Dr. Bartlet argues for the written source with great skill, and his theory certainly demands attention.

An instructive and suggestive essay is that by Mr. Streeter on 'The Literary Evolution of the Gospels.' Q is ascribed to the Apostolic Age, and the statement is made that men heard from the *living voice* concerning the Master's death, resurrection, and second coming. In reference to the silence of Q as to the death and resurrection of Christ, Mr. Streeter proceeds to say that in the Apostolic age, and in a non-literary society of Palestinian peasants, "only that was written down which one would be likely to forget.... No one was likely to forget that Christ had died and risen." He draws a parallel from the records of the

life of St. Francis, and points out that, though the reception of the stigmata was to the followers of the Saint as much the climax of his life as the Crucifixion was of our Lord's, there is but a casual allusion to it in the 'Speculum Perfectionis,' the earliest collection of his words and acts. Unfortunately for the parallel, there were few who said they had seen the stigmata, and many doubted and many denied their existence. Two or three miracles, it is admitted, are recorded in Q, and these were not in danger of being forgotten. They, however, were told "not for their own sake, but for the sake of the sayings they lead up to." Could not the sacred story of the death have been told for the sake of the sayings on the Cross? Mr. Streeter really answers himself in regard to the silence of Q. He declares that in Palestine the crucifixion of the Messiah was a paradox and a stumbling-block, and admits that "the author of Q perhaps was a little glad not to dwell on it."

London Clubs, their History and Treasures.
By Ralph Nevill. (Chatto & Windus.)

"WHY does not some great author write 'The Mysteries of the Club-houses; or, St. James's Street Unveiled'? It would be a fine subject for an imaginative writer. We must all, as boys, remember when we went to the fair, and had spent all our money—the sort of awe and anxiety with which we listened round the outside of the show, speculating upon the nature of the entertainment going on within."

Thus the author of 'The Book of Snobs,' who knew clubs so well and wrote of them so inimitably, was so constant to his own clubs, notably to the Garrick, where, painted by Sir J. Gilbert, he sits in the familiar place under the sea painting brought from the old house in King Street. It is curious to hear such a man described as "rather inclined to disparage clubs." Yet Mr. Ralph Nevill, who penned unblushingly these words about the great "clubman plus genius and a style," as Thackeray was once styled, has produced in this handsome volume something like a standard work upon the subject. The mysteries are not unveiled, for this author is as discreet as his English is urbane; he writes as a student and a man of the world, to whom tradition and modern practice are alike familiar. But what he does not know about London clubs is not knowledge.

"I belong," says Mr. Snob (once more), "to many clubs. The Union Jack, the Sash and Marlin-spike—military clubs. The True Blue, the No Surrender, the Blue and Buff, the Guy Fawkes, the Cato Street—political clubs. The Brummell and the Regent—dandy clubs. The Aeropolis, the Palladium, the Areopagus, the Pnyx, the Pentelieus, the Ilissus, and the Poluphoisboio Thalassos—literary clubs."

There are true names of clubs once extant just as remarkable. What does the ordinary man know of the Wet Paper Club, of Truby's, of the Pure Drinkers?

What of the Daffy Club, the *Je ne sais quoi*, and the Brothers' Club? Who can define the relationship between Arthur's and White's? What club has Asiatic Sundays? and what charming and famous club in St. James's Street was once the *Savoir Vivre*? We will not anticipate the examination paper in some future number of *The Cornhill*, but predict that the examinees will find it harder than the recent one on Browning.

Clubs, of course, began with the tavern. "In the early part of the eighteenth century there were said to be no fewer than 2,000 coffee-houses in London." Each profession, trade, class, party, had its peculiar coffee-house: lawyers gathered at Nando's or the Grecian; City men at Garraway's or Jonathan's; soldiers at the Old or Young Man's near Charing Cross; scholars and parsons at Child's in St. Paul's Churchyard; Scots at Forrest's; Frenchmen at Old Slaughter's; gamesters "in White's and the chocolate-houses round Covent Garden"; and at Will's, Button's, or Tom's in Great Russell Street, the wits.

Mr. Nevill neatly traces the process of evolution. First the tavern where you met your friends for purposes of conversation and refreshment;

"then the beginnings of the club proper—some well-known house of refreshment being taken over from the proprietor by a limited number of clients for their own exclusive use, and the landlord retained as manager";

and "finally the palatial modern club, not necessarily sociable, but replete with every comfort, and owned by the members themselves." In such a resort to-day modern men "do" themselves well, bore themselves badly. The name of them is legion, for the number of men belonging to clubs to-day is put at well over 200,000, to about 1,200 men in the beginning of last century. Mr. Nevill conceives of Dr. Johnson saying regarding one of these: "Sir, this may be a palace, but it is no club." Yet clubs in the old and modern sense—apart from the dining clubs, *The Club*, *Grillion's*, and the recent *Kinsmen* and *Tatler's*—are surely the *Garrick*, *Pratt's*, and the *Beefsteak*, where Mr. Nevill is reminded of "that most delightful of men, Joseph Knight." Elsewhere a club within a club is not uncommon: coteries whose members lunch or dine, or, if the number of bedrooms permit, regularly live together, like members of a family. The *National Club* has its famous Flemish tapestries, its garden giving on the Embankment, and its morning and evening prayers, having been originally founded for those holding strong Evangelical views.

The original street of clubs transformed out of coffee-houses was, of course, St. James's Street. There stood, there stand, White's, Arthur's, Brooks's, and Boodle's. The last nearly expired in the recent crisis, but now flourishes afresh. Until its reorganization Boodle's was managed by a sort of secret tribunal. There was a committee, but nobody knew who com-

posed it. Mr. Gayner, its proprietor, of whose benevolent disposition we hear not for the first time, was a great-hearted person, saving one young fellow from the money-lenders and forgiving members their trespasses by a special clause in his will.

Boodle's still recruits from Shropshire, it is pleasant to know, and Arthur's from Wiltshire. "Sheep points and bullocks" on the rubber at whist were common once among these countrymen. At Boodle's evening dress for dinner is a matter of the club rules, but in a smaller room, and, as it were, occultly, members may dine in morning clothes. At White's—which, if less exclusive than it was, can boast of Rodney, St. Vincent, and Boscawen from the glorious past—and at Brooks's, famous for its effect as of a Duke's house with the Duke lying dead upstairs, may be seen their famous betting-books. One thinks at Brooks's of Charles James Fox and Selwyn, but it was there too that Fitzgerald the duellist had his singular election, which James Payn once narrated, without, we think, mentioning name or place. Fitzgerald bullied Admiral Keith Stuart into proposing him. On the election day proposer and candidate waited the result downstairs. It was adverse, with amusing details, and the duellist went the round of the members, asking each in turn, "Did you blackball me, sir?" Nobody pleaded guilty, and "Now," said Fitzgerald, "as none of ye have blackballed me, I must be elected." Mr. Bathurst, whose supposed skeleton was recently discovered at Quitznow, remains, if not the club ghost at Brooks's, the club mystery. There must be a club ghost somewhere, by the way, and let Mr. Nevill see to this in his next edition. Of formal and authorized clubs within a club the Fox Club at Brooks's is the best known, and dines four times a year, making no speeches, and toasting "without note or comment" "The Memory of Charles James Fox," "Earl Grey and the Reform Bill," "The Memory of Lord Holland," and "The Name of Lord John Russell." The monument inside the railings of Holland House is the gift of the Fox Club.

The Cocoa Tree had its great man in the eleventh Duke of Norfolk, the first Peer who abandoned pigtail and hair powder. He drank very much, looked like a butcher, and designed to give a dinner on the tercentenary of the Dukedom to every person whom he could ascertain to be descended from the first Duke. He abandoned the design on discovering nearly six thousand claimants.

At the Thatched House—though, as in the case of several clubs of the familiar names, the actual situation or building is changed—imagination conceives of Sheridan, whose favourite resort it was. It is pleasant to think of him writing a letter one frosty day when the Prince of Wales came in and ordered a beefsteak.

"The day happened to be excessively cold, and the Prince ordered a bumper of brandy and water straight away. Having

emptied the glass in a twinkling, he called for a second and a third, which also having swallowed, he said, puffing out his cheeks and shrugging his shoulders: 'Now I am warm and comfortable; bring me my steak.' The steak was brought, but before the first mouthful was eaten, Sheridan presented him with the following lines, which greatly increased his good-humour:

The Prince came in and said 'twas cold,
Then put to his hand the rummer;
Till swallow after swallow came,
When he pronounced it summer."

Life was easier in London then.

Of the Service clubs; the University clubs, old and young; the "smart" clubs, of which Mr. Nevill pronounces the Turf and the Travellers', like the Athenæum of another order of greatness, to be the most exclusive; the Indian—East India United Service for officials, the Oriental, which Jos Sedley adorned, for other Anglo-Indians; dilettante clubs; literary clubs, like the Savile, with its peculiar *cachet*; the political clubs, large and popular, or smaller and more difficult to enter; of the St. James's, represented in the frontispiece; and the Garrick, with its varied distinction, late hours, and rare wealth of pictures—Mr. Nevill treats learnedly and well.

He slips out of London as far as Cowes or the castle of the Royal Yacht Squadron, and glances at the Jockey Club at Newmarket. In his next edition he might include Edinburgh and Delhi, for the admirable New and Kildare Street Clubs are as distinguished as any in London, and, returning, tell us, without indiscretion, something nice and greedy about those dishes for which various clubs are famous. If the restaurant has hit London clubs hard, are there not still incomparable herrings at the Union, mutton-broth at the Reform, the eponymous steak in Garrick Street, to say nothing of less homely refectations, and the hundred ways or more of doing eggs by which a wearied diplomatic corps is restored at the St. James's? Club cellars would make a fascinating chapter, even if we have fallen on barley-water days. The cigarette has much to answer for in other respects than a lessened interest in wine. Mr. Nevill's chapters on the changed aspect of Clubland are not his least interesting, and the tobacco controversy is prominent therein. The Alfred, Byron's "pleasant club—a little too sober and literary perhaps, but, on the whole, a decent resource on a rainy day," perished because it would not improve its smoking-room.

The Marlborough arose out of King Edward VII.'s sympathy (when he was Prince of Wales) with the attempt in '66 to introduce smoking in the drawing-room of White's, or so Mr. Nevill tells us, though another version is current. The Beef-Steak need never have been made by malcontent members of the Garrick, had the committee bowed its head in time before the movement. The old order, in fact, changes; the "characters diminish," or at least one generation thinks so, though its members may be becoming "characters" unconsciously to younger men.

Club servants still preserve their admirable features, touched here and there with singularity. We like Mr. Nevill's account of Shand, the Scots porter at the Turf, who refrained from forwarding a packet of photographs to a member abroad because his wife was travelling with him. But has he heard of the pageboy who lately applied to a well-known club for a situation, admitting that he had been dismissed from another for a crime of insolence? His case was inquired into. It appeared that he had rung up Colney Hatch by telephone, and asked if he might speak to—the chief lunatic. That boy was engaged.

The Japanese Letters of Lafcadio Hearn.

Edited, with an Introduction, by Elizabeth Bisland. (Constable & Co.)

MISS BISLAND is indefatigable in clearing the character and testifying to the genius of Lafcadio Hearn. She has followed up her two volumes of the 'Life and Letters' with another large volume containing letters written by Hearn in Japan, mainly to Prof. Basil Hall Chamberlain. In the Preface she quotes appositely a saying of the late Edmund Clarence Stedman that "Hearn will become in time as much of a romantic personality and tradition as Poe now is." Undoubtedly she is doing her best to bring this about. Miss Bisland finds a certain analogy between Poe and Hearn in regard to the misrepresentation from which both have suffered. We cannot doubt that much of her Preface and Introduction, much of this *apologia*, is directed against a curious appreciation of Hearn, which was really a depreciation, published in America a few years back by an old friend of the dead author's. Miss Bisland traverses all the grounds of this detraction, and, it seems, to an impartial observer, very successfully. Certainly Hearn's correspondence in this book exhibits him as quite another man from the sensualist and delighter in sordid tragedy who was set forth by Dr. Gould. These letters represent a man interested in all things human, but particularly in letters, and one who shows constantly very domestic and admirable traits.

The section of this book which is occupied by the Chamberlain letters is of considerable value and interest, revealing a very likeable individuality with a passionate enthusiasm for literature. Hearn's efforts at a distance to keep in touch with contemporary English writing are almost pathetic. He is constantly referring to modern authors—to Kipling, whom he admired; to William Watson; to Loti, whom he knew and considered disagreeable to any one and anything connected with life and letters at which he could grasp. Miss Bisland, we think, is justified in claiming that "no one ever so completely revealed every quality of his mind, his character, his modes of thought, his opinions, interests, affections, and convictions in a correspondence." How

could a man deserve the censure of Dr. Gould who wrote thus?—

"This reminds me of Pierre Louys—have you not noticed the tendency to *cruelty* in his work? I delight in normal healthy sensualism—or sensuousness at least, but that is always ideal in its emotional life—therefore tender, and therefore partly unselfish.... Well, a work of art ought to stir the sensuous life in us, the life of desire in a healthy way, but ought it not also at the same time to make us feel that there are things which it were beautiful to die for?"

Hearn's interests are very catholic, and his correspondence touches on many facets of life—on ethics and Herbert Spencer, in whom he had a profound belief; on Taine, on architecture and art, on education, and on folklore. He was magnificently alive to impressions, and set them down with vivid force. From one who lived for so many years in Japan it is interesting to hear that "Russia seems to me the coming race"; and that "pride and conceit are steering the Japanese" towards an undue intimacy with the West. He is bent on conserving the Japanese in the old forms, and fears a dissolution of the race. And that is not eighteen years since!

Some of Hearn's most interesting observations concern the relation of the sexes as exhibited in contrast in the two worlds. He explains the Japanese idea with a clarity which is exemplary, and proceeds to contrast it thus, in a passage which exhibits at once the acuteness of his intellect and his imagination:—

"At present the condition of passionate thought in the West does seem to me morbid, exasperating. But I think it does more than evil. It is a creative force in the highest sense. I think so. The process is slow, and accompanied with ugly accidents. But the results will perhaps be vast. All this woman worship and sex-worship is tending to develop to a high degree certain moral qualities. As the pleasure of colour has been developed out of perceptions created by appetite, so out of vague sense of physical charm a sense of spiritual charm is being evolved. The result must be rather elevating and refining at last than gross and selfish."

This is the course of a mind attuned to follow psychological speculations; and it would be hard to find a flaw in the hope.

Altogether the impression left after reading Hearn's letters is that his proper home was not in Japan, but in the West—in England, in intercourse with his literary contemporaries.

NEW NOVELS.

Jane Oglander. By Mrs. Belloc Lowndes. (Heinemann.)

POISON AND DIVORCE are two topics which have lately occupied much of this author's attention, but her manner of treating them is singularly free from offence, and has an interest of an altogether unusual kind. She has a strange mystic sense of higher

forces unseen behind the drama of human crime and passion, and the ethical problem presented near the conclusion of the present story is extraordinary, even for fiction, and not to be lightly dismissed. In *Jane Oglander* herself Mrs. Lowndes has had a fine conception, but we scarcely feel that it has taken a lifelike form. The real heroine is Jane's false friend, the siren who preys on men's souls and incidentally on women's lives—a vivid, if not wholly convincing figure. The style has all its wonted charm, and the narrative knows no "flat moments."

The Lonely Road. By A. E. Jacobson. (Melrose.)

THE social complications of suburban life are treated in this novel with a fullness of knowledge, and in general an absence of exaggeration, which are unusual in fiction. We commend especially the slight but excellent sketches of musicians and other "professionals." The author has had a happy idea in making her story centre round a love-marriage between a man and woman belonging respectively to widely different circles; but she has, in our opinion, unduly aggravated the difficulties sure to arise in such a case by endowing the wife with a degree of heartlessness, and perhaps also of snobbishness, beyond the normal. Our sympathies are throughout engaged for the poor "bounder" of a husband; and his end appears to us unnecessarily tragic.

The Lion's Skin. By Rafael Sabatini. (Stanley Paul & Co.)

ONE cannot resist the impression that this romance was designed with an eye to the stage. The author, however, has maintained the form proper to the novel, and the inference arises only from the more dramatic flow and the unities of the narrative. It is a good sound story of its sort, and has a hero who differentiates himself from the usual rollicking stupid or "ideal Englishman" with whom we are familiar. The plot is the plot of a foregone vengeance, and is handled very deftly and dramatically. The characters as a whole are not the stock puppets of historical fiction, but have life of their own. This is especially true of the hero's father, and of certain subsidiary characters. Mr. Sabatini's reputation advances among the writers of romantic fiction.

The Limit. By Ada Leverson. (Grant Richards.)

A CONTEMPORARY dramatist presented under an obvious pseudonym and not very vividly realized is, we believe, the only person in this novel who does any work; for we can scarcely count the artist who once painted a portrait of his cousin, or

the actress permanently in search of an engagement—the latter a delightful creation. Mrs. Leverson introduces us once again to a social circle whose occupations are spending money, wearing clothes, making and breaking promises of marriage, and flirtation. They are meant to amuse, and in this they are often, though not invariably, successful. At her best the author is decidedly amusing.

The Lord Dollar (Don Dinero). By Harper Curtis. (Blackwood & Sons.)

MR. CURTIS possesses a singular gift of plot-weaving, but he is unrestrained in the matter of invention. "This is a story of the narrowing lust of gold," he announces at the beginning: it is also a story of murder and fraud. It opens with an innocent man, a Spanish count, fleeing from the sentence of the "iron collar," and continues in Honduras, with a lovely señorita, a young English diplomat, and a dishonest American mine-manager, as the chief characters. There is also a Roman Catholic priest whose villainy is black indeed, and whose "fertile brain" is constantly providing the reader with a new sensation. The author displays a latent sense of style, but at present is too much inclined to bombast.

The Witch Ladder. By E. S. Tylee. (Duckworth & Co.)

THIS story "of Somerset in the later days of Victoria" has a pleasant old-world savour which its title might suggest. The episode which gives the book its name is amusing enough, but merely incidental, and has no definite connexion with the plot. That is a very simple and even unsophisticated affair, which may be considered as old as the hills. But the quality of the book is best sought in the pictures of rural life, which are sympathetic and charming, and in the atmosphere, which suggests broad acres, rich crops, and the Mendips.

A Little more than Kin. By Patricia Wentworth. (Melrose.)

MISS WENTWORTH is still faithful to the French Revolution, which was the theme of the prize novel with which she made her début. Her new story is of slighter construction, but of more compact interest. It shows a certain progress in craftsmanship, yet the plot has its weaknesses. Disguising a wilful young woman in boy's clothes is by this time a very conventional and stale device; and there is a sudden failing of interest with the withdrawal of the narrative from France. The earlier chapters are brisker, and promise a fulfilment which is denied the reader. The hero is rather more than a prig, but the heroine is adequately attractive. The author stage-manages her blood and

thunder with a reserve which suggests a shrinking from all that it connotes; and the reader is left wondering who L'Inconnu was, and why he intervened in the action so beneficently.

Lord Richard in the Pantry. By Martin Swayne. (Methuen & Co.)

LORD RICHARD SANDRIDGE, almost as impecunious as he is idle, proposes to a sentimental heiress, who, hardly less interested in his "soul" than in his title, accepts him on the condition that he earns his living for six months. Scorning the offers of insistent relatives to provide him with vague appointments in the City, the young aristocrat, whose lively sense of humour is his most engaging quality, becomes a butler to an attractive widow who resides in a flat. This is the only unexpected thing in the book. That the considerate mistress, guessing his identity, should fall in love with the incompetent butler, and that he, regardless of the foolish young person interested in his soul, should return her affection—these are among the inevitable things of fiction. It is a brightly-written book, and though the more amusing situations verge on the farcical, they are handled in the spirit of comedy.

The Secret of the Dragon. By Mary L. Pendered. (Harper & Brothers.)

THE scene of this story is the ancient house of the De Pagenals, and the old mansion, with its crumbling walls, grass-grown courtyards, and haunted rooms, is picturesquely described. A member of the family who lived in Tudor times is supposed to have discovered the Philosopher's Stone, and the precious document in which he is believed to have left a clue to his secret falls into the hands of Sir Christopher Manwood, a scholarly lover of old legends, who, failing to obtain from the modern representative of the ancient house permission to conduct investigations, enters his service as a gardener. How he outwits the ill-bred agent of a company which desires to purchase the estate; how he wins the affection of Godfrey de Pagenal's proud and charming daughter—these things make an agreeable story of the mildly exciting type. It would, however, have been more effective if there had been more appropriate incident and less affected talk.

AIDS TO CLASSICAL LEARNING.

Pauly's Real-Encyclopædie. Edited by G. Wissowa and W. Kroll. (Stuttgart, Metzler.)—The thirteenth half-volume of this new edition lies before us. The six ample volumes, begun in 1894, along with the present, bring us near the end of the letter G. In these days, when we are all solicited daily to subscribe to encyclopædias, it is worth while considering with which of them we shall venture to burden shelves of limited capacity. In the first place,

Pauly's is in German, which is unfortunately an obstacle to many Englishmen, for it is a scandal how small is the knowledge of that language even among our educated people. But, on the other side, there are strong reasons why those who can use a foreign tongue should rather invest in a foreign than a home encyclopædia; for there cannot but be a vast mine of special knowledge collected in the literature of each language which only its native authors can adequately command. In the work before us, for example, there are myriads of citations from German monographs which to the English student are complete novelties. Hence, if we had to choose (and who can afford two such works?), we should certainly recommend a foreign encyclopædia. The present one, indeed, covers only the ground of classical learning, but the interpretation of the term is so wide that all kinds of ancient knowledge are found in it, and to make the book more comprehensive would mean making its completion virtually impossible in any one generation.

Perhaps the best way to treat any such huge work is to consider the present instalment on its own merits, and see whether the knowledge it supplies is worth the moderate price of a single half-volume, were it offered as an isolated publication. F and G are perhaps letters less promising than others for this test, and near the outset we are confronted with one of the myriad troubles of the editors. The writer on the Forum has left them in the lurch, and this all-important article must wait for a supplement—an accident which had already happened to the article 'Athens,' supplied, with others, by a former supplement. But apart from these accidents, what have we before us? We have the most complete information on ancient Glass and Gems—the latter a monograph of great importance. We have, for Geography (also postponed), Gaugamela and Gades, for both of which the editors will, we hope, supply maps in their promised supplement. On birds we have a mine of knowledge under *Gans*, *Geier*, and the *Geflügel*, which include all the other domesticated birds. These, with *Getreide*, *Gemüse*, and *Gartenbau*, tell us all that is known about the farmyards and the gardens of the ancients. And these, together with the all-important *Gens*, come under a single letter! We need hardly add that *Frumentum* supplements the political aspect of corn-growing, and that there are many great Roman names, Fulvius, Furius, Fufius, &c., under the letter F. It seems idle to attempt any further enumeration; we shall conclude with pointing out how even a poet might find rare material in this learned volume.

Galaxias is the Greek term for the Milky Way, and about this feature of the sky there clustered all manner of strange and fascinating legends. By some it was thought to be the old track of the chariot of the Sun, disused either from its deep ruts, or because the god had changed it owing to the crime of Atreus. To others it was the eccentric way burnt into the floor of heaven by the maddened horses which had thrown Phaethon from his seat and then careered across heaven, seaming it with fire. To others, again, it was the highway of the gods going to the Palace of Zeus at the zenith, and opinions differed whether there was not a fixed ascending and descending road, still more whether the two extremities were not paths from heaven to earth. For there were still those who believed that a flat expanse of earth was spread beneath the vaulted sky; but wiser men thought that the way was continued under the earth, so as to

make a return journey from the sun during the night. There were also a number of legends attributing it to the milk of the goddess Hera, and hence regarding it as affording sustenance to the souls of the departed, who were kept in waiting for their return to the earth to inhabit new bodies. It was even suggested that this ethereal milk diet was the cause why infants could only be nurtured by the same food. This is but a tithe of the lore surrounding the heavenly path. The philosophers' conjectures would carry us far beyond our limits. Enough has been said to show the great value of this instalment, and how useful such a work is to any classical scholar.

Index Verborum Vergilianus. By Monroe Nichols Wetmore. (Henry Frowde.)—The backwardness of scholars in providing a comprehensive vocabulary, or index, or lexicon to Virgil has been remarkable. Have we not long had indexes to Euripides, Sophocles, and Æschylus, and have we not a 'Lexicon Cæsarianum'? A scientific study of Virgil's works in several departments, especially that of the diction of epic poetry in Latin, has been seriously retarded by this want. The lacuna is gradually being filled up. Messrs. Blackie have done well—in *tenui labor*—in issuing a shilling vocabulary to Virgil for schoolboys; and now an American scholar steps in with a complete index of 554 pages. We happen to know that a proposal for a similar work was made to an English University press, but that it was rejected on the score of expense. It is matter for regret that England, where Virgil is more extensively and intensively studied than, perhaps, in any country, has not produced this work; but it is good that it has been done at last.

What we have hitherto had to work on is an old Delphin edition of Virgil with an index, printed at the Hague in 1723, which may possibly have been of service to Mr. Wetmore in the preparation of the present volume; but the words of the Appendix Virgiliana were not included. Mr. Wetmore's index would have been a lexicon, had it not been for the untoward circumstance which the author relates in his preface. He gave due and wide notice in 1904 of his intention to publish a Lexicon Vergilianum, and H. Merguet, among others, was notified of this fact in February, 1905. "No hint was given that any one else had planned or wished to plan a similar work." In May, 1909, when the present work was very far advanced, it was announced that Merguet was about to begin the publication of a 'Lexicon zu Vergilius.' The result is that Mr. Wetmore's cherished plan was abandoned. He has our sympathy. The honour of making the first Virgilian lexicon should have belonged to an English-speaking University.

The present work is dedicated to that excellent scholar Prof. E. P. Morris, of Yale. A good clear type is employed. The standard of spelling adopted appears to be that of Brambach, though cross-references are given to other spellings, e.g., under *inclitus* and *inclutus* we are referred to *inclutus*. The base of the index is Ribbeck's text edition of Virgil (1895), but it contains also the variants found in Ribbeck's critical edition (1894), and in the editions of Ladewig, Schafer, Deuticke (1902-7), of Conington, Nettleship, Haverfield (1883-98), and other scholars. The readings are given from the edition of the 'Appendix Vergiliana' by Ellis (1907), and that of the 'Culex' by Leo (1891). Important variants are added in critical notes, unimportant ones

being indicated by a dagger. We note that the references to the different parts of a word (e.g., *abeo*, *abis*, *abit*, *abeunt*, *abibat*, &c.) are not given in alphabetical order, or in the order of Virgil's books, but in a more or less arbitrary grammatical order of tenses, cases, &c. We prefer the Delphin with its alphabetical arrangement. However, it is undoubtedly an advantage to have all the forms of a word indexed under it, instead of scattered about. Against each word is a number signifying the frequency of its use, e.g., *abeo*, 27, means that *abeo* with its parts occurs 27 times. Under invariable words like *ad* the references begin with the 'Eclogues,' and advance through the 'Georgics' and 'Æneid' to the 'Appendix.' As some guarantee of the accuracy of the book, we have noticed that Messrs. Blackie's Index includes words not found here, and omits words found here, and in all cases Mr. Wetmore is right.

We must offer a word of warm appreciation of the labour bestowed on the work. It seems perhaps a "work of supererogation" to give references for every use of *ego* (4 columns), *nec* and *neque* (4), *et* (12), and *que* (14½): still, if the thing was to be done scientifically, we suppose the catalogue was bound to be complete.

It is anything but a dry task to look through these pages. A cursory glance makes it obvious which were Virgil's favourite epithets. A comparison with Lucretian and other indexes will show the extent to which Virgil was an innovator in diction. What inference should be drawn from the fact that he uses *stultus* only twice (in the first two 'Eclogues')? How very sparing he is in his use of the Greek words he adopts, e.g., *asylum*, *barathrum*, *daedalus*, *lebes*, *nothus*, *spelæum*, *thiasus*—all used twice only; *zona*, *cantharus*—once! The chief exceptions are *thalamus* (25), *hymenæus* (16), *tropæum* (9), *chlamys* and *hyacinthus* (7). It says much for his fecundity that several of his choice literary epithets are used only once in all his works: e.g., *Hyblæae apes*, *vina Ariusia*, *Cyrneae buxi*, *Acheloia pocula*, and *Paphiae myrtus*.

Mr. Wetmore has placed all true Virgilians under an obligation.

OUR LIBRARY TABLE.

A Papal Envoy during the Reign of Terror, being the Memoirs of Mgr. de Salamon, the Internuncio at Paris during the Revolution, 1790-1801, edited by the Abbé Bridier and translated by Frances Jackson (Sands & Co.), is one of the few translations from the French published in recent years which we have been able to commend. Miss Jackson has done her share in the work very well. On the title-page she modestly suggests that her part has been merely that of translator, but as a matter of fact she seems to have edited with some care both the text of Mgr. de Salamon's narrative and the Abbé Bridier's Introduction, which she has abridged from the French original. If the Memoirs of the Internuncio had been recently discovered, the book would have merited a long and detailed review. But they were first published in Paris in 1890, and several new editions have been called for since, so they must be familiar to many of our readers who follow with interest the ever-increasing production of contemporary documents relating to the French Revolution. We notice that the translator has dated her Preface January 27, 1910; but this is

probably a misprint for 1911, which is the date on the title-page.

To those who have not read in French these Memoirs, and the Abbé Bridier's Introduction, we strongly recommend this volume. Mgr. de Salamon's narrative is told in such animated style, which the translator has successfully preserved, that it reads more like a romance than a page of history. Mgr. de Salamon was born at Carpentras, now a little town of 7,000 inhabitants in the department of Vaucluse, but then included in the Comtat Venaissin, which, with Avignon, was Papal territory until the Revolution. He was consequently a subject of Pius VI., who ended his life in exile at Valence, not very far from the frontier of his old French domain. The inhabitants of the Papal territory within France were in a somewhat hybrid condition. French by language and descent, they owed allegiance to the Papacy; yet they were permitted to occupy official posts under the French Crown as though they were subjects of the King. Thus the Abbé de Salamon was chosen by Louis XVI. before the Revolution to be a magistrate in the "Parliament" of Paris, and in 1790 Pius VI. appointed him to be Internuncio at the Court of the Tuileries in succession to the Nuncio Dugnani, who had fled from Paris in fright at some of the early manifestations of the Revolution. After the fall of the monarchy on August 10th, 1792, the Internuncio continued to claim diplomatic inviolability, though he ceased to wear his ecclesiastical costume. Before the end of the month he was arrested and was an eyewitness of the massacres in the prisons, but escaped from death by a series of remarkable chances and expedients. There are few narratives extant of the Massacres of September which give such a vivid picture of the horrors of the time. It is a pity that Taine had not at his disposal the Memoirs of Mgr. de Salamon when he wrote his account of 1792 in his 'Origines de la France contemporaine.'

The author's second series of adventures took place under the Terror. With his colleagues of the Parliament of Paris, most of whom were guillotined, he was condemned to death by default in the spring of 1794, escaping the scaffold by hiding in various suburbs of Paris. Unlike most of the victims of the Terror whose lives were spared, he did not find his tribulations come to an end with Thermidor and the fall of Robespierre. Under the Directory, when the Pope was trying to renew relations with the Government of France, the Internuncio was again arrested, imprisoned at La Force and the Conciergerie, and again just managed to save his head by another marvellous set of chances.

Here the Memoirs come abruptly to an end. They were written by Salamon in the form of three long narratives addressed to Madame de Villeneuve, daughter of the Comte de Ségur, Grand Master of the Ceremonies to Napoleon. The Abbé Bridier seems to have discovered a copy of the manuscript when he was staying at the Roman head-quarters of the Sulpicians about twenty-five years ago, and, after making careful researches as to their authenticity, published them. It is a pity that Mgr. de Salamon, with his remarkable gift of historical description, did not carry on his narrative through the days of the Consulate and Empire. At the Restoration he was made a bishop *in partibus*, and later Bishop of Saint-Flour, where he died in 1829.

Most of the mistakes (and these are not many) which we have detected in the

volume may have been made by the French editor, and not by the translator. Thus the archives of the Criminal Tribunal of the Seine are said to have been burnt by "the Communists" instead of by the Communards. The Cardinal de Talleyrand-Périgord, who was Archbishop of Paris under Louis XVIII., is called "Cardinal Périgord." After the Restoration, the Abbé Bridier says,

"the King recommended him [Salamon] to the Pope for one of the forty-two newly erected sees, that of Belley. But, for reasons that I have been unable to discover, he never occupied this see, and was obliged to wait until 1820, when he was appointed Bishop of Saint-Flour."

There are several errors in this sentence. The number of sees erected under the Restoration was not forty-two, and the great majority of them were not new, but were revived ancient sees, which had been passed over when the Concordat re-established the episcopate. Moreover, if Mgr. de Salamon were appointed to Saint-Flour in 1820, there could have been no question of his becoming Bishop of Belley, which see was revived by the "Ordonnance" of October 31st, 1822. In 1792, we are told, "a new Assembly had met under the name of the Legislative Assembly. Its first act had been to proclaim the Republic, and on the 27th of August it had decreed," &c. But this was the Convention, which took the place of the Legislative Assembly on August 20th. A little further on Mgr. de Salamon says: "I was arrested at the Castle in those days of August." For English readers the translator should have explained that the "Château" meant what we call the Palace (of the Tuileries). The "Duchesse d'Anville La Rochefoucauld" is mentioned, and the translator adds a foot-note, "Probably the Duchesse de Doudeauville," and on the strength of that probability appends an interesting portrait of that lady, who was foundress of the Dames de Nazareth. But this is a mistake. The Duc de la Rochefoucauld-d'Anville (or d'Enville) bore also the title of Duc de la Roche-Guyon, and was cousin of the Duc de Doudeauville. He was massacred in September, 1792, in the presence of his mother, the Duchesse d'Anville, who was then 93, and of his wife, who is probably the lady referred to by Mgr. de Salamon. As there is no book of reference in France which in any degree corresponds to Burke's 'Peerage,' it is always a matter of difficulty to identify members of even the authentic nobility, especially in a family such as that of La Rochefoucauld, which had and has still several ducal branches.

The agreeableness of the book is greatly increased by its beautiful and interesting portraits and other illustrations. There are three different views in sepia of Saint-Flour, which are pleasant to recognize if one is familiar with that uniquely situated city of the Cantal. To those who are not acquainted with that city set upon a hill the drawings will not give perhaps a complete impression of the abruptness of the site; but they are valuable as showing that Saint-Flour remains much less changed than does the Bishop's birthplace, Carpentras, which is represented by a drawing by J. B. Laurens of 1835. The translator, who seems to have obtained a photograph of a painting of Mgr. de Salamon which was in the episcopal palace at Saint-Flour—recently dismantled under the Separation Act—should in acknowledging it have mentioned the name of the present Bishop, Mgr. Lecœur, as the French editor mentioned those of his predecessors Mgr. Baduel and Mgr. Lamoureux.

THE authorized translation of the *Memoirs of Bertha von Suttner: the Records of an Eventful Life*, 2 vols. (Ginn & Co.), is reasonably well done. As it is evidently of American origin, we are not surprised to find a conversation opening with "Say"; and most of us have become hardened to "phenomenal" in the sense of "unusual." There is, however, no such person as "Lady Isabel Aberdeen." In their English dress these Memoirs should find readers, even among those who do not sympathize altogether with the enthusiasms of the Baroness. Her recollections of the Viennese aristocracy, among whom she spent much of her childhood, are full of interest; and there is an odd pathos about her mother's pilgrimages to various watering-places in search of a fortune to be won at the tables.

The Baroness, soon after her marriage, established herself in Mingrelia, and that picturesque corner of the world has in her a lively commentator on its manners and customs. After she comes to her advocacy of the Peace movement her chapters are rather too much overlaid with purpose, and the accounts of congresses, conferences, and receptions run in a monotonously ecstatic style. Still, a record of the first Conference at the Hague by one who was behind the scenes is worth having, and such is the zeal of the author of 'Lay Down your Arms' that she will win the respect even of those who have not much faith in tempestuous oratory and the passing of idealist resolutions. She has had an animated, varied life, and has told its story with much ingenuous charm.

The Starlit Mire, by James Bertram and F. Russell, with ten drawings by Austin O. Spare (John Lane), sets forth a paradoxical philosophy in the form of proverbs and maxims somewhat reminiscent of Mr. G. K. Chesterton. While generally cynical in tone, these are often effective by virtue of an element of inconsequent wit, of which such dicta as "No genuine effort is fruitless. Although we cannot mend the past, we can at least spoil the future," or "Journalism—Scribes writing for Pharisees," or, again, "Our manners are reserved for men, our mannerisms for women," may be cited as examples. As is sometimes the case, however, with epigrammatic fireworks on an extensive scale, all the pieces do not go off with uniform success, and the volume is not free from inept things, though their number is commendably small.

Mr. Austin Spare's drawings are at least arresting. His symbolism verges on the grotesque, and is often obscure, while a deliberate disregard of lineal beauty tends to discount the "starlight" and give over-much emphasis to the "mire."

THE "rich Virgilian" measure of "amica silentia lunæ" has given Mr. Henry Law Webb in *The Silences of the Moon* (John Lane) occasion for a singularly attractive volume in the vein of speculative meditation which has of late become popular. The general trend of Mr. Webb's reflections is towards the vindication of Animism or Nature Worship as the ultimate religion, but we feel that we are concerned less with his arguments and assumptions than with the manner in which they are conveyed. A mind both well stored and keenly observant, aided by a cultivated imagination and a style scholarly, rhythmical, and above all picturesque, is an endowment to be appreciated and enjoyed. We can conceive of many who will dissent from the author,

few who will resist the influence of his earnestness, none who will cavil at the charm of his prose. The book is primarily for the literary epicure, but it should appeal to all who are conscious of the charm of graceful thought wedded to melodious English.

THE new instalment of "Everyman's Library" (Dent) is again happily varied. *The Virginians*, 2 vols., and Victor Hugo's *Toilers of the Sea* need no commendation, nor, indeed, should Gibbon's masterly *Autobiography* or Anson's *Voyages*. We notice also *Essays on Education* by Herbert Spencer, *Plays of Beaumont and Fletcher*, *The Ring and the Book* and *The Old Yellow Book*, on which Browning's remarkable poem is founded, and which we noticed some while since in these columns. A curiosity in its way is *Charles Auchester*, a musical novel by Miss E. S. Sheppard long out of print, and including characters which represent amongst others Mendelssohn, Jenny Lind, John Hullah, Sterndale Bennett, and Berlioz. Chorley reviewed this work in our columns unfavourably, but at considerable length, and admitted its "fervid feeling." The American critic who speaks of it as "drenched with beauty" hardly commends it by such language.

The best of the Introductions to the volumes are those of Prof. Charles W. Eliot to Spencer's 'Essays' and of Prof. G. P. Baker to the twin dramatists. The others, however, are adequate, and we are glad to see less of a tendency to say clever things which are of little use to the readers for whom the books are presumably intended.

THE King's Lynn election petition, recently dismissed, lends a special interest to an article on 'The Charters of Lynn Regis' in *The Pedigree Register* for March, in which a letter is published of Francis Rolfe, an ancestor of the Rolfes of Heacham, with whom Mr. Ingleby is connected by marriage, and whose hospitable traditions he emulated. The letter describes how Francis Rolfe, when Town Clerk of Lynn in 1656, surreptitiously recovered the original charters of the liberties and privileges of Lynn, after they had been surrendered by the Corporation "upon their knees" to the Lord Protector. "I began to gather up the Charters," writes Rolfe, "and would have carried them away, but Oliver laid his hand upon me, saying, 'Nay, nay, young man, these are mine and belong to me, and I will take care of them and keep them': at which I was very much troubled, but durst not say a word." A new charter was in due course made out, confirming the earlier grants; but Rolfe remained unhappy, and evidently believed that the possession of the original parchments was of vital importance to the town. How he managed to get them back may be read in full in *The Pedigree Register*, and also in what "terrible fear" he lived of Cromwell's discovering the theft, which in Rolfe's eyes was a most righteous and patriotic recovery of the town's priceless property.

NOTES FROM OXFORD.

THE latest discovery of our papyrologists would seem to have the genuine Herodotean ring about it. Few Oxford men will sympathize with the learned but paradoxical representative of a sister University who pronounces it a forgery. On his view it is a by-product of the controversies known to have occurred at the time when the old Academy was being replaced by a New

Academy under entirely fresh management. The fragment runs as follows:—

"And they also relate that one such phoenix escaped his own notice in becoming old; so that when, five hundred years having been accomplished, it was necessary for him to be reborn, he felt that the fat was in the fire. [Thus a brilliant scholar of Balliol for συμφορὴν ἐποίησατο ὅτι ἔκετο ἐς τὸ πυθῆναι.] Wherefore he built a pyre of wood that had lain in the sacred river Nile; and, when it was kindled, much smoke arose; and the phoenix was no longer to be seen on account of the smoke. And, after a long time, he came forth from the smoke, and cried with a loud voice, 'Lo I am reborn!' But a certain salamander, that had drawn near to the pyre, yet was not greatly warmed, murmured and said, 'In word is he reborn, but in deed he is the self same bird.'"

To pass to the subject of University politics, the whole term has been spent upon the re-editing of the Faculties Statute, with the gratifying result that the Moderates have triumphed all along the line. It may be explained that there are three parties in Oxford. One small and contemptible section is against reform altogether. Another body quantitatively no less negligible, though in its earnestness immense, is recklessly enamoured of change as such. The remainder, composed of reasonable persons, who naturally predominate in such a place as this, holds fast to the principle of reform without change. In the light of that beacon, the Faculties Bill has been safely brought to port. Moreover, it has become clear on the way that we are privileged to sail in a ship, every man of whose crew is prepared to act as pilot. Only one versed in the higher mathematics could aspire to state precisely how many amendments to the draft statute, introduced by how many movers and seconders, have been printed in the *Gazette*, and in course of time put to Congregation. Numberless persons, with whose names fame had hitherto refrained from taking any liberties whatever, came forward as the champions of cryptic proposals taking some such form as the following: "That in Titulus V., Sectio X., §2, sub-clause f, the word 'not' be inserted between the words 'shall' and 'be.'" It was quite impossible to discover, except at the cost of research beyond the capacities of the ordinary man, whether the particular amendment in question was intended to offer a decided negative to some deep-laid plot of the bureaucracy—apparently another name for the professoriate—or was simply designed to correct a slip in the drafting, which, according to Prof. Holland at least, left a good deal to be desired. Therefore we, the crowd, voted almost at hap-hazard. Fortunately that instinct of gregariousness which we share with other animals, such as the sheep, did not desert us at this critical time. With remarkable unanimity we voted *placet* or *non-placet* as the feeling took us. Doubtless it will have all turned out for the best. The college system is intact. The College Teacher has still the whip-hand of the University Professor. This is only right because he is younger. This is a teaching University. Teach first, learn afterwards, is the natural order of mental development. Therefore the College Teachers will teach on, whilst in their turn the Readers continue to read, and the Professors to profess. Yet this reform has not been achieved without the introduction of a certain element of change. There will be one more Board to attend, and one less Delegacy.

Next term, which is to be slightly curtailed on account of the Coronation, promises to make up in strenuousness for what it will lack in duration. Not only shall we have to deliver final judgment on what is left of the Faculties Statute, but two fresh issues have

also to be faced. Firstly, there is the Museum Relief Bill, as it may be termed. In other words, the perennial Greek question recurs, in a modified form. It is proposed that the honours-man in Mathematics or Natural Science be allowed exemption from Greek or Latin in Responsions, the two classical languages being thus placed on a par. More precisely, he may compensate for want of either Greek or Latin by offering French or German, together with any one of three additional subjects, namely, the outlines of a Period of English History, or Elementary Trigonometry, Statics and Dynamics, or Elementary Physics and Chemistry. To judge by various views expressed when the statute making Greek optional was debated, and finally rejected, in Michaelmas Term last, this much more modest measure will be carried in Congregation by a comfortable margin of votes. Prof. Gilbert Murray is more or less pledged to support it, and there can be little doubt that, on the former occasion, his opposition turned the scale. Of course a certain number of worthy persons profess the heroic intention of "dying in the last ditch." They know by long experience that they will rise again, refreshed by their wallow. Their true function, however, in the scheme of things they scarcely suspect. It is to shock the academic liberal, and, by so doing, to drive that most captious and undecided of men into a forward policy.

Secondly, a statute establishing a Board of Finance will be brought forward, and almost certainly passed. The proposed composition of this body is not without interest. Council, which the new Board is especially designed to assist, will contribute three members chosen from amongst its own number. Convocation will also elect three, the principle of popular representation being thus respected. Finally, three are to be appointed by the Chancellor. These must be members of Convocation, that is to say, Oxford men who have been patriotic enough to keep their names on the books. With this limitation, the Chancellor is free to import into Oxford—for the quarterly meetings of the Board are to be held in the University itself—the experience of the City magnate or of the controller of Imperial revenues. Now, into our native *cuisine*—the metaphor is almost inevitable in such a context—fresh methods might assuredly be introduced with advantage. In particular, it is well that College accounts should be annually reviewed, if only to the end that they might in time be induced to bring their scheme of book-keeping within the reach of an ordinary understanding. There is nothing to conceal; so why this concealment? Moreover, besides reviewing the published accounts of the Colleges and of the University, and reporting thereon to Council, the proposed Board will offer suggestions to Council in regard to questions of financial administration. Its duties, however, will be solely those of supervision and advice. Thus no one can object that the University is abdicating its liberty. It can reject the best of advice, and doubtless it often will.

A good deal of gossip, not always in the best taste, has appeared from time to time in English newspapers concerning our Rhodes scholars from the United States. Recently the Carnegie Foundation for the Advancement of Teaching, in its Fifth Annual Report, has raised the discussion to a higher plane. In a most dispassionate and thorough study of the relations of Colleges and secondary schools in America, the President, Mr. Henry Smith Pritchett, incidentally cites a formidable list of opinions furnished to the Rhodes Trustees by Oxford

College tutors, and seemingly passed on by the former on their own responsibility to the Carnegie Foundation. These opinions relate no less to the social than to the intellectual qualities of the tutors' American charges. Socially, they are shown to be well fitted to take their part in college life. At first, perhaps, when they were still "feeling strange," there may have been a tendency on their part to herd together and form a set apart. To-day they have learnt to be good Oxonians without ceasing to be good Americans. Intellectually, on the other hand, they present something of a puzzle to a teacher accustomed to the product of the English public school. They are keen, and their interests are wide; but as a rule they are anything but well-grounded. Such is the burden of the tutors' friendly, but unsparing criticisms. Mr. Pritchett, in his turn, makes no bones about endorsing this charge of superficiality. Having an axe of his own to grind, that is, being anxious to promote the advancement of teaching in America by exposing whatever weaknesses pervade the existing system, he roundly accuses both the American secondary school and the American college of fostering slipshod habits of mind by means of a too diffuse curriculum. America, he says, has left the pioneer stage behind her, but has not ceased to cultivate the pioneer virtues of alertness and resourcefulness at the expense of thorough training and careful preparation.

Well, it is not for an outsider to dispute the correctness of this vigorous onslaught on American methods of education as a whole. It is only fair to note, however, that the Oxford tutors draw a sharp distinction between the average Rhodes scholar from the United States and the occasional, though by no means rare, individual who comes to his task not only full of zeal, but perfectly well-equipped as well. Does not this simply mean that Oxford, in drawing men indifferently from every State of the Union, and not solely or even mainly from the long-established centres of national culture, is enriched with raw material—excellent material, but raw—out of all proportion to the manufactured article of high finish? Mr. Pritchett, then, though doubtless he knows his own business best, should be careful not to regard the Oxford evidence as embodying a reflection on the training provided by the best educational institutions of America. Also, to be quite fair to his own folk, he should take into account a fact which perhaps the Oxford tutors rather fail to bring out. This is the fact that the wide interests of the American Rhodes scholars are *pro tanto* helping to create in Oxford a demand for new branches of study; to which demand Oxford is slowly but surely responding, conscious that intensive study too may have its drawback, if once it be allowed to generate the taste for moving along a rut.

That the mention of ruts should be associated, even casually, with that of the school of *Literæ Humaniores* breathes almost of sacrilege. The Greats School is not a rut, but rather a religion. Nevertheless, it is convenient to add here that there are proposals on foot designed to tamper with the institution which every pious Oxford man believes to be without parallel in the world. One scheme that has actually reached Council would merely set up by the side of *Literæ Humaniores* a Diploma in Philosophy, wherein Greek would be optional. The other, that is still on its way, would shamelessly admit Greekless philosophers into the very sanctuary. Now in *Literæ Humaniores* three interests are

blended. Firstly, there is the interest in Greek and Latin as languages. This is by far the least powerful of the three. By a strange anomaly the highest honours in our Final Classical School are more or less out of the reach of the mere philologist whose history and philosophy are second-rate, whereas they go by indefeasible right to men whose strength lies not at all in the direction of classical composition or even first-rate translation. However, no one is moving to change that. The classical philologists are not distinguished for their initiative. Besides, they are, apparently, content with Honour Moderations, which is taken after five terms' work. It is held sufficient for the production of a schoolmaster, if not of a scholar. There are left, then, the two paramount interests, Ancient History and Philosophy. Now Ancient History is bound to stick to the ancient languages through thick and thin. It is absurd to suppose it possible to educate a man in the use of sources which *ex hypothesi* he cannot translate. Philosophy, however, is in a very different case. There have been some of the world's greatest philosophers who had no Greek and little Latin. There are, moreover, important branches of philosophy, the true affinities of which are not with Plato and Aristotle, but rather with modern mathematics or modern psychophysics. Will Oxford, then, the largest and most expensively staffed school of philosophy in the world, continue for ever to deny the opportunity of a philosophic training to men whose previous education has been mainly mathematical and scientific? The question answers itself. It will not because it cannot. At the same time, the school of *Literæ Humaniores* as it exists at present is such a perfect instrument in its way, and is, from a national point of view, so justified of its children, that Council are not to be blamed overmuch if they decline to admit any outrage on its pure integrity. It would be far better to have recourse to that well-recognized safety-valve for centrifugal energy, namely, the expedient of a Diploma course. Some day, then, it may be that the philosophic diplomatist will humbly push his way through the crowd in the wake of that diviner being, so lofty, so rapt, so cloud-compelling, the Oxford First in Greats.

M.

'ANNALS OF A YORKSHIRE HOUSE.'

I HAVE been reading your most interesting review of my book in your issue of March 25th, with its admirable analysis of the character of Walter Stanhope—an analysis rendered more difficult in that only a portion of his life could be comprised in the present instalment of the Cannon Hall Papers.

There is, however, a minor point concerning him which may be of some small interest to your readers, and which, with your permission, I should like to mention. You say: "We note that Mrs. Stirling makes a slip in describing the plum-coloured hat which the Macaroni holds in his right hand as black."

May I explain that in the original miniature of Walter Stanhope dressed as a Macaroni, taken in Paris in 1770, which is in my possession, his hat and shoes are *black*, as correctly described by me? and it is due solely to an error in an otherwise exact duplicate of that miniature that they appear in a purple shade in the frontispiece to the first volume of my book. The point is perhaps of moment to those who are curious with regard to the fashions of that date.

for I believe there is no instance of the Macaronis, with all their eccentricities of attire, ever having worn purple shoes and hat, as here represented owing to a slight error in reproduction.

A. M. W. STIRLING.

A DUBIOUS MANUSCRIPT.

Fitzwilliam Museum, Cambridge, March 28, 1911.

AMONG the books of the late Charles Butler to be sold by Messrs. Sotheby next week is a manuscript which appears in the catalogue (No. 408) as 'Etymologiae Morali-ter Distinctæ,' with a note from which it might be inferred that it was executed for Charles V. of France, although the catalogue adds that "the supposed provenance is now considered by a well-known French expert (L. D.) to be fraudulent." This manuscript has been twice sold in the same rooms in the last ten years, and on the second occasion (June, 1907) I explained in your columns that M. Léopold Delisle had not only proved conclusively that the arms and signature of Charles V. were modern forgeries, but had also shown that the manuscript had been stolen from the Bibliothèque Nationale. There is reason to hope that it will now return to the library to which it belonged, and that I shall be spared the necessity of writing to you on the subject a third time.

S. C. COCKERELL.

THE OLD SQUIRES OF ENGLAND.

Barkham Rectory, near Wokingham.

I AM writing a book which will be published shortly on the Squires of England, a race which will soon be extinct. I should be most grateful for any stories relating to them—humorous, pathetic, descriptive, or otherwise—with any notes or references to their lives, virtues, and achievements.

P. H. DITCHFIELD.

SALES.

ON Wednesday, March 22nd, Messrs. Sotheby held a sale of autographs, at which the following were the best prices realized: Gladstone, 22 letters addressed to the Rev. B. Haddan, 1847-55, 26*l.* Washington, letter, $\frac{1}{2}$ p., 1792, 15*l.*; another, 2 $\frac{1}{2}$ pp., 1794, 30*l.* Burns, original MS. of his ode 'On the Duchess of Kingston,' 42*l.* 10*s.*; a collection of letters and documents relating to him, 20*l.* 10*s.* Rev. George Whitefield, fragment of an autobiography in his handwriting, 54*l.* Bret Harte, original autograph MS. of 'The Devotion of Henriquez,' 26 pp., 15*l.* 5*s.* Byron, proof-sheets of 'Hints from Horace,' with his manuscript corrections; and a letter to J. Murray, 25*l.* 10*s.*; revise proof of 'Some Observations on an Article in Blackwood's Edinburgh Magazine, 1820,' with an autograph note on Keats, 56*l.* Charles Lamb, letter, 3 pp., to Barton Field, 1827, 20*l.* 10*s.* Mary Shelley, letter, 9 pp., to John Murray, giving information as to the circumstances in which Byron's different poems were written, 16*l.* Madame Necker, letter to D. Garrick, and his reply, 30*l.* Thackeray, letter, 2 pp., 1854, referring to the Yellowplush Papers, 15*l.* 10*s.*; another, 1855, 4 pp., 25*l.* 10*s.* Boswell, letter, 4 pp., 1774, 17*l.* The total of the day's sale was 1,086 19*s.*

At the sale of books from the library of the Right Hon. James Round held by Messrs. Hodgson last week the following prices were realized: Gilbert on the Magnet, 1600, 16*l.* 10*s.* Spenser's Faerie Queene, first collected edition, 1596, with first edition of 'Colin Clout,' 53*l.* A volume of Poems by Ben Jonson, Davies, Milton, &c., including first editions of 'The Characters of Two Royall Masques,' Sir John Davies's 'Nosce Teipsum,' and Milton's 'Tetrachordon,' 135*l.*

A folio volume of Poems, Ballads, and Broad-sides, by T. D[urfe]y, Dryden, and others, 1673-85, 45*l.* Fifteenth-century manuscript, on vellum, 79*l.* Gower's Confessio Amantis, printed by Caxton, 1483, imperfect copy, 150*l.* Jerome's Vitæ Patrum, printed by Wynkyn de Worde, 1495, imperfect, 39*l.* 10*s.* Higden's Polycricon, Wynkyn de Worde, 1495, defective and repaired, 52*l.* Sir James Boleyn's copy of the Latin Psalter, 1534, 31*l.* Quintus Curtius, contemporary stamped binding by John Reynes, 1542, 15*l.* Smith's History of Virginia, 1632, 46*l.* 10*s.*; True Travels, 1630, 25*l.* 10*s.* Lewis Evans's General Map of the Middle British Colonies in America, first edition, 1755, 26*l.* Long's Voyages and Travels, 1791, with Dalrymple's Plan for Promoting the Fur Trade, 1789, 30*l.* 10*s.* Hakluyt's Voyages, 1589, 25*l.* Purchas His Pilgrimes, 1625-6, 32*l.* Voltaire, La Henriade, first edition, autograph presentation copy, original boards, uncut, 1728, 75*l.* The sale also included an imperfect set of De Bry's Voyages, which sold for 23*l.* 10*s.*; and Sir William Alexander's Mapp and Description of New England—a rare tract printed in 1630, which realized 150*l.*

The total for the day's sale was about 1,900*l.*

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Brown (John), The History of the English Bible, 1/ net.

One of the Cambridge Manuals of Science and Literature.

Church of England Official Year-Book, 1911, 3/ A full and valuable record of the activities of the Church.

Duhm (Bernhard), The Ever-Coming Kingdom of God: a Discussion on Religious Progress, 2/6 net.

Translated by Dr. Archibald Duff.

Emmet (Rev. Cyril W.), The Eschatological Question in the Gospels, and other Studies in Recent New Testament Criticism, 6/ net.

Forms of Prayer with Thanksgiving to Almighty God, commended by the Archbishops of Canterbury and York for General Use on Thursday, the 22nd day of June, 1911, being the Day of the Coronation of their Majesties King George V. and Queen Mary.

In various editions.

Frere (W. H.), Some Principles of Liturgical Reform: a Contribution towards the Revision of the Book of Common Prayer, 5/ net.

Holy Week Book, 1/ net.

Compiled from the Roman Missal and Breviary. A revised edition.

John Rylands Library, Manchester: Catalogue of an Exhibition of Manuscript and Printed Copies of the Scriptures, illustrating the History of the Transmission of the Bible, shown in the Main Library from March to December, MCMXI., 6*d.* net.

Moffatt (James), An Introduction to the Literature of the New Testament, 12/

In the International Theological Library.

Moulton (late Rev. W. F.), The History of the English Bible, 3/6 net.

Fifth edition, revised and enlarged by his sons James Hope and W. Fiddian Moulton.

Shao-Yang (Lin), A Chinese Appeal to Christendom concerning Christian Missions, 5/ net.

Welldon (Bishop) and others, Sermons on the Coronation, 6*d.*

Law.

Dodd (Walter Fairleigh), Modern Constitutions: a Collection of the Fundamental Laws of Twenty-Two of the Most Important Countries of the World, with Historical and Bibliographical Notes, 2 vols., 20/ net.

Society of Comparative Legislation, Journal, March, 5/ net.

Fine Art and Archaeology.

Bode (Dr. W.), Great Masters of Dutch and Flemish Painting, 5/ net.

Translated by Margaret L. Clarke, with 38 illustrations. Part of the Library of Art, which is being issued at a reduced price. The article upon Rembrandt includes a good reproduction of 'The Mill.'

Cassell's Cyclopædia of Photography, Part I., 7*d.* net.

Edited by Bernard E. Jones.

Cruttwell (Maud), Donatello, 15/ net.

With 81 plates. Works in marble, bronze, wood, terra-cotta, and stucco are all included. One chapter mentions the most important works wrongly attributed to Donatello, and another those which have either perished with him or been lost.

Floyer (Rev. J. K.), St. George's Church, Esher.

With 6 illustrations.

Valentine (W. H.), Modern Copper Coins of the Muhammadan States of Turkey, Persia, Egypt, Afghanistan, Morocco, Tripoli, Tunis, &c.

With numerous illustrations and maps.

Poetry and Drama.

Dukes (Ashley), Modern Dramatists, 5/ net.

Contains critical studies of "pioneer" dramatists of Europe, and a chapter concerning the influence of Ibsen upon the modern movement in the theatre.

Earle (May), Juana of Castile, 5/ net.

A poem concerning the beautiful daughter of Ferdinand and Isabella of Spain, and her shallow-hearted and unfaithful husband, Philippe, Archduke of Burgundy.

Ford (Webster), Songs and Sonnets.

Miller (Frank Justus), Tragedies of Seneca translated into English Verse, 12/ net.

With comparative analyses of the corresponding Greek and Roman plays, and a mythological index. Introduced by an essay on the influence of the tragedies of Seneca upon early English drama by John Matthews Manly. One of the University of Chicago Publications.

Visiak (E. H.), Flints and Flashes, 1/ net.

A collection of short poems, with an introduction by A. L. Lilley. In the Satchel Series.

Music.

Krehbiel (Henry Edward), The Pianoforte and its Music, 5/ net.

With portraits and illustrations. A volume of the Music-Lover's Library. The first part deals with 'The Instrument,' the second with 'The Composers,' the third with 'The Players.'

Lewis (Walter and Thomas), Modern Organ Building: being a Practical Explanation and Description of the Whole Art of Organ Construction, with especial regard to Pneumatic Action, 7/6

The book contains 76 illustrations drawn to scale and reproduced from working drawings, together with diagrams, tables, &c.

Philosophy.

Lecky (W. E. H.), History of European Morals from Augustus to Charlemagne, 1/6 net.

A new edition, which should have a wide circulation, being issued at a very moderate price.

Schopenhauer, The Wisdom of, as Revealed in some of his Principal Writings, 6/ net.

Selected and translated by Walter Jekyll.

History and Biography.

Austin (William), The History of a Bedfordshire Family: being a History of the Crawleys of Nether Crawley, Stockwood, Thurleigh, and Yelden in the County of Bedford, 7/6 net.

Dasent (Arthur Irwin), The Speakers of the House of Commons from the Earliest Times to the Present Day, with a Topographical Description of Westminster at Various Epochs and a Brief Record of the Principal Constitutional Changes during Seven Centuries, 21/ net.

With notes on the illustrations by John Lane and many portraits.

Diocesis Herefordensis, Registrum Johannis de Trillek, Pars Prima.

Issued by the Canterbury and York Society.

Dunlop (Andrew), Fifty Years of Irish Journalism, 5/ net.

Gribble (Francis), Rachel: her Stage Life and her Real Life, 15/ net.

With 6 photogravure portraits.

Hill (Rev. Geoffrey), Cerdic's Landing-Place.

Jeffery (Reginald W.), The New Europe, 1789-1889, 8/6 net.

With short notes, bibliographies, &c.

Major (E.), George V., King and Emperor, 1/ net.

An inexpensive life of His Majesty.

More Leaves from a Life, 10/6 net.

Another volume from the author of 'Leaves from a Life.'

Pais (Ettore), Ancient Italy: Historical and Geographical Investigations in Central Italy, Magna Græcia, Sicily, and Sardinia, 10/ net.

Translated by C. Densmore Curtis. Another of the University of Chicago Publications.

Prelooker (Jaakoff), Russian Flashlights, 10/6 net.

With a biographical sketch of the author. Translated from the Italian by Helena Frank, with 16 portraits and other illustrations.

Shore (W. Teignmouth), D'Orsay; or, The Complete Dandy, 10/6 net.

With photogravure and 16 other portraits.

Sirr (Harry), *Ipsissima Verba: Strictures on Dr. R. R. Madden's 'United Irishmen' and Mr. W. J. Fitzpatrick's 'Sham Squire' with reference to the Notices of Major Sirr; with the Conclusions of Recent Historians*, 2/
 Turner (John Kenneth), *Barbarous Mexico: an Indictment of a Cruel and Corrupt System*, 7/6 net.

With 48 full-page plates.

Geography and Travel.

Belmont Book, by Vados, 6/
 Describes life in Normandy and among the Norman peasants as seen through a pair of kindly English eyes. With an introduction by Arnold Bennett.

Fergusson (W. N.), *Adventure, Sport, and Travel on the Tibetan Steppes*, 16/ net.

With illustrations from photographs by the author and the late Lieut. Brooke, and 2 maps. Garnett (Lucy M.), *Turkey of the Ottomans*, 6/ net.

With 30 full-page illustrations. In *Countries and Peoples Series*.

Gascoyne-Cecil (Rev. Lord William and Cecil Lady Florence), *Changing China*, 3/6 net. Cheap edition.

Glamorgan and Monmouth, 4d.

In *Our Own District Series*. With illustrations.

Hanna (Charles A.), *The Wilderness Trail; or, The Ventures and Adventures of the Pennsylvania Traders on the Allegheny Path; with some New Annals of the Old West, and the Records of some Strong Men and some Bad Ones*, 2 vols., \$10. net.

With 80 maps and illustrations.

Motor Trips at a Glance in England, Wales, Scotland, Ireland, and France, 1911, 2/6

With 300 illustrations of roadside curiosities. Edited by A. J. Wilson.

Sports and Pastimes.

Hodgkinson (E. H.), *The Tyranny of Speed; or, The Motor Peril and its Remedy*, 3/6 net.

Folk-Lore and Anthropology.

Folk-Lore, December, 1910, 5/

Philology.

Hargrave (Basil), *Origins and Meanings of Popular Phrases and Names*, 6/ net.

A book of reference which does not aim at being exhaustive, but is nevertheless of a fairly wide scope.

Poems of David O Bruadair: Part I. Containing Poems down to the Year 1666.

Edited, with introduction, translation, and notes, by the Rev. John C. MacErlan, for the Irish Texts Society.

School-Books.

Bagnall (C.) and Michaut (J.), *French Composition: Graduated Course with Re-translation Book I.*, 1/6

One of Nutt's French Readers.

Edgar (J.), *The Expansion of Europe during Five Centuries, with Special Reference to South Africa: being the Course of History prescribed by the University of the Cape of Good Hope: Part I. For the Junior Certificate*.

With 5 maps. Comes from Cape Town, and forms part of Maskew Miller's Educational Series.

Mason (M. M.), *English as Spoken and Written To-day*, 2/ net.

With idiomatic notes and grammatical exercises.

Narratives from Sir William Napier's History of the War in the Peninsula, 1/

Edited by Maurice Fanshawe. Part of English Literature for Secondary Schools.

Polko (Elise), *Musikalische Märchen*, edited by Mrs. M. G. Glazebrook, 2/; Word- and Phrase-book, 6d.; and Key to Appendices, 2/6 net.

In Siepmann's Elementary German Series.

Science.

Battle (William Henry), *Clinical Lectures on the Acute Abdomen*, 4/ net.

With 10 illustrations.

Bean (R. B.), *The Racial Anatomy of the Philippine Islanders*, 9/ net.

Beck (E. G.), *Bismuth Paste in Chronic Suppurations*, 10/6 net.

Bolza (Oskar), *Lectures on the Calculus of Variations*, 16/ net.

Another of the Decennial Publications of the University of Chicago.

Carrington (Hereward) and Meader (John R.), *Death: its Causes and Phenomena, with Special Reference to Immortality*, 8/6 net.

Dibdin, (W. J.), *The Rise and Progress of Aerobic Methods of Sewage Disposal*, 1/ net.

Notes of a lecture delivered before the Association of Managers of Sewage Disposal Works on March 18.

Frost (Percival), *An Elementary Treatise on Curve Tracing*, 10/ net.

Second edition.

Hall (Rev. Charles A.), *The Open Book of Nature: an Introduction to Nature-Study*, 3/6 net.

Contains 16 full-page illustrations in colour, and 114 reproductions, mostly by the author, as well as numerous illustrations in the text. Four chapters devoted to 'A Ramble in May' deal promiscuously with birds, beasts, fishes, and reptiles. Probably the most useful part of the book is the geological. Rocks and fossils are described in a manner likely to arouse interest in the young people for whom the book is written.

Keeble (Frederick) and Rayner (M. C.), *Practical Plant Physiology*, 3/6

With illustrations. Provides an outline of the experimental investigations on which our knowledge of the physiology of plants is based.

Lafar (Franz), *Technical Mycology: Vol. II.—Eumycetic Fermentation*, 24/ net.

Monograph of the British Lichens: a Descriptive Catalogue of the Species in the Department of Botany, British Museum, Part II., by Annie Lorrain Smith, 20/

Rowe (J. P.), *Practical Mineralogy Simplified*, 5/6 net.

Smith (C. Chambers), *Economy in Sewage Disposal; together with a History and Description of the Sutton (Surrey) Sewage Works*, 1/ net.

A practical guide for councillors, surveyors, and works managers.

Solotaroff (W.), *Shade Trees in Towns and Cities*, 12/6 net.

Statistical Society, Journal, March.

United States National Museum: 1805, North American Parasitic Copepods, by Charles B. Wilson; 1807, Hyalinotrix, a New Genus of Starfishes from the Hawaiian Islands, by Walter K. Fisher; 1808, The Recent Crinoids of the Coasts of Africa, by Austin Hobart Clark.

Webb (Wilfred Mark), *The Brent Valley Bird Sanctuary*, 6d.

With many illustrations from photographs by H. H. Poole, and the writer.

Yule (G. Udny), *An Introduction to the Theory of Statistics*, 10/6 net.

With 53 figures and diagrams. In Griffin's Scientific Series.

Juvenile Books.

Mack (Amy E.), *Bushland Stories*, 3/6

With 6 coloured illustrations.

Fiction.

Brooke (Capt. Will), *Love and Treasure Laden*, 6/

A tale of "wild doings and strange sights, afar in lonely lands, and on remote, unfathomed seas."

Caradoc (Horace), *Geoffrey Sanclair*, 6/

After supping at Romano's, the hero, a county-councillor, falls in love with a chorus-girl. Later he is infatuated with another woman. A celibate priest who shares his passion masters the jealousy of which at first he is a victim, and saves the hero from suicide upon the last page of the book.

Chamberlayne (Ellie), *A King of No-man's Land*, 6/

Opens with soldiering in the Criminal Legion of Jacarat.

Clark (Imogen), *A Charming Humbug*, 6/

The "Charming Humbug" is an heiress who takes a poorer friend's place as a governess in the country, and discovers what it is like to be in a dependent position.

Conyers (Dorothea), *Some Happenings of Gendalyne*, 6/

An heiress is suddenly ordered by her guardian to go to live with him in Ireland. There is also a mystery of a lost heir, who is found by the heroine.

Corner of Harley Street (The): being some Familiar Correspondence of Peter Harding, M.D., 4/6 net.

The doctor writes thirty letters to various people.

Creswick (Paul), *The Ring of Pleasure*, 6/

A story dealing with the earlier career of Emma, Lady Hamilton.

Crockett (S. R.), *Love in Pernicketty Town*, 6/

Pernicketty Town is full of mothers with daughters to spare. Hence the title of the book.

Crouch (Archer Philip), *Dick Comerford's Wager*, 6/

Relates the story of the hero's speedy courting and marriage. The interest of the situation lies in the fact that, if Dick Comerford does not accomplish his purpose within ten days, he will forfeit his inheritance.

Frenssen (Gustav), *Klaus Hinrich Baas*, 6/

The story of a self-made man. Translated by Esther Everett Lape and Elizabeth Fisher Read.

Garvice (Charles), *The Woman in It*, 6/
 A novel of incident.

George (W. L.), *A Bed of Roses*, 6/

The story of a woman's life spoilt by the mere struggle for existence.

Gretton (R. H.), *Ingram*, 6/

Gribble (Francis), *Double Lives*, 6/

A story of modern life.

Harris-Burland (J. B.), *The Shadow of Malreward*, 6/

A long story filled with crimes and mysteries which centre round the fortunes of a wealthy widow.

Hewlett (Maurice), *Brazenhead the Great*, 6/

Episodes from the career of a splendid and boastful swashbuckler.

Jenkins (Richard Wade), "O King, Live for Ever!" or, *The Last Days of Babylon*, 5/ net.

With an appendix and introductory matter. The work has already been dramatized by the author.

Lagerlöf (Selma), *The Girl from the Marsh Croft*, 6/

Translated from the Swedish by Velma Swanston Howard. A girl who has gone astray is the heroine of this love-story, but her innate honesty and goodness win for her the love of an honest man.

Macmillan's Series: Corleone and Sant' Ilario, both by F. Marion Crawford; *The Adventures of Elizabeth in Rügen*; *Joan of Garioch*, by Albert Kinross; and *Tono-Bungay*, by H. G. Wells, 7d. net each.

Marshall (Archibald), *The Eldest Son*, 6/

Deals with the affairs of a family that has resided in Meadshire for some hundreds of years.

Meredith's Works: *Celt and Saxon*, 10/6 net.

Munro (Hector), *Mrs. Elmsley*, 6/

A story of life in a Northern manufacturing city. The manager for a firm of oil-millers determines to save the fortunes of his worthless employer for the sake of the employer's wife.

Pemberton (Max), *Captain Black*, 6/

A continuation of one of the author's earlier successes, 'The Iron Pirate.'

Rickard (Mrs. Victor), *Young Mr. Gibbs*, 6/

Mrs. Venning, an elderly widow who lives in Queen Anne's Gate, is bored by her clever children. She discovers Frederick Gibbs at a charity bazaar, and, introducing him to her titled friends, threatens to marry him. The horror of her children and Mr. Gibbs's blunders provide her—and incidentally the reader—with amusement.

Rinehart (Mary Roberts), *The Window at the White Cat*, 2/ net.

A detective story with a love interest.

Sommerville (Frankfort), *A Parisian Princess*, 6/

The author, a journalist living in Paris, has endeavoured to present French life as he sees and knows it.

Tempest (Evelyn), *Poor Emma!* 6/

The story of Emma, as influenced by her aunt, her sister, her son, and her two husbands.

Thackeray Centenary Biographical Edition: *The English Humourists*, *The Four Georges*, and *Esmond*, 6/ net each.

Tolstoy (Count Leo), *War and Peace*, 3/6 net.

Translated by Constance Garnett. A popular and trustworthy edition.

Weale (B. L. Putnam), *The Unknown God*, 6/

The story of a young and enthusiastic English missionary in the interior of China.

Wylie (I. A. R.), *Dividing Waters*, 6/

An Anglo-German novel in which the greater struggle between the two nations is translated into the lives of individuals.

General Literature.

Allen (James), *Man, King of Mind, Body, and Circumstance*, 1/ net.

One of Rider's Mind and Body Handbooks. Treats of learning how to live. The author's doctrine deals with conquest over the evil within a man. When every one has brought about this victory for himself, all traces of evil will, it is held, have vanished from the earth.

Beca (Col.), *A Study of the Development of Infantry Tactics*, 2/6

Translated by Capt. A. F. Custance, with a preface by Col. Hackett Pain.

Bethell (Col. H. A.), *Modern Artillery in the Field*, 7/6 net.

An illustrated description of the artillery of the field army, and the principles and methods of its employment.

Billington-Greig (Teresa), *The Militant Suffrage Movement: Emancipation in a Hurry*, 2/6 net.

The writer attacks the management of the Suffrage Cause, accusing the leaders of the larger militant Society of egotism and too dictatorial a spirit.

Colles (William Morris) and Cresswell (Henry), *Success in Literature*, 5/ net.

The object of the compilers has been to collect from authorities such precepts as may serve to reveal the secrets of success in literature.

From a Northern Window, 6/ net.

Twelve papers, critical, historical, and imaginative, by various authors, including an analysis of humour by Ian Maclaren.

Greenwood (John H.), *The Theory and Practice of Trade Unionism*, 1/ net.

With a preface by Sidney Webb. No. 9 of the Fabian Socialist Series.

Home University Library of Modern Knowledge: *The French Revolution*, by Hilaire Belloc; *A Short History of War and Peace*, by G. H. Perris; *Modern Geography*, by Marion I. Newbigin; *Polar Exploration*, by William S. Bruce; and *The Stock Exchange, a Short Study of Investment and Speculation*, 1/ net each.

Key (Ellen), *Love and Marriage*, 6/ net.

Translated from the Swedish by Arthur G. Chater, with a critical and biographical introduction by Havelock Ellis. Contains the opinion that the free union of a man and a woman, who through mutual love desire to promote the happiness of each other and of the race, is the ideal form of marriage.

Maeterlinck (Maurice), *The Double Garden*, 2/6 net.

Translated by Alexander Teixeira de Mattos. Pocket edition of this volume of essays.

Position of Woman, Actual and Ideal, 3/6 net.

With preface by Sir Oliver Lodge.

Roberts (Field-Marshal Earl), *Fallacies and Facts*, 2/6 net.

Earl Roberts's answer to Sir Ian Hamilton's 'Compulsory Service.' Part II. examines 'The Military and Naval Situation,' and is from the pen of a well-known writer on problems of Imperial Defence. Part III. is styled 'The Argument from History,' and comes, we are told, from one who has given much time and thought to that subject.

Social Guide, 1911. 2/6 net.

Edited by Mrs. Hugh Adams and Edith A. Browne.

Pamphlets.

Molesworth (Sir Guilford), *The Reform of the House of Commons*, 2d.

No. 5 in the House of Commons Reform Association Series.

Smith (Rev. W. Kerr), *The Training of Village Choirs*, 2d.

FOREIGN.

Theology.

Gougaud (Dom L.), *Les Chrétientés celtiques*, 3fr. 50.

Part of the Bibliothèque de l'Enseignement de l'Histoire ecclésiastique.

Fine Art and Archæology.

Cazes (E.), *Le Château de Versailles: l'Histoire et l'Art*, 15fr.

Catalogue of Fine Engravings of the Early English School, Fine Collection of Eighteenth-Century French Prints, Old Sporting Prints, which will be sold by auction by Mr. J. Halle, Ottostrasse 3a, Munich, on Tuesday, April 25, and two following days, 4/

With 168 illustrations. Lafenestre (G.), *St. François d'Assise et Savonarole, Inspirateurs de l'Art italien*, 3fr. 50.

Moret (A.), *Rois et Dieux d'Égypte*, 4fr.

Poetry.

Wirth (H. P.), *Der Untergang des Niederländischen Volksliedes*, 5 gulden.

History and Biography.

Fedorowicz (W. de), 1809: *Campagne de Pologne depuis le Commencement jusqu'à l'Occupation de Varsovie*: Vol. I. Documents et Matériaux français, 8 fr.

Finland: *Der finnländische Verfassungskampf: Der Stolypinsche Gesetzentwurf*: Part II. Die Antwort des finnländischen Landtags, übersetzt und herausgegeben von Wilhelm Habermann, 3m. 20; *Petition des finnländischen Landtags vom 26 Mai, 1910, über die Aufrechterhaltung der Grundgesetze Finnlands*, 3m. 20; *Finnland und Russland: Die internationale Londoner Konferenz vom 26 Februar bis 1 März, 1910*, 3m. 20

Fiction.

Yver (Colette), *Le Métier de Roi*, 3fr. 50

*** All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

MESSRS. LONGMAN will publish in May 'Some Problems in Philosophy: being an Uncompleted Introduction to Philosophy,' by the late Prof. William James.

THEY have also in the press 'Napoleon I.: a Biography,' 2 vols., by Prof. August Fournier, translated by Annie Elizabeth Adams. The two volumes will represent the three of the enlarged edition published by the Professor in Vienna, 1905-7.

MESSRS. CONSTABLE are adding to their series of "Philosophies Ancient and Modern" volumes on 'Pragmatism' and 'William James,' and have planned another series of "Biographies Ancient and Modern" at a popular price, destined, as far as possible, to illustrate living political, literary, and scientific movements, but not excluding the lives of men of mark of the past, such as Charlemagne, Mohammed, and Babar. The literary series, including Sainte-Beuve, Samuel Butler, Lafcadio Hearn, Tolstoy, and Lecky, is to appear first.

MESSRS. MACMILLAN & Co. will have ready in the course of a few weeks the third volume of 'Lollardy and the Reformation in England,' by Dr. James Gairdner. This will take up the story from the death of Henry VIII. and cover the reign of Edward VI. An Introduction of considerable extent discusses various points that have been raised in the earlier volumes, and also defines more clearly the scope and object of the work.

MR. J. E. C. BODLEY's lecture on Cardinal Manning at the Royal Institution on the 25th inst. will be founded entirely on unpublished matter. Mr. Bodley was designated by the Cardinal as his biographer, and possesses an important collection of letters written to him by Manning during the last seven years of his life.

THE ROYAL SOCIETY OF LITERATURE have arranged for a strong "Academic Committee," now consisting of thirty-three persons, which is to take all possible measures to maintain a good standard of English, to arrange Discourses of Reception and Obituary Addresses, to recommend persons for the medals of the Society, and make awards of merit to particular literary works. A Commemorative Address on Prof. S. H. Butcher will be delivered by Prof. Gilbert Murray next Friday afternoon.

THE ACADEMIC COMMITTEE is by no means confined to Professors, and includes several leading writers of the day, such as Mr. Conrad, Mr. Hewlett, and Mr. Henry James; but we doubt if it can effect much good among the writers of a period in which there are no prophets, and every man goes his own way, and popularity is more desired than style. The recog-

nition, at any rate, of unpopular work which is of genuine literary merit should be a service to English letters. The controllers of Government pensions are not too discerning in this way.

MR. W. TEIGNMOUTH SHORE wishes to state that his volume on D'Orsay just issued is not a work of fiction, but a biography of the well-known dandy.

MR. OWEN WISTER's new novel, 'Members of the Family,' is expected in the early part of the summer. As in 'The Virginian,' the author has gone to the wild, free life of the Western States of America for his scenes and characters. Messrs. Macmillan will publish the book.

THE publishing business of Mr. John Milne of John Street, Adelphi—late of Henrietta Street, Covent Garden—has been taken over by Mr. W. J. Ham-Smith.

MR. H. CHARLES WOODS writes:—

"I have read with satisfaction and with interest your remarks concerning my book 'The Danger Zone of Europe,' which appeared in your issue of March 25th. Will you, however, allow me to correct one small mistake made by your reviewer? He says: 'We apprehend that he [the author] is unable to converse in Turkish or Arabic.' As a matter of fact I can talk Turkish, and obtained a certificate for proficiency in that language at the examination held by the Civil Service Commissioners for Army Officers in 1907."

MR. ALFRED OLLIVANT writes to us to point out that the title of a recent novel, 'Le Gentleman,' by Ethel Sidgwick, closely resembles that of his novel 'The Gentleman,' which appeared in 1908, and is "still living and selling." There is, as he points out, no remedy at law in such a case, but we think that publishers ought to be more careful in the matter of titles. Much of the repetition of titles and of books which now occurs might be avoided by friendly intercourse between various firms.

THE death is announced at Edinburgh, on March 24th, of the Rev. Dr. Alexander Mair, a leading contributor in former years to *The British and Foreign Evangelical Review* and *The Expositor*, and the author of a volume of 'Studies on the Christian Evidences,' published in 1883.

'HEBREW GLOSSES AND NOTES BY MARCO LUZZATTO' is the title of a little work by Prof. Hermann Gollancz about to be issued, dealing with Menasseh ben Israel's work 'The Conciliator,' the object of which was to reconcile conflicting texts of Scripture. The publishers are Messrs. Luzac.

THERE are few Parliamentary Papers of general interest this week, but we may note the appearance of Reports of the Chief Registrar of Friendly Societies *re* Industrial and Provident Societies, 1909 (post free 2s. 8d.); Statute for University College, Galway (post free 1d.); and List of Secondary Schools, 1909-10 (post free 11d.).

SCIENCE

OUR LIBRARY TABLE.

Unsoundness of Mind. By T. S. Clouston. (Methuen & Co.)—Few people are better qualified than Dr. Clouston to write an authoritative, yet popular book upon 'Unsoundness of Mind.' He has had nearly fifty years of experience in the subject, and has attained the highly honourable position of President of the Royal College of Physicians of Edinburgh. It is not surprising that with such a mastery he has produced a book which may be read profitably by all who are interested in diseases of the mind.

The book is remarkable throughout for its sound common sense. Thus in speaking of heredity Dr. Clouston says:—

"A bad nervous heredity usually means mental unresistiveness to the causes of mental weakness and ill-health. The margin of security is less. While a man who has a good heredity may, with impunity, take many liberties in the way he uses his brain, that is not safe if he has a bad heredity."

Similarly in speaking of the influence of alcohol he teaches that

"it is a mistake to imagine that alcohol is responsible for the greater part of the mental unsoundness of the civilized world...for the larger percentage of mental unsoundness due to alcohol in our city populations, and the greater percentage among the Jews and Quakers, who are non-alcoholic, than among our general population, form indubitable proof that the condition may be due to very various causes with which alcohol has nothing to do. When one cause does not exist, another of a different kind comes in and takes its place."

In like manner in speaking of treatment Dr. Clouston emphasizes what is too often overlooked—that "nearly all cases of mental unsoundness need moral and mental treatment as well as bodily and drug treatment."

It is satisfactory to find that the almost universal idea that mental diseases are increasing of late years is not fully warranted by facts, for Dr. Clouston maintains that,

"taking these diseases as a whole, it may be regarded that the proportion of patients who can pay for their maintenance in mental hospitals has not increased in proportion to the population. It is only the class that is paid for out of public funds that has increased so largely."

Those who are acquainted with the various diaries and letters of the eighteenth century will certainly agree with this conclusion. It is a welcome sign of the present times that unsoundness of mind carries less stigma with it than was formerly the case. "Mental disease" is replacing the older term of "lunacy" with all that it connotes, just as the neutral term "hospital" is being substituted for "asylum," and "nurses," in the best acceptance of the term, have taken the place of "attendants." Dr. Clouston's book will still further advance this movement, for it teaches that the unfortunate patient is often no more to be blamed for his mental disease than is a person with tuberculosis or a cerebral hæmorrhage.

It is interesting to note that the Clouston familiar in literary circles as the author of 'The Lunatic at Large' is Dr. Clouston's son, and may therefore be supposed to have in his amusing narrative some veracious touches.

The Birth of Worlds and Systems. By Prof. A. W. Bickerton. (Harper & Brothers.)—The author (who was for many years Professor of Physics and Chemistry at Canterbury College, University of New Zealand) states that the principal object

of this little book is to give a detailed exposition of a theory which he first breached about thirty years ago, and which he has come over to place personally before the astronomers of this country, respecting the formation of the new stars seen to blaze forth from time to time in the heavens. He endeavours to account for the phenomena observed by supposing that they are produced by the partial or grazing impact of two celestial bodies, resulting in the formation of a third body, with an enormous outburst of light and heat generated by the collision. Now it is possible that we may have in this a *vera causa* for such remarkable outbursts; but, when we consider the variety of circumstances which are manifested by the different occurrences of these new bodies, we can scarcely avoid the conclusion that different processes of action are at work. When, for instance, instead of a constant and continuous diminution of light, several fluctuations are noticed, it rather suggests the idea of a passage through nebulous matter not of uniform density.

In the subsequent part of his work Prof. Bickerton gives, in accordance with the title, some views on the genesis of worlds and world-systems generally. Of these it is well remarked in a Preface written by a former pupil of his, Dr. E. Rutherford, now Langworthy Professor and Director of the Physical Laboratories of the Manchester University:—

"His theories are highly ingenious and interesting, but, as he expressly states, they are to be regarded as speculations rather than logical deductions of his theory. No doubt there will be much difference of opinion in regard to the validity of such speculations."

The work is written in a clear and vigorous style, and whether students agree with the author's conclusions or not, they will certainly find "much that is interesting and stimulating" in his pages.

Annual and Biennial Garden Plants, their Value and Uses: with Full Instructions for their Cultivation. By A. E. Speer. (John Murray.)—Capt. Speer's volume will serve to draw public attention to a class of plants that scarcely receives the favour its merits deserve. The neglect is, perhaps, due to widespread prejudice based upon ignorance. "Annuals" and "biennials" are terms which convey to the popular mind an impression of transient, weedy subjects that have occasionally done duty in the flower garden, where they have been massed in beds planted as thickly as a clover field. Huddled thus together, the plants grow weakly; they rely on each other for support, and are incapable of producing strong flower spikes, of showing any individuality, or keeping in health beyond a very short season. In this matter most professional gardeners have until recently been as much to blame as amateurs. Where better knowledge is found, it is the result, as a rule, of experience obtained from sweet peas. Since these flowers became so fashionable, cultivators have discovered that the old system of growing peas was wrong. A dozen plants were grown in a space that is now given to one, and the different treatment shows wonderful results.

Established customs die hard, but we may reasonably expect that slowly the same principles of culture that have been so successful with sweet peas will be extended to other annuals, and then the mustard-and-cress-like groups will be abandoned for ever, and godetias, clarkias, mignonette, salpiglossis, convolvulus, larkspurs, and Drummond's phlox, that have been the delight of

many an old garden, will become popular features of the modern parterre. After all, annuals have much to recommend them. They can be purchased cheaply, and any one can sow the hardy sorts out of doors in March, whilst the tender kinds may be got for next to nothing as seedlings, or late sowings can be made out of doors in the last fortnight of April and first two weeks in May. Those who have a pit or heated frame may raise them in pans or boxes in March, and get fine plants for putting out into the beds in May. Annuals may be employed to fill beds of moderate size, but they may also be used for filling up gaps in the mixed border; and they can be cleared away directly the flowering stage is past, which is a great advantage.

But many of the choicer annuals have also a value for cultivation in pots for the conservatory, as, for instance, *Rhodanthe maculata*, *Celosias*, *Campanula pyramidalis* and *C. medium*, and *Schizanthus retusus*; but Capt. Speer has preferred to speak of annuals and biennials only as outdoor garden plants. The American *eschscholtzias* with their brilliant, orange-coloured flowers; the blue cornflowers of our own fields, the marigolds, sweet scabious, Chinese asters, Virginian and ten-week stocks, and the gaudily-painted *Chrysanthemum tricolor* are annuals prominent in this way.

Amongst the biennials the wallflower and foxglove are worth all the care that can be given them, though the foxglove really requires but little attention. We wish we could say the same for wallflowers, which in the neighbourhood of towns, and particularly in London, frequently deteriorate during our long, sunless winters.

The Introduction to the present volume describes the characteristics of annuals and biennials, and gives useful details concerning cultivation. The main part of the work is devoted to an alphabetical list of the species and principal varieties. The author does not always state whether a particular species belongs to one class or the other; for instance, *Abronia*, the first plant in the list, has two species mentioned, both being perennial when grown in a greenhouse. This fact might have been recorded, even if the plants need "annual" treatment. The details have rather too much of the character of a dictionary to be very interesting except for reference.

At the same time the information is trustworthy, and should help those who wish to look up particulars of a species unfamiliar to them. The plant names are generally correct, but there are some misspellings that should be corrected in a future edition, such, for instance, as "Tagetus" (p. 238), "Onagaceæ" (p. 111), and "Mesembrianthemum" (p. 176). There are six coloured plates and numerous illustrations in black and white. Both sets are good.

SOCIETIES.

BRITISH ACADEMY.—March 22.—Sir John Rhys in the chair.

Mr. E. C. Quiggin read a paper on 'The Book of the Dean of Lismore and Bardic Poetry in Ireland and Scotland, 1200–1500.' One of the most important features of mediæval Irish literature is that it has sometimes preserved primitive species of compositions which are not commonly met with in the rest of Europe. Amongst the number is the panegyric which can be traced in Ireland from the seventh century to the seventeenth. Such compositions bulk largely among the works of the later bards. A considerable body of bardic verse is contained in the following MSS.: 1. The Book of Hy Mane; 2. The Yellow Book of Lecan; 3. The Book of the Dean of Lismore; 4. The O'Connor Don's Book; 5. The

O'Gara MS. The poems were probably preserved in two ways. The compositions of one or two bards were collected to form a book, or a compilation might be made of poems addressed by various authors to the head or heads of a clan. One of the earliest of such tribal books is now in the Advocates' Library. The most famous poets of the period 1200-1500 were Muircadhach Albanach Ua Dálaigh (c. 1220), Giolla-brighde MacConmidhe, Gofraidh Fionn Ua Dálaigh (d. 1387), and Tadhg Og Ua hUiginn (d. 1448). Except in the case of the last-named writer, most of these poets are now known by only a few compositions. Apart from the panegyric, the later bards also wrote religious poems. The latter frequently contain stories drawn from 'The Golden Legend,' the 'Gesta Romanorum,' and the apocryphal Acts and Lives of Continental saints. The panegyrics are important as being almost our only source of information as regards social conditions in Connaught and Ulster. The poems by Highland writers in the Dean of Lismore's Book, such as Finlay MacNab, resemble contemporary Irish compositions. If the metrical scheme is restored, the language is found to be identical with the literary Irish of the period. The metres employed are generally less complicated than those of the Irish bards.

The paper was followed by a discussion, in which Dr. Norman Moore, Prof. Kuno Meyer, Miss Eleanor Hull, and Mr. A. P. Graves took part.

ROYAL.—March 16.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'Gametogenesis of the Gall-fly (*Neuroterus lenticularis*),' Part II., by Mr. L. Doncaster; 'The Action of the Venom of *Echis carinatus*,' by Sir Thomas R. Fraser and Dr. J. A. Gunn; 'Further Researches on the Development of *Trypanosoma gambiense* in *Glossina palpalis*,' by Col. Sir David Bruce and Capt. A. E. Hamerton, H. R. Bateman, and F. P. Mackie; and 'Spontaneous Cancer in Mice,' by Dr. M. Haaland.

March 23.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'A Theory of Asymptotic Series,' by Mr. G. N. Watson; 'The Ionization of Heavy Gases by X-Rays,' by Mr. R. T. Beatty; 'The Variation of the Ionization with Velocity for the Beta-particles,' by Mr. W. Wilson; 'The Causes of Absorption of Oxygen by the Lungs in Man,' by Mr. C. G. Douglas and Dr. J. S. Haldane; and 'The Influence of Planets on the Formation of Sunspots,' by Mr. A. Schuster.

LINNEAN.—March 16.—Dr. D. H. Scott, President, in the chair.—Mr. A. Belt and Dr. E. Hindle were admitted Fellows.—Miss Freda Bage, Mr. R. E. Drake-Brockman, Mr. M. B. Fullerton, and Mr. C. D. Soar were elected Fellows.

Prof. A. Dendy read a communication from Prof. W. A. Herdman combating the statement regarding the use of the term "Polyzoa" made by the Rev. T. R. R. Stebbing at the last meeting.—Mrs. D. H. Scott gave a lantern exhibition of new species of the fossil genus *Traquairia*. A discussion followed, in which Dr. G. J. Hinde (visitor), Prof. Dendy, the Rev. T. R. R. Stebbing, Prof. F. W. Oliver, and the President took part.—Mr. R. S. Adamson gave a lantern demonstration of his communication entitled 'An Ecological Study of a Cambridgeshire Woodland,' the woodland investigated, Gamlingay Wood, being in the extreme west of Cambridgeshire, situated on Boulder Clay. The discussion was carried on by Dr. C. A. Moss (visitor), Mr. A. G. Tansley, Mr. J. C. Shennstone, Mr. M. Wilson (visitor), and Prof. F. W. Oliver.—A paper by Miss S. M. Baker, 'On the Brown Seaweeds of the Salt Marsh,' was postponed.

ZOOLOGICAL.—March 21.—Dr. S. F. Harmer V.P., in the chair.—The Secretary read a report on the additions to the menagerie during February.—Mr. R. I. Pocock exhibited: (1) a pair of otter cubs about seven weeks old, which were found under a landing stage at Tewkesbury; (2) a specimen of the North American black-footed polecat (*Putorius nigripes*), a species furnishing, in Mr. Pocock's opinion, an admirable instance of "warning coloration"; (3) the skin of a chacma baboon (*Papio porcarius*) from Potchefstroom in the Transvaal; (4) the frontlet and antlers of a specimen of the Manchurian wapiti (*Cervus xanthopygus*).—Mr. D. Seth-Smith exhibited a living hybrid duck, which was believed to be a cross between the white-eyed pochard (*Aythya nyroca*) and the marbled duck (*Marmaronetta*

angustirostris). It was hatched at Scampston Hall, Yorkshire, from a clutch of eggs laid by a marbled duck at Lilford Hall, Northamptonshire.

Mrs. E. W. Sexton presented a paper, communicated by Dr. W. T. Calman, 'On the Amphipod Genus *Leptocheirus*.'—Messrs. J. L. Bonhote and F. W. Smalley read their paper 'On Inheritance of Colour in Pigeons,' which dealt with the first results of a long series of experiments. Dr. G. Stewardson Brady presented a paper 'On Marine Ostracoda from Madeira,' based on specimens collected by Canon Norman in the spring of 1897.

FOLK-LORE.—March 15.—Mr. W. Crooke, President, in the chair.—Mr. Cecil Sharp read a paper on 'The Sword Dances of Northern England,' illustrated by the performance of four of the dances from Mr. Sharp's collection.

BRITISH NUMISMATIC.—March 22.—Mr. P. W. P. Carlyon-Britton, President, in the chair.

Mr. Lawrence read a paper upon a hoard of 136 groats said to have been found in Norfolk many years ago. Their period of issue comprised about 70 years, and was represented by 1 specimen of Henry V., 2 of the heavy coinage of Henry VI., 2 of his light issues, 126 of Edward IV., and 5 of Richard III. Although every English provincial mint was in evidence, a Waterford groat of Edward IV. was the only visitant. The London mint-marks, with the exception of the trefoil, were represented as a complete series. Referring to the question of the mint-mark current at the date of Henry VI.'s restoration in 1470, Mr. Lawrence, in agreement with Mr. Fox, inferred that it must have been the short-cross-pierced, and in support of this mentioned Henry's gold angel with that mark, which he urged was reproduced from the current angel of his rival.

Mr. Henry Symonds read a short paper on the mint of Aberystwyth under Charles I., based upon a contemporary manuscript in the Harleian Collection. He traced the operations from their commencement in 1638 for about ten years, during which the mint was intermittently working; and quoted the amount of money that was struck there. The coining of Welsh silver ceased in 1648, when the dies were removed to an unknown destination, apparently for safe custody on account of political troubles. Amongst many interesting items was a memorandum that from the commencement of the mint to the 10th day of July, 1641, the open book was the mint-mark.

Mr. Alfred Chitty contributed the first portion of his treatise on 'The Token Coinage of Australia,' which comprised New South Wales and Victoria. The author described in detail the various issues of the traders, and was able to add numerous varieties to the lists previously published.

Exhibitions.—Mr. Carlyon-Britton, penny of Henry II., Hawkins 285, of the Norwich mint, originally issued by the moneyer Ricard, but re-struck from the dies of the moneyer Picot of the same type, but with obverse and reverse transposed; Col. H. W. Morrisson, light groat of Henry VI. of Bristol with mint-marks, on obverse a trefoil, on reverse a cross; Mr. A. H. Baldwin, a heavy groat of Edward IV., mint-mark lis from a die on which the king's name had been altered from that of Henry VI.; Mr. C. P. Hyman and Mr. H. W. Taffs, a series including unrecorded varieties of the Australian currency; Mr. F. Willson Yeates, the two-quart piece of R. Keeling for Gibraltar; and Mr. Henry Garside, the proof half-crown of 1823, first type.

FARADAY.—March 14.—Dr. J. A. Harker in the chair.—A paper on 'Some Properties of Aluminium Anode Films,' by Messrs. G. E. Bairsto and R. Mercer, was read in abstract by the Secretary.—A paper on 'The Weight of a Normal Litre of Hydrogen Chloride,' by Mr. F. P. Burt and Dr. R. W. Whytlaw-Gray, was read by Mr. Burt.—Mr. Ernest Vanstone read a paper entitled 'A Physical-Chemical Study of Mercury-Sodium Alloys or Sodium Amalgams.'—Dr. S. W. J. Smith and Mr. W. F. Higgins read a paper 'On Surface Effects between Mercury and Certain Solutions and an Electrochemical Method of estimating Dissolved Oxygen.'

MEETINGS NEXT WEEK.

- MON. Royal Institution, 5.—General Meeting.
—Aristotelian, 8.—'The Theory of Psycho-physical Parallelism as a Working Hypothesis,' Mr. H. W. Carr.
—Surveyors' Institution, 8.—'Annual Licence Values,' Mr. D. Dinwiddy.
TUES. Royal Institution, 3.—'Explorations of Ancient Desert Sites in Central Asia,' Lecture III., Dr. M. A. Stein.
—Society of Arts, 4.30.—'The Commonwealth of Australia,' Capt. R. Muirhead Collins R.N. (Colonial Section).

- TUES. Institution of Civil Engineers, 8.—'The Improvement of Highways to meet Modern Conditions of Traffic,' Mr. J. Walker Smith; 'Recent Development in Road-Traffic, Road-Construction and Maintenance,' Mr. H. P. Maybury.
—Zoological, 8.30.—'Demonstration of Nematode Parasites obtained from Animals in the Gardens,' Dr. R. T. Leiper; 'Contributions to the Anatomy and Systematic Arrangement of the Cestodea: No. 1. On some Mammalian Tape-worms,' Mr. F. E. Beddard; 'On the Natural History of Whalebone Whales,' Mr. J. A. Mörch.
WED. Archaeological Institute, 4.30.
—Entomological, 8.
—Folk-lore, 8.—'Some Matrimonial Problems of the Western Borders of India,' Major O'Brien.
—Society of Arts, 8.—'Wheels, Ancient and Modern, and their Manufacture,' Mr. H. L. Heathcote.
THURS. Royal Institution, 3.—'Surface Combustion and its Industrial Application,' Lecture II., Prof. W. A. Bone.
—Royal, 4.30.—'A Chemically Active Modification of Nitrogen produced by the Electric Discharge,' Prof. R. J. Strutt. (Bakerian Lecture.)
—Institution of Electrical Engineers, 8.—'Wireless Telegraphy Working in relation to Interferences and Perturbations,' Mr. J. E. Taylor.
—Linnean, 8.—'On the Brown Seaweeds of the Salt Marsh,' Miss S. M. Baker; 'On the Genus *Salicornia*,' Dr. C. E. Moss, Mr. E. J. Salisbury, and Dr. Ethel de Fraine.
—Chemical, 8.30.—'The Constituents of Rhubarb,' Messrs. F. Tutin and E. W. B. Clewer; 'Diphenylene, a New Aromatic Hydrocarbon,' Part I., Messrs. J. J. Dobbie, J. J. Fox, and A. J. H. Gange; 'Chemical Action induced by Cathode Rays and Canal Rays,' Mr. E. Perman; and other Papers.
—Society of Antiquaries, 8.30.
FRI. Royal Society of Literature, 3.—Prof. Gilbert Murray's Commemorative Address on Samuel Henry Butcher.
—Geologists' Association, 8.—'The Scenery of Gloucestershire, and 'The Sections of Forest Marble and Great Oolite on the Midland and South-Western Junction Railway between Cirencester and Chedworth, Gloucestershire,' Mr. L. Richardson.
—Institution of Civil Engineers, 8.—'Retaining Walls,' Mr. E. E. Farrant. (Students' Meeting.)
—Royal Institution, 9.—'A New Method of Chemical Analysis,' Prof. Sir J. J. Thomson.
SAT. Royal Institution, 3.—'Radiant Energy and Matter,' Lecture VI., Prof. Sir J. J. Thomson.

Science Gossip.

MESSRS. LONGMAN will publish shortly 'New Ideas on Inorganic Chemistry,' by Prof. A. Werner, translated by Dr. E. P. Hedley; 'The Star Pocket-Book,' a simple manual on guidance by the stars, by a naval instructor, Mr. Robert Weatherhead; and 'The Chemistry of Synthetic Drugs,' by Mr. Percy May.

THE same firm have in the press Lord Avebury's book 'On Marriage, Totemism, and Religion: a Reply to Critics,' which we have already mentioned.

THE BAKERIAN LECTURE will be delivered next Thursday afternoon by Prof. R. J. Strutt on 'A Chemically Active Modification of Nitrogen produced by the Electric Discharge.' The lecture will be illustrated by experiments.

WE congratulate Dr. Marie Stopes, who is well known for her work in botany, on her marriage with another student of the same subject, Dr. Reginald Gates. Dr. Stopes will retain her maiden name so far as her publications are concerned.

No. 17 of the *Publications* of the Cincinnati Observatory contains the results of micrometrical observations of nebulae, obtained under the direction of Dr. H. G. Porter, from 1905 to 1910. The 16-inch Clark refractor was mounted in 1904, tested, and used that year in miscellaneous work. Afterwards it was decided to undertake systematic observations of the nebulae in the N.G.C. catalogue south of the equator as far as could be seen in that latitude, about 36°. About the same time M. Bigourdan had undertaken to observe again at Paris the nebulae in that catalogue; about one-fifth, however, of those measured in this were not secured at Paris, but some observed there are not included here, partly on account of the frequently unfavourable state of the sky. The discovery of new objects was not a part of the scheme, but some (certainly nine, perhaps more) were picked up incidentally. The whole number in this list amounts to 669; the micrometrical measures are given, and a catalogue of the places; also the micrometrical measures of the comparison stars, which are 677 in number. Dr. Porter pays in his Preface a tribute to the general accuracy of the

Herschelian positions of nebulae. The climate of Cincinnati, he remarks, is not well adapted for work on very faint objects.

DR. BERBERICH finds that a small planet announced by Herr Götz at Heidelberg on January 14th, 1905, is, like that noticed by Herr Helffrich at the same place on the 22nd of last February, identical with Comacina No. 489, of which he gives an ephemeris in No. 4485 of the *Astronomische Nachrichten*.

PROF. MAX WOLF succeeded in obtaining a photograph of Halley's comet at the Königstuhl Observatory, Heidelberg, on the 19th ult. It was of about the fourteenth magnitude (a little brighter than Faye's, which he also observed), with no perceptible nucleus, but an increase of brightness towards the centre. He also discovered photographically another small planet the same night.

THE second number of Vol. XL. of the *Memorie di Astrofisica ed Astronomia* of the Società degli Spettroscopisti Italiani has appeared, containing principally Prof. Riccò's observations of comet *a*, 1910, at Catania, and a continuation of the spectroscopic images of the solar limb observed at Rome and Palermo from April 15th, 1881, to May 21st, 1882.

FINE ARTS

OUR LIBRARY TABLE.

Tintoretto. By Evelyn March Phillipps. (Methuen & Co.)—The series of monographs known as the "Classics of Art" has acquired an honourable distinction from the profuseness and completeness of illustration of the various volumes, the aim being to "reproduce all the master's pictures so far as is practicable." The promise was generously fulfilled in the 'Raphael,' the 'Titian,' and the 'Michaelangelo,' with 200, 180, and 125 plates respectively. Tintoretto was more prolific in art than any of these, and his work is far less easily met with in reproduction; for this reason it is the more to be regretted that it has been found necessary to curtail the number of illustrations to a third of the number allotted to Titian. The illustrations are good. The size renders them more satisfactory exponents of the works they represent than those in either the book by Mr. Holborn or that by Herr Thode, and, although they are not so fully representative as those in the latter work, they are superior to them in clearness and delicacy of tone. The features which perhaps first arrest attention in Tintoretto's work are naturalism and intensity of dramatic power. This is especially in evidence in the greater compositions—the 'Crucifixion' and the other works in the Scuola di S. Rocco, and the pictures in the Madonna del Orto and certain other of the churches in Venice. It is this side of his art which finds fullest expression both in the plates and in the text of the present work. The naturalism of landscape is seen in the Scuola di S. Rocco in such wonderful visions as the 'S. Mary of Egypt' and the 'Flight into Egypt,' silvery with breaking light and tremulous with dawn. The naturalism of incident, the intense yet restrained dramatic power, is seen in the 'Crucifixion' and the 'Christ before Pilate.'

Carlo Ridolfi, whose biography of the artist has something of Vasari's *curiosa*

felicitas, tells how he wrote on the walls of his studio, in order to keep before his eyes a resolution and a standard of endeavour, the words "the design of Michaelangelo and the colouring of Titian." In fulfilment he studied the works of Titian in Venice with patient zeal, and procured reduced models of Michaelangelo's statues in the Medici Chapel at Florence. These, we are told, he copied sometimes by lamplight when the shadows were deepest, in order to gain additional power to depict objects in strong relief, and he constructed tiny houses with windows for these models to study the incidence of the lights and shadows. It is probable, as a recent critic has observed, that he had studied Leonardo's 'Treatise on Painting,' and intended to profit by it, and as a result of this he has been likened in power of chiaroscuro to Correggio. Many influences went to the making of his art, but naturalism and dramatic power to present action were inborn, and by virtue of these he was a great innovator, and as such he suffered a corresponding neglect in the period of formalism which succeeded that of growth. The cloud of depreciation was in part dispelled by Ruskin's eloquent eulogy, and in Ruskin's work, obscured only by a certain waywardness in comparative judgment, the spirit which animated Tintoretto's creations has been rendered manifest. In the half-century which has elapsed since the time when Ruskin wrote, he has been the subject of occasional rhapsody, but otherwise he has attracted comparatively little attention.

There has long been room for a really critical, thorough, and reasoned estimate of his position in art. Even in Germany, where such things have their birth, nothing has yet appeared more extensive than the very useful but necessarily restricted monograph by Herr Thode in the Knackfuss series. Advantage has, however, not been fully taken of the opportunity in the volume before us. It is the most detailed account which has appeared, but its lack of breadth and fundamental structural qualities leaves us unsatisfied. Tintoretto stands alone in Venetian art in his combination of creative power and moral earnestness. He had something of Michaelangelo's purpose as well as his power of design. It is this side of his art which is most adequately interpreted in the book before us, but there are still whole tracts left to explore. Too meagre certainly is the treatment of the work in portraiture—those "wonderful studies of old age," as Prof. Justi terms them—senators, procurators, admirals, and others—who attest Tintoretto's rare power to express character; works in which by contrast with those of the other Venetians colour is scarcely a more dominant note in composition than it is in the work of Rembrandt. "Beautiful colours," he said, "are bought on the Rialto, but drawing only comes with study and night-watches"; and his favourite colours, we are told, were black and white "because the one gives profundity and the other relieves it."

Five examples scarcely avail to witness the variety of this side of his art, although its quality is fully shown by the inclusion of the portrait of the artist in the Louvre and the splendid 'Admiral Venier' at Vienna. It lacks the supreme grace and distinction which is found in Titian's types. The one preferred to paint courtiers and visionaries, the other found his sitters for the most part among men of action seamed and furrowed with the rougher usage of life.

The allegorical and classical subjects are hardly treated in a manner commensurate with their importance. Tintoretto came very near to Correggio in rendering the nude

with such subtlety and delicacy of texture that flesh seemed touched by shadow as lightly as by the air itself. In the larger compositions the perception of this power is apt to be obscured by the rush of the action and the triumphs of technical dexterity.

But where the symbolism is most dominant, as in the 'Annunciation' at S. Rocco, the 'Last Supper' at S. Giorgio Maggiore, and the 'Paradiso,' the interpretation is sympathetic and satisfying.

The catalogue of work disclaims any attempt to be exhaustive, but this does not free it from the reproach of being inadequate. The arrangement follows in the main that adopted by Mr. Berenson, but in a monograph on this scale so rigorous a canon as is here enforced should be supplemented by a critical apocrypha, or by at any rate a supplemental list. In its absence the catalogue is of far less value to the student than those in the books by Mr. Holborn or Herr Thode.

Following Mr. Berenson the list contains only three of the Dresden pictures, and these do not include such apparently characteristic examples as the 'St. Michael overcoming the Dragon' and the 'Women Playing Musical Instruments.' It would be more satisfying to be instructed as to the reason of the omission. Similarly, we find no mention of any of the numerous portraits in the Prado, some of which surely are genuine. The paintings in the Lower and Upper Halls of the Scuola di S. Rocco should be enumerated in the list of works. Such an entry as "Lower Hall. All the paintings on Walls" does not allow the list to be used as a work of reference, and this is presumably its object. Under the heading 'Brescia' the word S. Afra standing alone is not the name of a picture in the Gallery, as would naturally be inferred, but of a church which contains a 'Transfiguration' by Tintoretto. Under the heading 'Venice—the Accademia,' the two entries 'Madonna and Three Saints,' and 'Three Treasurers and their Secretaries, 1566,' refer to the same picture, No. 210 in the Catalogue.

The bibliography is useful, but might with advantage be supplemented. The separate issue of the life by Ridolfi in 1642 might be noted, because it shows the importance attached to it by contemporary opinion in Venice. Ruskin's famous lecture on 'The Relation of Michael Angelo and Tintoret' ought, we think, to be included. The most important omission, which was no doubt unavoidable through considerations of time, is that of an essay on the 'Paradiso of Tintoretto' by Mr. F. P. B. Osmaston, published last year by the Pear Tree Press. This book, illustrated by many photographs taken under exceptionally favourable conditions, presents an acute and penetrating interpretation of the whole conception and plan of what is the greatest, as it is the ripest, expression of the genius of Tintoretto.

We have received a copy of the fourth number of *Rassegna d'Arte Umbra*, which is, as usual, scholarly and well informed. It is not unusual to find an Italian art magazine rather tardy in appearance, and this number, dated December 15th, came to hand long after that date.

Mr. F. Mason Perkins writes a short note on a 'Holy Family' by Pintoricchio and on a 'Mystic Marriage of St. Catherine' by Bernardino di Mariotto, both of which are now in the collection of Mr. E. W. Forbes, the Director of the Fogg Museum in the University of Harvard.

In a long and well-reasoned article Signor W. Bombo attempts to arrange in strict

chronological order all the works painted by Raphael in his Umbrian period. He gives priority of execution to the gonfalone of the Confraternity of S. Trinità at Città di Castello, claiming that the introduction of St. Sebastian and St. Roch indicates that it was painted on the occasion of the outbreak of plague in 1499, as Comm. G. Magherini-Graziani has already suggested in his 'L'Arte a Città di Castello.' Morelli and Mr. Berenson, however, long ago assigned it to Eusebio di San Giorgio. The 'Coronation of S. Niccolò da Tolentino' is here claimed as the second of Raphael's works in point of time, and described as a masterpiece of his Umbrian period. It is held to have been finished by September 13th, 1501, while the 'Vision of a Knight' in the National Gallery, the 'Three Graces' at Chantilly, the small 'St. Michael' and 'St. George' in the Louvre—the last two formed a diptych when they were in the Mazarin Gallery—and the 'Conestabile Madonna' of the Hermitage come next. Then follow the 'Madonna with St. Jerome and St. Francis' and the 'Solly Madonna,' both now in the Kaiser Friedrich Museum, which mark steps in the gradual evolution of Raphael's art before the execution of his fully documented and dated 'Sposalizio' at Milan. We have not space to follow Signor Bombe through his detailed survey of this fascinating subject, which is generally satisfactory. The 'Agony in the Garden,' which is stated to have been in the Eldin [*sic*] Collection before passing into that of Lady Burdett-Coutts, now belongs to Mr. Burdett-Coutts, but the last step in its pedigree does not seem to be known to the writer of this article.

Signor Umberto Gnoli, the editor, has a short note on a hitherto unknown 'Coronation of the Virgin' by Niccolò da Foligno, which he regards as belonging to the same period as the triptych by this artist in the National Gallery.

The quotations cited from documents referring to Pintoricchio, Giannicola Manni, and Fiorenzo di Lorenzo are less interesting than some that have appeared in this magazine. A few items of news are communicated from Perugia and certain outlying Umbrian towns, in accordance with the excellent custom of the editor, but it seems rather late in the day to refer in detail to the Volpi Sale of last May and to a lecture given by Prof. Adolfo Venturi during the same month. Reproductions of hitherto unknown pictures are always welcome, but those contained in the present number can hardly be considered satisfactory. They are on too small a scale and badly mounted.

The Makers of Black Basaltes. By Capt. M. H. Grant. (Blackwood & Sons.)—It is safe to prophesy that this fine volume will revive the taste for a ware which is not only essentially English, but also "one of the most beautiful and refined in all the realm of ceramics." The neglect, for the last half century or more, of black Basaltes is strange. Many an otherwise excellent collection of British ceramics, both public and private, is destitute of a single example, or, at the most, contains two or three specimens, which are usually condemned to positions of obscurity. We suppose that articles of this material have lost their charm among connoisseurs and become unfashionable owing to the gloom of the colour. But the true charm of black should need no advocate at the present day.

Capt. Grant is fully justified in stating:

"If purity of form, dignity of colour, restraint of ornament, and exquisiteness of paste be the points of a ceramic thoroughbred, no further

excuses need be made for the subject of this book, for black Basaltes exhibits them all."

Gladstone in his masterly address delivered at the opening, in 1863, of the Wedgwood Memorial Institute at Burslem, impressed upon his hearers that, of the different constituents of works of art, "form is the foundation of the whole." Especially is this the case with fictile art. The true potter should next aim at securing excellence of material suitable for the expression of the best ceramic technique. The third element of success is the consideration of utility, or, as Capt. Grant happily expresses it, at least the possibility of utility. The potter should ever remember that, unlike the painter or the sculptor, he had his origin in the daily needs of mankind, and not in the claims of luxury or sentiment. Wedgwood himself, when writing to his partner Bentley in reply to a request for a definition of ornamental ware, said that he had "never any idea that ornamental ware should not be of some use." As Capt. Grant puts it when discussing the ethics of earthenware:—

"His vase, be it never so lovely, must still hold wine, water, or oil; his plate must not be scalloped or gadrooned out of all accommodation for meat or bread; his lamp must be handy and stand firm, whether Angel or Mephisto, Vestal or Phryne, uphold it. His 'Mysterie' is to glorify the vessels of the daily round and common task, and he does but rise to the pinnacle of his art when his useful things are so beautiful that their owners refuse to use them except to administer comfort to the eye."

Great as were the excellence and cleverness of Wedgwood and some of his imitators in the production of purely fanciful or ornamental pieces, such as animals, statues, intagli or cameos, the ablest potter, whether working in earthenware, stoneware, or porcelain, must ever lag far behind the inspired worker in marbles or gems. Wedgwood combined, in an almost unique degree, the essential characteristics of the ideal potter, and there can be no doubt that he found black Basalt the best material wherein to express, with consummate skill, beauty of form and the perfection of restraint in ornament.

The ancient potters, both the Greeks and their followers the Etruscans, in their love of form appear to have deliberately selected black ware as the best suited to display the beauty of outline, and the same sable hue came to perfection in England towards the close of the eighteenth century.

The origin of the true black Basaltes still remains obscure, as well as the time of their first use; but it was in 1768 that Wedgwood first offered plain Basalt vases for sale at high prices under the name of Etruscan. Capt. Grant divides the black ware of the master-potter into vases; tripods, lamps, and candelabra; flower-pots and inkstands; busts and statuettes; plaques and tablets; medallions, camei, and intagli, and tea, coffee, and other useful ware. To each of these headings he devotes a chapter. Later sections deal with the work of the Turners of Lane End, of Humphrey Palmer and Elijah Mayer of Hanley, of the minor potters of Staffordshire, and other places.

The volume is finely illustrated: ninety-six plates display nearly three hundred striking examples. It might perhaps have been better to include a few instances of absolutely plain ware, for it is in such pieces that the extraordinary beauty of form becomes most manifest. As we write, a plain black Wedgwood coffee-pot, 8½ in. high, and a plain low cream-jug, 2½ in. high, stand on our table, and it would be difficult to surpass them, among useful ware, in the beauty of their design.

THE WORK OF M. A. J. BAUER.

THE distinguished talent of M. Bauer is shown at its best in the series of water-colours now at Messrs. Obach's Galleries. As an etcher, serious and dignified as he often is, he suffers somewhat from the copiousness of his output and the furious haste with which (apparently) he flings a noble design upon a plate—sometimes of inordinate size—in a confused medley of cobweb lines. We are not ungrateful for such work, always virile in touch and spacious in its proportions; but we must confess to a pedantic scruple. In proportion as a work of art is produced in multiple form, we both instinctively and on principle ask that it shall be deliberate and considered—not a hasty improvisation or a raw observation. This is perhaps to confess oneself a purist—certainly the criticism might equally be pressed, except in the matter of scale, against some of the finest works of Rembrandt; but then we have frequently urged that that greatest of masters has done probably more than any one else to demoralize the technique of modern artists.

Be this as it may, we find more satisfaction in the water-colour drawings of M. Bauer, with their less exacting demands on the attention of the world. Ethereal visions burdened with but a slight message of concrete information, they seem fittingly expressed in a form materially slight and even perishable. The work of art in this typically modern phase is not a thing to be elaborately wrought for its own sake as a piece of craftsmanship; it is a bridge for thought, becoming, as intelligence is more perfectly established, ever slighter and slighter and of less intrinsic importance, till the contact between mind and mind comes to be maintained by a mere Morse code of suggestive signals, and the speculative critic foresees the arrival of the era of wireless telepathy, wherein the work of art as such will vanish altogether.

In this tendency of art to abandon definite statement for slight suggestion M. Bauer's work offers by no means so extravagant an example as is furnished by that of some other latter-day painters, but his thought is so dignified that we find ourselves wondering at the apparent heedlessness of his hand. Artists of the past who have shown a like spiritual insight have usually displayed at the same time a more noticeable reverence for the means by which their thoughts were to be expressed. Hence a gravity of hand, a sense of technical responsibility, which ensure for the work of art the sensuous beauty of processes perfectly employed—a beauty appealing even to such as fail to comprehend the painter's meaning. M. Bauer has no such fastidious care for his "matière": his drawings are as loose as those of the late Arthur Melville, but without his decision and brilliance of colour; they are so full of uncertain patches that we should feel them to be decadent examples of water-colour art if we missed their significance and judged them as bric-à-brac, like lacquers or enamels. The artist's genius, however, is triumphant and unmistakable. Majestic hints loom through the confusion of his uncertain facture—to some minds perhaps the more impressive for the intervening haze. No. 12, *Interior of Burgos Cathedral*, and No. 7, *The Alhambra*, show the artist at his highest point of technical lucidity—the former, perhaps

an early work, confesses an unexpected kinship with the accomplished, but relatively shallow art of Bonington. In the latter the much-painted Court of Lions, which in the hands of most painters becomes a despicably meretricious piece of architecture, arises in a lovely grisaille of shell-like surfaces serenely beautiful. Still finer are the more masculine *Aya Sofia, Constantinople* (2), the stupendous *Interior of Saragossa Cathedral* (15), and the very original design *At the Spring* (3), wherein, in a very subtilized form, we think we see traces of the influence of Sir John Gilbert.

Prof. Sadler, who writes for the Catalogue an admirable Preface descriptive of M. Bauer's work, lays perhaps a thought too much stress on its imaginative quality—in the sense which would imply the power of calling up visions unprovoked by actual sights or memories. Two designs certainly (19 and 30) have in a high degree the power of evoking the sentiment of phases of experience common to most of us. *The Bridge at Toledo* (19) is compact of the very essence of adventure. The three cavaliers so brusquely indicated upon their lean and muscular ponies seem the very symbols of energy and resource, speeding along through the crisp air, leaving range after range of hills behind them. *The Walls of a Fortress* (30) is as eloquent of another phase of travel when, in a long siesta in an angle of strangers' walls, every stone of the fortuitously chosen spot becomes oddly familiar, and it seems as if we should never forget this prospect, which yesterday we had never seen, and which we shall never look upon again. A poignant invention marks these designs. More often, however, M. Bauer's motives are none the less definitely suggested by actuality for being subjected to a rigorous abstraction of the particular elements which interest the artist. The sequence of shadows, revealing the successive movements by which light enwraps an object, forms the material of this master of chiaroscuro. The ordinary eye may miss the special variety of this theme offered by each building at any time of day, but it is there just the same, and its rendering is a matter comparatively of realism, though of a lofty and philosophic order.

THE WORK OF MR. SPENCER F. GORE.

At the Chenil Gallery is another collection of paintings—by an English artist this time—which, like that of M. Bauer, ought not to be missed. We have rarely seen a show of more pleasing aspect or in which the pictures hung so harmoniously. The similarity in the size of the canvases, the constant scale of touch, the fact of all the works, however varied in colour-scheme, being apparently produced by varied proportions of the same pigments and by the same method, give an admirable decorative unity.

Mr. Gore's work is fresh and independent, the result of a first-hand inquiry into the principles of painting; but his inquiries and experiments seem not to have been biased by any determination to find a solution fundamentally different from that accepted by his predecessors, and we fear that for this reason his real but modest originality is less likely to impress the present generation than the

apparently more revolutionary work of other painters of latest "couche." No. 29, *The Bed*, is an excellent example of the kind of research on which his painting is based—a searching analysis of natural colour by one who primarily is a colourist, and has sufficient constructive sense to bring his complicated scheme into harmonious relation when, as in subjects of this sort, his subject is constantly available for study. His designs based upon the ballet are rarely so completely unified, his partiality for a surface of blond fair paint leading him to blink certain falsities of colour-relation which he would probably set right if he were painting face to face with nature. Thus in No. 3, *Rule Britannia Ballet*, the relation between the red skirt of the danseuse and the scarlet tunic of the military gentleman behind her falsifies the lighting, which would place the one in a circle of light, the other in a half-tone behind. To have got them right would have entailed a wider range of chiaroscuro, which as a decorator Mr. Gore is entitled to refuse us, or alternatively the selection of rather fewer intervals in the slightly narrower range of colour implied by setting his brightest red in a paler key than vermilion paint, and thus inevitably at a less degree of intensity. The latter concession we should expect of a realistic decorator, and in No. 4 (*On the Heath Ballet*) comparison of the tone of the blue skirt on the lighted stage (the objective hue of which is gauged for us by its adjacent scarlet) with the blue-black of the shadowed orchestra reveals a similar error of values less easy to explain.

With subjects more readily accessible Mr. Gore's science is more sure and his taste more subtle, and we find his Mornington Crescent series (Nos. 9, 15, 25, 27) and the two window pictures (10 and 12) more perfect than the impressions of the theatre just cited. Much of his work has obvious affinities with that of the late James Charles, differing from that of the usual followers of that artist by the greater freshness and raciness which come of independent inquiry—differing from that of Charles himself by its simpler and more decorative spacing, by its less intimate drawing of the profiles of things, and its bolder seizure of the forms afforded by the various colour-elements of the picture utilized as pattern.

It is in the painting of the nude, with the more sustained opportunities of studying form undisturbed by variations of local colour, that Mr. Gore will probably develop this gift for seeing pattern, which is native with him, into a severer form of drawing. No. 22 is in this respect the most promising of his works, in that the successive lines of cleavage between tone and tone of the figure are endowed with a continuity, a logical expression of varying direction of the light in each of its turns as it envelops the form, which give those lines of cleavage a plastic significance as definite as that of the contour which defined the projection of object against object in the older school of draughtsmanship. Unless the division of tone from tone becomes thus the contour of planes illumined by rays of light at an exactly measured angle, to model a silhouette is but to degrade an intelligible form by meaningless subdivision. Little enough of modern or Renaissance painting completely satisfies this demand, and hence primitive painting looks distinguished by comparison. Mr. Gore's nude study shows sufficient of such ambition to indicate the budding draughtsman in one

who, if not a great, is already an attractive painter, sane and eminently fortunate in having found a method of approaching his art which offers at once immediate achievement and possible development.

Fine Art Gossip.

IN *The Burlington Magazine* for April Miss F. M. Stawell brings forward a new interpretation of the Phaistos Disk, making due acknowledgments to Dr. Hempl as the first interpreter in the field. The portrait of Philip IV. habited in red, from the Parma House of Bourbon, which has the best claim to be that painted by Velasquez at Fraga, is criticized by Mr. Roger Fry, reproduced in photogravure, and again in half-tone for comparison with the Dulwich portrait, placed beside it. Dr. Loewy supplies one more learned contribution concerning the sex of the Anzio statue; and Mr. Charles Foulkes a careful discussion on the craft of the armourer in view of a picture by Jan Breughel, 'Vulcan's Forge,' at Berlin. A précis of new discoveries from foreign periodicals is a fresh and noteworthy feature.

THE DIRECTOR OF THE NATIONAL GALLERY has begun to hang pictures by Matteo di Giovanni, Benvenuto di Giovanni, Pacchiarotto, and other Siennese artists in Room V., whence 'The Mill' was withdrawn over a week ago, though the option of purchase only expired yesterday.

THE ROYAL SCOTTISH SOCIETY OF PAINTERS IN WATER COLOURS held last Thursday a press view of their works at 148, New Bond Street.

NEXT Friday the International Society will open at the Grafton Galleries their eleventh annual exhibition to the press in the morning, the private view taking place in the evening.

MR. FIDDES WATT, an Edinburgh artist, has received a commission to paint the portraits of the Prime Minister and the Lord Chancellor (Lord Loreburn) for Balliol College Hall, Oxford.

THROUGH the instrumentality of the Société des Amis de Versailles, the series of pictures of châteaux in France, painted by Cotelle by order of Louis XIV., will be arranged in the Trianon. They are now displayed in the dining-room at the Palace. The furniture of the Empire and Louis Philippe periods will be removed from the large gallery of the Trianon, and other rearrangements will be effected by the same society.

Two more cases of English and Continental pottery and faience have just been added by Dr. Glaisher of Trinity College to the loan collection at the Fitzwilliam Museum. A small collection of Persian and Rhodian pottery was acquired by the Museum in March, and this will be supplemented by loans as soon as the necessary cases can be obtained.

PROF. COLASANTI in his recent book on Gentile da Fabriano draws attention to a hitherto unknown work by Jacobello del Fiore, a carved crucifix bearing his signature in the church of Castel di Mezzo, Fiorenzuola di Focara. Prof. Colasanti is also able to show from documentary evidence that Gentile da Fabriano's death must have occurred between August and October, 1427. We note further that he ascribes the

Madonna in the Victoria and Albert Museum, signed Peregrinus and dated 1428, to a Central Italian imitator of Gentile.

A PARIS dealer has presented to the Museum at Budapest an important example by Holbein the Elder. It represents the death of the Virgin, and belongs to the close of the fifteenth century. Two works by rare masters have also been presented to this gallery: an example of Jacob Gillig of Utrecht, signed and dated 1662, and one by H. Bogert of Amsterdam. The Museum has acquired by purchase Hogarth's portrait of Lady Thornhill.

THE death at the age of 72 is announced from Berlin of the distinguished archæologist Prof. Kekulé von Stradonitz. He was for many years Professor in Bonn, where he numbered the Emperor among his pupils. In 1887 he became Director of the Sculptures in the Royal Museum at Berlin, and he also held the appointment of Professor of Classical Archæology. He was the author of several valuable works on ancient art in which he laid down rules for the guidance of students of classical art, and pointed out the necessity of a close attention to details. Among his works are 'Hebe,' 'Griechische Thonfiguren aus Tanagra,' and 'Antike Terrakotten.'

ONE of the most distinguished of French medallists, M. Louis Oscar Roty, died last week at the age of 65. A pupil of Dumont and Ponscarne, he had been an exhibitor at the Salon since 1873, and two years later he won the Prix de Rome. Nearly all the great events in France during the last quarter of a century have been celebrated by a medal from Roty; his most famous design is that of "La Semeuse" on the current coin of France.

MESSRS. BELL & SONS are publishing for Dr. George Herbert West a book on 'Gothic Architecture in England and France,' with numerous illustrations. Dr. West, who studied under Viollet-le-Duc, aims at providing beginners with a sound basis for study of the simultaneous development and mutual influence of English and French Gothic.

EXHIBITIONS.

- SAT. (April 1).—'Child Life in London,' Pastel Studies by Bethia Clarke; and Paintings and Drawings by Modern Artists, St. George's Gallery.
— Mr. Spencer F. Gore's Paintings, Chenil Gallery.
— Pictures by celebrated French Artists of the Last Century, Mr. van Wisselingh's Gallery.
— Royal Scottish Society of Painters in Water Colours, Thirty-second Exhibition, Private View, Fine Art Society's Galleries.
— Royal Society of Painters in Water Colours, Summer Exhibition, 51, Pall Mall East.
MON. Sculpture by Eli Nadelman, Press View, Mr. Paterson's Gallery.

MUSIC

THE WEEK.

BECHSTEIN HALL.—*Mr. Lamond's and Mr. Howard-Jones's Recitals.*

Two well-known pianists, Messrs. Frederic Lamond and Mr. Howard-Jones, have given pianoforte recitals—the former last Saturday afternoon, the latter on Monday evening.

Mr. Lamond is an earnest interpreter of Beethoven's music, and his fine technique enables him to carry out his intentions to the full. In the Sonata in c minor

(Op. 111) his powerful, impassioned reading of the Allegro was on the whole more impressive than that of the wonderful final movement. The pianist gave a forcible rendering of Chopin's Polonaise in A flat, but his reading of the A flat Ballade was not sufficiently delicate and romantic. Great Beethoven players are seldom ideal interpreters of Chopin.

Mr. Howard-Jones is one of the most enthusiastic admirers, and one of the most able interpreters, of Brahms's pianoforte music. His programme, entirely devoted to that composer, included the second of the three early sonatas, namely, the one in F sharp minor (Op. 2), and the reading of it was exceedingly good. The Sonata in F minor (Op. 5), has been much in favour of late, so that the change was welcome. Mr. Howard-Jones was also heard in some of the interesting short pieces of which Brahms in his later years wrote so many.

ÆOLIAN HALL.—*Mr. Marcian Thalberg's Recital.*

MR. MARCIAN THALBERG is a new-comer. We did not hear his first recital, but at his second on Tuesday evening he began with Grieg's 'Holberg' Suite. Technically the playing was correct and neat, but the reading lacked both colour and character: the touch was heavy, and the tempo too stiff. He next addressed himself to Beethoven's Sonata in c minor (Op. 110), but of this tone-poem he revealed neither the poetry nor the grandeur. Mr. Thalberg is an excellent pianist, and no doubt would be heard to far better advantage in pieces in which technical display is the chief feature.

ÆOLIAN HALL.—*Messrs. Cortot and Thibaud's Recital.*

MESSRS. ALFRED CORTOT AND JACQUES THIBAUD gave the first of two recitals on Tuesday afternoon. The programme included a Concerto for pianoforte, violin, and string quartet (Op. 21) by E. Chausson, of whose music little has been heard in London. A fine Quartet of his was performed a few seasons ago at Leighton House; the Concerto, however, surely represents the composer at a later stage. It consists of four movements. The first is interesting, though somewhat diffuse. A 'Sicilienne' is smooth and refined, while the Finale displays skill and rhythmic life. The third section, a solemn, stately 'Grave,' is, however, the most striking. There is deep thought and atmosphere in the plaintive and, at moments, highly impassioned music. An admirable rendering was given of the work.

BECHSTEIN HALL.—*Miss Sealy's Concert.*

AT Miss Sealy's third concert on Tuesday evening a Sextet for strings and two horns by Beethoven was performed. Although bearing the high opus-number 81, it was written during the early Viennese period, and was evidently a *pièce d'occasion*

for special performers on the horn, as the horn parts are very prominent. On this occasion they were played by Messrs. A. Borsdorf and T. R. Busby. It was an interesting, if not important revival. Beethoven himself did not apparently think much of the work. On the manuscript part for the first horn he wrote: "The Sextet is mine; Heaven only knows where the other parts are!"

Musical Gossip.

A LENTEN performance of Bach's 'Matthew' Passion will be given by the London Choral Society at Queen's Hall on Wednesday in next week, under the direction of Mr. Arthur Fagge. Mr. Plunket Greene will sing the passages allotted to the Saviour, and Mr. Gervase Elwes will be the Narrator. The orchestral accompaniments will be played by the London Symphony Orchestra. It has been the custom of late, at any rate in England, to play the accompaniments to the recitatives upon a pianoforte or an organ. We are glad to learn that on this occasion a spinet will be used.

THE PROGRAMME of Mr. Theodore Byard's vocal recital at Bechstein Hall on Wednesday evening was well arranged and of reasonable length. Two songs by Purcell, containing quaint specimens of realism in the vocal part, were well rendered, but most impressive was the interpretation of Schumann's dramatic 'Der Soldat.' In some Hungarian and old French melodies, requiring very different treatment, the singer was equally successful. He has a fine voice, well under control. His last group was devoted to British composers.

MR. F. C. WHITNEY will produce M. Felix Albin's comic opera 'Baron Trench' at the Whitney (late Strand) Theatre on Saturday, the 22nd inst. The cast will include Messrs. Walter Hyde (in the title-part), Rutland Barrington, J. Danvers, and W. McLoughlin and Mesdames Caroline Hatchard, Marie George, Agnes Fraser, and M. Lowell.

THE death is announced of Théodore Radoux. He was born at Liège in 1835, and studied at the Conservatoire there, of which in 1872 he became director. He wrote two *opéras-comiques*, 'Le Béarnais' and 'La Coupe enchantée'; an oratorio, 'Caïn'; choruses, and many instrumental pieces. But he will be best remembered for his work at the Conservatoire, which he raised to a high state of prosperity; and by the museum (placed at first in one of the halls of the Conservatoire) which he founded in memory of his illustrious fellow-countryman Grétry.

PERFORMANCES NEXT WEEK.

- SUN. Concert, 3.30, Albert Hall.
— London Symphony Orchestra, 3.30, Palladium.
— Sunday Concert Society, 3.30, Queen's Hall.
— National Sunday League Concert, 7, Queen's Hall.
MON. Ennise Grounds's Song Recital, 8.15, Æolian Hall.
— Mr. Fritz Hirt's Violin Recital, 8.15, Bechstein Hall.
— Audrey Chapman Orchestra, 8.30, Queen's Hall.
TUES. Mrs. Douglas Scott's Violin Recital, 3, Æolian Hall.
— Miss Annie Grew and Mr. F. Chiffarelli's Vocal and Violin Recital, 8.15, Steinway Hall.
— Mr. Leon Rains's Vocal Recital, 8.15, Bechstein Hall.
— Mr. Marcian Thalberg's Pianoforte Recital, 8.15, Æolian Hall.
— Oxford House Choral Society, 8.30, Queen's Hall.
WED. Mr. Leonard Borwick's Pianoforte Recital, 3, Æolian Hall.
— Mr. Thomas P. Fielden's Pianoforte Recital, 3, Bechstein Hall.
— London Choral Society, Bach's 'Passion,' 8, Queen's Hall.
— Miss Edith Lowe's Vocal Recital, 8.15, Bechstein Hall.
THURS. Miss Teresa Del Riego's Recital of her Compositions, 3.15, Bechstein Hall.
— Oriana Madrigal Society, 8.30, Bechstein Hall.
— Stock Exchange Concert, 8.30, Queen's Hall.
FRI. Miss Marie Novello's Pianoforte Recital, 8.30, Æolian Hall.
SAT. M.M. Cortot and Thibaud's Sonata Recital, 8, Æolian Hall.
— M. Benno Moisewitsch's Pianoforte Recital, 3, Bechstein Hall.
— Elsie Hall and Charles Draper's Pianoforte and Clarinet Recital, 3.15, Steinway Hall.
— Pachmann's Pianoforte Recital, 3.15, Queen's Hall.

DRAMA

THE WEEK.

HAYMARKET.—*Lady Patricia: a Comedy in Three Acts.* By Rudolf Besier.

AMONG the nine or ten young playwrights who with adequate encouragement from the public could render our drama as worthy of respect as our fiction, Mr. Besier ranks high, if only for his achievement in 'Don.' There we had not only an affecting story well told, but also a set of characters who, except the quixotic hero, were made to talk in their natural idiom, and preserve amid the clash of wills their own personality. This play does not reach the level of 'Don' in these respects. Its plot, in view of its length, is slight and rather too carefully symmetrical; and, apart from an amusing sketch of the sort of tomboy who catches up the jargon and the manners of the average public-school boy, only one of the *dramatis personæ* is so well observed as to arrest and hold attention. In theme the play is a satire on that type of woman, all "soul" and nerves and superfine culture, which was more common in the Victorian era than nowadays; and Mr. Besier had an inspiration when he suggested Mrs. Patrick Campbell for the part, for in this way we have the piquant spectacle of the actress who has so often elicited our sympathy for heroines of morbid sensibility burlesquing her own creations with a delicate, but most telling raillery.

Technically considered, Mr. Besier's new work varies between comedy and farce,—indeed, in its second act is merely a grotesque game of hide-and-seek—and rather too mathematically exact and balanced to reproduce the uneven rhythm of life. There are too many couples in the comedy. The cast is divided into couples, married or unmarried, and the main scheme shows in duplicate married idealists and unmarried novices pairing off for a while, and being ultimately reassorted. Even the two elderly spectators are represented as running in tandem, and the solitary character of the story, a gardener who is rather a symbol than an actual person, though a father of thirteen children, is made to say the same thing over and over again as chorus to protagonists who are constantly doing the same thing. In its excessive parallelism, and its repetition of phrase and incident and burlesque complication, lies the weakness of Mr. Besier's newest piece; but this, along with a tendency to verbiage, should not conceal from playgoers the polished yet colloquial felicity of its diction or its wit. Amusing—in the better sense of the term—his comedy is from first to last with its pretty oak-tree setting.

Lady Patricia herself deserves some study. Her kind may exist in garden cities of to-day, but she seems to date

back to the movement scarified in 'Patience.' When we first meet her she is reciting verses from the poets to the setting sun. A languishing creature addicted to sentiment and poses and high-flown language, she reveals the time to which she really belongs when she carries a lily in her hand and proposes to intoxicate it with wine. There speaks the silly æsthete of the eighties; and when her ladyship protests that her speech may be precious, but is not *précieuse*, she gives herself away, for a *précieuse* of thirty years ago is just what she is. Mr. Besier, however, transports her adroitly enough to our own day, crediting her with an affection for a boy of the healthy and slangy modern class. Very amusingly is she shown fondling the youngster and murmuring to him a high falutin creed of self-renunciation which he only half-understands. Balancing the courtship of this pair is that of Patricia's equally sentimental but middle-aged husband and a "flapper" whose irreverent treatment of her elderly lover Miss Athene Seyler makes peculiarly diverting. But neither of these sentimental attachments lasts, and the fun of the play largely depends on the efforts the younger folk make to dodge the embarrassing attentions of their elders.

Not many chances fall to the male members of the cast. Neither Mr. Charles Maude as Patricia's boy-lover nor Mr. Wontner as her husband has much to do except to cut an awkward figure in situations that are ridiculous. Mr. France does wonders with the part of the bucolic gardener who has a far shrewder idea of the game his betters are playing than his manner suggests. Mr. Eric Lewis's blandness reconciles us to the figure of an amorous Dean. But it is Lady Patricia to whom the play owes its success.

LITTLE THEATRE.—*Miss Lillah McCarthy's Season: The Master Builder.*

'THE MASTER BUILDER' was the play of Ibsen's which split his admirers in this country into opposing groups. The famous production of '93, in which Miss Robins and Mr. Waring shared at the Trafalgar Square Theatre, had to face not only the frenzy of the faction against Ibsen, but also the impatience of some of his former friends. A revival of the piece sets us glancing back at those days with an almost envious amusement. We may still think that 'The Master Builder' stumbled badly in trying to attach a mystical significance to the bald details of an architect's career and work, as well as to certain phrases which, perhaps owing to the *naïveté* of the idiom of the original language, convey to our sophisticated taste associations with the ludicrous. But the time-spirit has developed a larger tolerance; we can look at the play's material from Ibsen's own standpoint, even though we may not accept his formula; and so it happened that at the Little Theatre the other night expressions which would once have provoked smiles

were listened to almost sympathetically, and each act met with a flattering reception, due partly to the intelligence and intensity of the acting. As a study of provincial manners and types, the piece is curiously interesting, and made all the more so by the Mid-Victorian setting that Mr. Granville Barker's stage-management happily suggests. Hilda, the wild creature who finds existence so "frightfully thrilling" and is as cruelly exacting with her Master Builder as the young are wont to be with the gods of their idolatry, lives to-day, and will live on in stage-literature. Realized delightfully by Miss Lillah McCarthy she makes her old appeal, and this time we have a Solness who seems to justify the admiration of his Hilda, and makes something of a fight with the "younger generation" he dreads.

At first sight it might be suspected that an actor of Mr. Norman McKinnel's strong and dominating temper would accentuate the aggressive side of the Master Builder at the expense of his self-distrust and sickly conscience, as Hilda calls his defect of will-power. But not only does Mr. McKinnel disguise the vigorous lines of his face; he also subdues his voice and manner till the Solness he shows us seems to require all the hypnotism of a Hilda Wangel before he can shake off his despondency and rise to her heights of exaltation. If this Master Builder exposes all the turmoil of his distracted soul, equally notable is the performance of Miss McCarthy as Hilda. She brings out the girl's boyish moods, she hints at the minx in her, she indicates her sublime indifference to human weaknesses; you see her exercising her will intently, almost impishly, on the stage. The only faults in the rendering are awkwardnesses of gesture, carriage, and pose, and too much betrayal of strain and effort; but these are faults on the right side. The principals obtain good all-round support, notably from Miss Katharine Pole, who makes of Mrs. Solness such a monument of grief that you forgive her her tears over the "nine lovely dolls."

William Hunnis and the Revels of the Chapel Royal: a Study of his Period and the Influences which affected Shakespeare. By Mrs. C. C. Stopes. (Louvain, Uyst-pruyt; London, Nutt.)—Mrs. Stopes needs no introduction to our readers, who are familiar with the results of her researches in little-studied Shakespearian fields, and have often had cause to recognize her unwearied patience and industry, her knowledge of the unprinted sources of history of the later Tudor period, and the accuracy and care with which she sets them forth for the benefit of less fortunate students. The volume before us, which is one of Bang's "Materialien," displays all these qualities, and the limitations which accompany them are not serious drawbacks in a work forming part of that series. The ordinary reader who looks in this book for a disquisition on the influences which affected Shakespeare will, perhaps, be disappointed, misapprehending Mrs. Stopes's methods of working. What she has done is to provide materials for building up a

picture of the life of a successful man of letters of no extraordinary ability in the age which formed the character of Shakespeare. The poet may have appreciated his efforts for the entertainment of Queen Elizabeth at Kenilworth in 1575.

William Hunnis belongs to the select band of authors whom booksellers and publishers regard with respect, for his works sold. His 'Seven Sobs of a Sorrowful Soul' occupies a place in their pantheon beside such classics as Butter's 'Spelling Book,' Davis's 'Arithmetic,' and Cornwall's 'Geography' of the days of men not yet old. The 'Seven Sobs' seems to have been printed for the first time in 1583 (there is no evidence that an edition appeared in 1581, and bibliographers do not accept the probability); and a century later it was one of the books of which the Stationers preserved the copyright by a lawsuit with the University of Oxford. Mrs. Stopes gives a list of editions which would serve as a basis for a bibliography, if the work had not already been done in a publication of the Bibliographical Society. She omits the 1589 edition in the University Library of Cambridge, and several others in private hands, and the innumerable editions printed for the Company of Stationers, beneath the notice of Term Catalogues. None of Hunnis's other works had anything like this success, though several of them had a temporary popularity and passed through various editions. Mrs. Stopes supplies extracts sufficient and more than sufficient to enable us to form an idea of the scope and intensity of Hunnis's muse. Its highest flights were commonplace; its subjects were the favourite topics of the period, and necessarily coincide with those selected by the real poets of the time.

The career of Hunnis introduces a great many of the peculiar features of the period—the life of the Children of the Chapel; the pressing of choristers, known to us by the complaint of Thomas Tusser; their troubles in learning to sing, which remind us of the mediæval verses on the same subject printed by Wright and Halliwell in 'Reliquiæ Antiquæ'; Hunnis's adventures in getting a grant of arms from the Elizabethan heralds, on which Mrs. Stopes has done a good deal of work; his dealings with alchemy (and counterfeit coining, then its common companion); his matrimonial experiences; and the grants of other people's property by which his services were rewarded. All this is of interest and value to the student of the period, as it brings him directly into the circle in which Shakespeare was to move.

Any criticism of Mrs. Stopes's work must necessarily be that of details, for the book creates its effect by heaping them up chapter after chapter, and such criticism may readily have quite disproportionate effect. We think Mrs. Stopes dates Coverdale's 'Goostly Psalmes' too late when she puts them "later than those of the two Wedderburnes in Scotland" (after 1542). The 'Goostly Psalmes' must have been printed about 1539. The proclamation mentioned on p. 12 was not a royal proclamation. Mrs. Stopes's personal views may perhaps be traced in her statement that Mary was "made Princess of Wales," which she was not, and in her remark about the "Great Charter of Womanhood" (1 Mary 3, s. 3, cap. 1). The recently acted 'Jacob and Esau' is ascribed to Hunnis, and to Mary's reign: its Calvinistic spirit makes that period unlikely; and the author's date for 'Roister-Doister' has found no favour among students.

Perhaps the parts of her book which will have most permanent value are the lists of

performances of the Queen's players of Court plays, of the Children of the Chapel Royal, and the illustrative notes. In these there is an amount of information brought together and not otherwise available which will be of the greatest value to workers on the history of the English drama. Mrs. Stopes's book is, in fact, a real contribution to the study of Elizabethan life and literature, in which there are still many gaps to be filled by those who will go to the sources instead of relying on somebody else's matter.

Dramatic Gossip.

WE are sorry to notice the death on Tuesday last, at the early age of 43, of Mr. Sydney Brough, who had been suffering from throat trouble and consumption for some time. The son of Lionel Brough, he had been on the stage since 1885, and had played a variety of parts with acceptance, his buoyancy appearing to special advantage in impersonating the gay young man of modern comedy who makes love and provides the high spirits of the piece. Latterly he had developed an aptitude for character parts such as Don Pedro in 'Much Ado' and Squire Chivvy in 'David Garrick.' In private life his excellent spirits and geniality won him many friends.

THE death at the age of 85 is announced from Berlin of the comedian Friedrich Haase. He soon made a reputation for himself as a clever actor, and eventually received an appointment at the Court Theatre at Berlin. He exercised a considerable influence on the stage, and assisted in founding the Deutsche Theater.

TO CORRESPONDENTS—T. M. M.—M. C. S.—O, A.—J. B. W.—C. H.—G. K.—Received.

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SATURDAY, APRIL 8, 1911.

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LITERATURE

A History of Wales from the Earliest Times to the Edwardian Conquest. By John Edward Lloyd. 2 vols. (Longmans & Co.)

THE primary native authorities for the history of Wales for the six centuries before the Edwardian Conquest are the 'Annales Cambriæ' and 'Brut y Tywysogion' (or 'Chronicle of the Princes'), written, as their titles indicate, in Latin and Welsh respectively, but both probably based, in part, on a common original. No English version of the somewhat bare register of events comprised in the 'Annales' has, we believe, ever been published, but the more detailed narrative of the 'Brut' (of which a translation appeared in the Rolls Series in 1860) became at an early date the groundwork of what long served as the standard history of Wales in the English language. For the 'Historie of Cambria,' originally compiled in 1559 by the antiquary Humphrey Llwyd, mainly from the 'Brut,' and published after his death under the patronage of Sir Henry Sydney, with large additions by Powel, continued for fully two centuries and a half to be, in its various editions, the chief English authority on the subject. It was thrice reprinted between 1811 and 1832, and even Warrington's 'History,' which tended to supersede it, was mainly an expanded version of Llwyd and Powel's work, couched in what was deemed the more elegant and philo-

sophical style of the Georgian period. No real advance was, however, made till the appearance in 1842 of a history written in Welsh by "Carnhuanawc," and possessing considerably more merit than the English history published ten years later by B. B. Woodward. A fresh survey of the whole field was made in an English work by Miss Jane Williams in 1869, and in a Welsh one by Gweirydd ab Rhys a few years later. The books appearing since then have been either popular sketches of the country's history or scholarly monographs such as those of Sir John Rhys on the Brythonic invasion, Dr. Hugh Williams and the late Prof. Zimmer on the British Church, and Dr. Seebohm on the laws and tribal organization of the Welsh.

It has been left to Prof. Lloyd to execute a task not attempted in English since 1869, namely, that of bringing together into a continuous narrative all that might fairly be regarded as ascertained fact concerning the history of Wales down to 1282. His object in the present work (he modestly states) has been "to map out.... what is already known and established, and thus to define more clearly the limits of that 'terra incognita' which still awaits discovery." Speculation and hypothesis have therefore been avoided as far as possible. A scrupulous caution, rare on the part of many previous writers, is shown in accepting the evidence of all but the best and nearly contemporaneous documents, unless corroborated by independent sources. The authority for any particular statement is almost invariably given in foot-notes which in themselves are a mine of information and add greatly to the value of the work; and there is the utmost candour in acknowledging when, in the author's opinion, a theory is not proven or a problem remains unsolved. Judicious use is made of the evidence of archæology and of place-names, but the inferences drawn by some writers from Welsh folk-lore are deemed too speculative to be as yet accorded a place in an historical work. The value of genuine tradition is, however, recognized by the use made of the two older series of historical triads, on the ground that the triad, though not a literary record, preserves an oral tradition at a certain stage in its transmission. The author's thoroughness of method is well illustrated by his treatment of many a long-cherished error or some distorted piece of tradition. Not content with merely rejecting it, he traces its devious development from its very source, as he has done with signal success in the story of the Lowland Hundred, made familiar to English readers by Peacock in his 'Misfortunes of Elphin.'

In a short opening chapter the author summarizes the chief conclusions of geology and archæology as to the prehistoric civilization of Wales, adopting the view that the palæolithic race perished utterly in the Ice Age, but that their neolithic successors, men of Iberian or Mediterranean origin, were represented in historic times by the Silures, whose descendants still form

the predominant element in South East Wales. It is unlikely that their territory in Roman times extended so far to the west and north-west as to include Gower and Builth, as suggested by the author, for until Tudor times Gower was always associated with Ystrad Tywi to the west, while Builth, separated from the Silurian country by the Eppynt range, continued to be a principality by itself till the ninth century.

The purely military character of the Roman occupation of Wales (except in the south-east corner) is emphasized, and the precise relation of Wales to the rest of the empire is very clearly brought out. In his otherwise excellent survey of the military stations in Wales, the author omits the hill forts of Penydarran (Merthyr Tydfil) and Colbren, both excavated about 1904; and he suggests—against the weight of probability, we think—that the Romans had no military post in Dimetia, or the modern Pembrokeshire. The discovery of a "blockhouse" (Prof. Lloyd refers to it merely as "a Roman site") near Laugharne, ten miles west of Carmarthen, shows that Maridunum was not the terminal station in this direction, and excavation may confidently be expected to bring other sites to light in the south-western peninsula.

The predominantly military character of the Roman occupation had the probable effect of retarding the spread of Christianity in Wales, and the author inclines to the view of Dr. Hugh Williams that there were no Christian churches in Wales before the beginning of the fifth century, though an earlier date was strongly championed by the late Prof. Zimmer. The Goidelic element prominent in Wales in the fifth century is regarded—in agreement with the view of Sir John Rhys—as the numerous remnant of a people the bulk of whom had passed over into Ireland, and not as re-invaders from that country, which is Prof. Kuno Meyer's view. The process by which the Goidelic speech was driven out during this and the succeeding century, mainly as the result of a Brythonic invasion from the North—a subject which Sir J. Rhys has made peculiarly his own—is skilfully reconstructed from the evidence of Ogam inscriptions, place-names, and the seventh-century Cumbrian or Northumbrian tract appended to Nennius's history, and known as the Saxon Genealogies.

The history of the two or three centuries preceding the advent of the Normans is so obscure and tangled that Prof. Lloyd treats it, not chronologically, but topically, devoting separate chapters to the early Welsh Church, the tribal divisions of Wales according to cantreys, and the social life and characteristic institutions of its people as disclosed mainly in the Welsh Laws. The author's treatment of these subjects is obviously the result of a careful independent study on his part, which has resulted in his contributing materially to our better understanding of them. Far-reaching in

effect is his recognition of the fact that all the principal or "mother" churches of Wales retained during the early Middle Ages, and in some instances even far later, the monastic organization of their origin, each being in the hands of a collegium of canons, who had an abbot at their head. It is in this fact, and not, as has hitherto been supposed, in any survival of the tribal system, that an explanation is found of the division of the revenues of these churches among a number of portionaries in later ages.

The most noteworthy conclusion in Prof. Lloyd's study of the Welsh Laws is his statement that the village community—with its open-field system of co-aration so graphically described by Dr. Seebohm—was in Wales confined to the unfree cultivators. Such a qualification has never before been suggested, and is in direct opposition to the views of Prof. Vinogradoff as well as of Dr. Seebohm. Nor does Prof. Lloyd seem to have discovered anything in the free tribesmen's organization which would support the theory of the communalistic origin of landed property:—

"The free tref (or community) was not a hamlet or body of villagers....The households of the better class were not grouped together in villages, but were scattered here and there over the country....The free tref was constituted by marking off a number of these scattered holdings and associating them in responsibility for the payment of a fixed portion of the free render of the commote....[It was not,] like the taeog tref, a society of joint tillers of the soil with interests closely intertwined, but merely a group of private owners, each pursuing his own way and holding his land separately.... Save in the Triads of Dyvnwal Moelmud [the oldest text of which dates only from the sixteenth century] there is nothing to suggest that a system of co-tillage existed in mediæval Wales among the free tribesmen."

While these conclusions are sure to provoke no little controversy, such is not likely to be the case with another of the author's new interpretations, namely, as to the meaning of "teulu." In modern Welsh this word signifies a family, and the institution so named in the Laws has therefore been hitherto interpreted in terms of kinship. But Prof. Lloyd gives to the word its original meaning of "household," and he makes the "penteulu" not the head of a family residing in a separate homestead, as previous writers have assumed, but the captain of the guard or household troops. Before passing away from the Laws, we may mention that in dealing with the subject of marriage the author does not refer to the provision made for regularizing "clandestine" unions, a provision which, in the light of some still-remembered Welsh customs, suggests that marriage by capture was at one time legally recognized, especially in South Wales. Foot-note 38 on p. 291, which bears on this point, is inaccurate as to South Wales.

A sense of concreteness is given to these studies by a detailed survey of the

territorial divisions of Wales under the tribal system, a subject which Mr. Egerton Phillimore has done much to elucidate. Indeed, Prof. Lloyd's treatment of Welsh historical topography, his identification of doubtful and misplaced sites, and his scrupulous exactitude in giving the correct forms of all names, both of persons and places, mark a great advance in this respect on the work of all previous writers on Welsh history. Unfortunately, he takes but the scantiest notice of the Scandinavian names found on the Welsh coast, as well as of the larger question suggested by them, namely, the extent and permanence of Scandinavian settlements at such points.

Much further light may, in course of time, be expected to illumine many a dark passage in the pre-Norman history of Wales; but as to the remaining period of Welsh independence, the goal of practical finality is nearer at hand, if not actually in sight. Most of the State records before the Edwardian Conquest have now been made accessible to students; the works of all the early chroniclers have been published; and, on the English side, research on special periods has been pushed well-nigh to its utmost limits by such workers as Mr. Round, Prof. Tout, and Mr. J. E. Morris. To collate the multitudinous data thus disclosed with the evidence of Welsh chronicle and poem, of local records and various forms of genuine tradition and mediæval survival in Welsh life, was a task requiring a sound Welsh scholar who was also a trained English historian. Combining these qualifications in a probably unequalled degree, Prof. Lloyd is further endowed with a highly judicial temperament which has enabled him to assess fairly and impartially the value of each piece of evidence, from whatever source drawn. So well and thoroughly has he accomplished the task he undertook that there is singularly little of his work with reference to the two and a half centuries before the fall of Llewelyn that is likely to be superseded, or even to require any substantial restatement. Hitherto the Welsh princes have too often appeared as so many shadowy, howbeit romantic figures on the stage of history; but with the aid of the rich stores of new detail judiciously utilized by the author, they stand out in his pages with clear-cut features, their stature and dignity alike enhanced, and their actions taking on a meaning and a reality which were often lacking in previous portraiture of them. Prof. Lloyd's terse, lucid, and restrained style, unmarred by a single turgid or obscure sentence, coupled with the simple dignity of his narrative, rising occasionally, especially in the second volume, to a high level of unaffected eloquence, adds to a work primarily conspicuous for its learning a charm which should render it attractive to the public generally.

When one considers the numerous Welsh and Latin quotations given in the foot-notes, and the many archaic forms of personal names and place-names repro-

duced, the work is a marvel in respect of its freedom from misprints. Of the very few we have discovered we may mention that Wynne's edition of Powel's 'Historie' should be described in the bibliography as "newly augmented," and not "arranged." The exhaustive Index of 43 double-columned pages will be very useful. There is a sort of omnibus map intended to show the chief centres and political divisions of Wales during the whole period considered. In future editions this will, we hope, be replaced by a number of separate maps, each illustrating a period of its own.

Essays on Russian Novelists. By William Lyon Phelps. (Macmillan & Co.)

THE author of 'Essays on Russian Novelists' gives such evidence of a real grasp of the Russian character that he must be imbued with the spirit of love and sympathy which he ascribes to Russians. The many flattering things that he says of the writers whom he has chosen to present to the Western world could hardly be said by a Russian without his failing in the humility which Mr. Phelps declares to be among the Russian characteristics. This sympathy may be taken as an offset to the limitations imposed upon a critic of one race in judging the works of another, especially when a knowledge of the language is wanting and the critic is dependent upon translations.

In his first chapter Mr. Phelps makes the somewhat startling assertion that Russian literature began with Pushkin. The writers who preceded Pushkin, such as Lomonosoff and all his school, may not be translated or known abroad, but they exist, and cannot be ignored by any literary critic. Ordinary foreigners do not read the English authors who preceded Shakespeare, but no one would dream of saying that English literature began with him.

There are other appreciations in this book that cannot go unchallenged. For example, the author emphatically declares that Gogol was Russia's only humorist, thus totally ignoring Saltikoff, whom it is hard to believe any student of Russian literature can fail to know, and passing over the subtle humour of Chekhov. Some of his criticisms of Gogol also call for much questioning. It is true that Gogol's portraiture of local types—so different from what is familiar to the West—makes it easy to understand that he is least likely among the great Russian writers to appeal to Western readers. But the author, while assuring us that he enjoys Gogol's "rollicking" humour, sees none of it in the immortal 'Quarrel of the Two Ivans,' as he calls it, where it is perhaps most apparent. In this, as indeed in all Gogol's work, the man of sorrows comes out. With Gogol tears are always near, and, no matter what

he writes, they burst out at the end, and no fun, no caricature, of his ever leaves the reader untouched by the sordid narrowness of the types depicted, the tragedy of stupid ugliness in life.

The author ascribes to Gogol "the only really great Russian comedy." He may be so devoted to classical unity and form as to be unable to appreciate the modern school, and thus to deny the claims of Gorki and Chekhov and Andreef. But it is simply impossible to leave without a mention Griboedoff's 'Gore ot Ouma' ('Sorrow from Wisdom'), which bears all the marks of genius, and is generally considered the greatest dramatic work in the Russian language, or to pass over Ostrovsky in silence.

Of all Russian writers, Dostoevski and Turgenev are the most favoured by the author. It is natural that Turgenev, the most European of Russian writers, should be most appreciated by the Western mind. His brevity is much commended, and is favourably contrasted with the length of Tolstoi's and Dostoevski's books. The very bad translations of Dostoevski may be misleading, but with Mrs. Garnett's renderings of Tolstoi it should be possible to appreciate how telling each detail is, how it deepens the impression, and what an intrinsic part it is of the reality of his pictures. The author seems unaware of the irony of Dostoevski's title "The Idiot," for he says of Alosa in 'The Karamazov Brothers' "Alosa is the Idiot, minus idiocy and epilepsy." But surely no one who has read this work can fail to see how brilliantly clever this so-called "Idiot" is—his idiocy consisting only of his gentleness, his unworldliness, his purity and oneness of mind and purpose.

It is quite a revelation, apart from the doubtful English of the phrase, to learn that "the astonishing inequalities of 'War and Peace' make the reader at times angrily impatient and at other times inspired." But the author's sympathy with Tolstoi is not unbounded, and he does not hesitate to say of him: "Of all the great Russian writers, Tolstoi was the most unlovely." If Tolstoi's genius, his intense sincerity, and the continuous growth of his spiritual being do not save him from such sweeping condemnation, it can only be that his critic is hopelessly out of touch with him. Mr. Phelps quotes several contemporary Russian critics to corroborate his view, but it is well known that Tolstoi was largely misunderstood at first, even in his own country, partly as all great men are misunderstood, partly on account of social and political considerations that it would be impossible to state here.

Mr. Phelps gives a fair appreciation of some of Russia's younger and less-known writers, though he dismisses Garshin in a few lines, and does not even mention Kot Mourlika, who is surely as worthy of attention as Kuprin. He treats Gorki somewhat harshly, and does not seem to have noticed that Gorki did attempt to point out remedies for the social evils he depicts,

both in 'Meschani' ('Les Bourgeois') and in 'Mother.' One of the author's happiest phrases is: "Gorki completely satisfies that strange but almost universal desire of well-fed people to go slumming. In his books...all the world goes slumming." It is as apt and as true as his definition of Turgenev as "the greatest diagnostician among all novelists."

The book is written in a fluent style, the interest never flags, and it contains much excellent material. It is a pity that it should be marred by such expressions as "a blazing ass."

The list of publications by Andrew Keogh at the end, giving as it does the available English, French, and German translations of the nine authors with whom Mr. Phelps deals, forms a useful addition, and should prove valuable to all students of the subject, though it is strange that the best translations of 'War and Peace' and 'Anna Karenina' are omitted.

Thucydides and the History of his Age.

By G. B. Grundy. (John Murray.)

WHAT a wonderful person Thucydides must have been! He lived a life about which we know almost nothing. He left an unfinished work, which cannot have received his last and most artistic touches. Though known in the next generation to Xenophon, who begins his 'Hellenica' as a continuation of the older history, he presently drops out of notice. Plato, Demosthenes (in spite of legends to the contrary), Aristotle, Polybius, know nothing of him, or, if they knew him, wholly failed to appreciate him. In the Augustan age Dionysius, in a society that was beginning to study him, offers severe and not undeserved criticisms of his style. Yet now, in the twenty-third century since he died, we have volume after volume issuing from the press in England, France, Germany, America, analyzing him, commenting on him, estimating the man as well as the historian, theorizing on what he said, on what he ought to have said, on what he intended to say—*et adhuc sub judice lis est*.

In these columns we reviewed, not very long ago, a brilliant book by Mr. F. M. Cornford, full of theories as to the real causes of the Peloponnesian War and how far Thucydides misunderstood them. If we remember rightly, he dwelt on the influence of the rich *metics*, who were not even citizens, and used Pericles as a lever for their financial schemes. Now we have Mr. Grundy, a man versed not only in the Greece of history, but also in the Greece of the present day, who thinks he is able to present the history of the time under a wholly new aspect, ignored or misunderstood by all his predecessors. He is not the first, nor will he be the last, who has been fortified in his long and arduous work by this delightful persuasion. It is one of great value to his readers, for such a writer is sure to be both instructive

and suggestive, even where he is not convincing; for he sees the facts from a new standpoint, and groups them in a new order.

We will venture to follow his example, and review the main topics of his volume, not seriatim, but as it seems to us most convenient for a mere general *aperçu*. The three subjects he brings before us are the life and work of Thucydides as a writer and thinker; the economic causes of the great war which Thucydides has inadequately described, owing to his want of appreciation of those causes; and lastly, the art of fighting as practised by the Greeks of that age, and its consequent effect on the questions of war and peace.

The first part, on the life of Thucydides and the condition of his text, might have been put in a much briefer form. For the actual facts about the man can be stated in a page, and the endless theories about him are only the weaving and unravelling of a web, like that of Penelope. So is the last part of the book, presenting all the theories of both wise men and fools upon the way in which the work was composed, why such a thing is omitted, such a thing restated; why we find a new preface in the middle, and no speeches in Books V. and VIII.; why there is only one dialogue (that at Melos), and whether this is the rough draft of the argument for speeches never composed, or whether Thucydides really meant to accentuate the brutalities of the Athenian empire in these striking sentences, conundrums for the modern examiner to set, and the modern commentator (or candidate) to solve. But the outcome of all these discussions is very small: every probability that one scholar suggests is met by the counter-probability of another; there are hardly any firmly established conclusions, and this is well exemplified by the present book, which seeks to give a new interpretation of the facts, and one which the author thinks wholly his own.

Not that we deprecate or undervalue all this ingenuity; it is one of the fascinations of classical scholarship, and reminds us of Malebranche's famous saying: "If God were to offer me with one hand truth, with the other the search after truth, with all reverence I should choose the latter." In the present instance Mr. Grundy is right in maintaining the general genuineness of our text. All the early papyrus evidence is in its favour. But he should have added that, owing to the arithmetical notation in these papyri, mistakes in numbers are to be expected in our mediæval copies. Thus the ringleaders of the revolt at Mytilene, where the population may have been 5,000 males, were not "a little more than 1,000," as our texts absurdly print, but a little more than 30—a mistake of A with a curl above it for Λ. Such corrections would have been far more interesting than the discussion whether ὅδε ὁ πόλεμος and ὁ πόλεμος ὅδε mean the same or different things. This speculation, which reminds us strongly of the essays in the Harvard

studies written by candidates for the Ph.D., seems to us mere idle hair splitting. In the earlier books, Thucydides used the one, then he goes on with the other; lastly, he uses them turn and turn about. It is merely a little psychological vagary of style, as if, *e.g.*, we were to urge on Mr. Grundy that "reliable," which he uses constantly, was bad English, and that he ought to use "trustworthy." His next book might adopt our suggestion entirely; ultimately he might resume his old word, no longer exclusively, but varying it with that we had persuaded him to adopt. This part of the book, then, seems to us too long and too minute, for it only shows immense reading of German pamphlets and articles not very fruitful to the reader, unless he is a specialist.

Let us turn to what the author proclaims as the real plum of his book, the economic views he holds as to the causes of this and other wars in Greek history. He apparently does not know Mr. Cornford's work; he thinks Beloch his sole, and very imperfect predecessor in this field. His main thesis is that the population of Greece became too great to be supported by home produce; hence at one period the prevalence of colonizing, for this diminished the stress at home, and moreover created colonial markets which valued the peculiar products of Greece. Of these he holds that far the most important were wine and oil; the increase of these diminished the already too scanty wheat crop. There were, of course, other exports, notably pottery (which he ignores), and all of them together tended to turn Greece into a home of manufactures, whose population lived by exporting them, and importing food. Hence slave labour was much used, and free labour depressed, so that later Greece sent out not colonists, but mercenary soldiers and sailors.

We cannot criticize this attractive theory, which is supported by much good evidence, as a whole; we content ourselves with pointing out some gaps in the argument. Why was the Euxine so predominant as the source of corn (and of fish) that the exclusion of any state from its traffic meant starvation? For Mr. Grundy tells us rightly that both from Egypt and Cyrene, and also from Sicily, corn was brought into Greece. Why then should Megara, a centre of manufactures, be driven to starvation by being excluded from the Attic markets, when she had the port of Pegæ on the Gulf of Corinth, and the way to Sicily open? There is surely a great difficulty here; for at this time there was no blockading Attic fleet in the Gulf, and outside it Corcyra, on the great route to Italy, was still neutral. Moreover, regarding this route from Italy to Corcyra, Mr. Grundy exaggerates, we think, the fear the Greeks had of the open sea. In fact, the admission that cornships came from Africa to Cythera, the island off Laconia, proves that this trade crossed an open sea not less wide and dangerous than that from Elis or Messene to Sicily, where the giant

Etna afforded a beacon seen 100 miles out at sea. Mr. Grundy's further suggestion that the campaigns of the Athenians in Ætolia and Acarnania were intended to stop a land route to Sicily from the Albanian coast seems to us wild. Such a land route, carried to the north so as to get clear of Corcyra, must have been far too long and difficult for any considerable trade. It would have been much easier for Peloponnesian ships to strike out directly for Sicily or for Cyrene than to incur the dangers by land or sea of going north, and round by Italy.

This is but one of the considerations which make us hesitate to follow Mr. Grundy in his demonstration that the whole cause of the Peloponnesian War was economic. But we nevertheless thank him for his many excellent observations on this much neglected or ignored cause of wars in ancient history. We will only remind him that there have been wars, not for bread, but for sentiment, even against the economic interests of the belligerents.

We now come to the discussion on the strategy and tactics of Greek wars, which seems to us the least satisfactory part of the book. There are two statements on a single page which show how much Mr. Grundy knows of modern warfare.

"What happened to infantry, even provided with firearms, but assailed before it could make use of them, is shown by [other cases] or by the French infantry which advanced against the English left at Waterloo, and was cut to pieces by a sudden charge of English cavalry."

This is an odd view of the details of D'Erlon's attack and its failure. The French were shattered by infantry fire, and charged with the bayonet, before the Heavy Brigade came down upon them.

The next statement is even stranger. The author imagines that heavy infantry, more mobile than the Greek, could not only break the shock of cavalry with missiles, but also, "apart from that, could adopt a more open order so as to let the assailant cavalry pass between its ranks." Has he confounded cavalry with scythed chariots, or elephants, about whose charges we hear such stuff? or does he imagine that this is the way the British infantry defeated the charges of French heavy cavalry at Waterloo? But cavalry, as he rightly says, played a very small part in old Greek warfare till Alexander made his horse guards the offensive arm in his battles, just as Cromwell did in similar circumstances.

According to Mr. Grundy's account, the earlier wars carried on by citizen armies were childish. The invaders of a territory could not stay there, because they had to mind their farms, &c., at home; the invaded could not last out within their walls, for they had no food supply, and the devastation of their vines and olives, not to speak of cereals, meant poverty for years to come. Hence the citizens must come out and fight the in-

vaders, and a pitched battle decided the issue. The obvious policy of stopping the heavy infantry of the invaders by setting upon them on their march through the glens and defiles which encompass every city territory in Greece seems never to have occurred to them till the reverses of Demosthenes in Ætolia. If this be the full story of the matter, then the Greeks up to the days of Epaminondas were of small account as a military nation. Indeed, we might conclude that their victory at Plataea was all but a disaster. If Mardonius had not been compelled (probably for want of commissariat) to fight the battle, the Greeks would have been in dissolution and flight in a very few days. But these considerations are carrying us too far, and we must omit many points of interest, but of doubtful solution, raised by the author.

A word in conclusion regarding some details of the book. Mr. Grundy speaks very cautiously throughout his pages of the recently found tract on the Athenian State as Aristotelian, not as Aristotle's, wherein most English scholars agree with him. But he explains the *Hektemoroi*, the Attic farmers who were so terribly oppressed that it required Solon's legislation to save them, as men who *paid* one-sixth of the produce as rent to their landlords. This seems to us an amazing view, though some German scholars share it. Tenants who only pay one-sixth of their produce would be better off than the most favoured of any age or country. In the *métayer* system the usual figure is one-half. These wretched Attic farmers had to pay five-sixths, and received only the remainder.

We cannot praise the author's style; it is diffuse and often obscure; it seldom shows any brilliant quality. Why does he use "Spartiate" for the familiar "Spartan"? We might quote specimens of involved sentences, but we have already exceeded our space. In spite of these defects of form we have found Mr. Grundy's book full of interest, and recommend it strongly to classical readers.

England under the Hanoverians. By C. Grant Robertson. (Methuen & Co.)

THE series of which this volume forms a part inevitably invites comparison in its idea and execution with other productions of the co-operative method. In scope it differs little from 'The Political History of England' edited by Drs. Hunt and Poole, except that that runs to twelve volumes, and this is to be complete in seven. Mr. Oman's series, though less ambitious than the 'Political History,' has some distinct advantages. It is notable for its combination of scholarship with a popular appeal—indeed, some of its volumes have been criticized as too popular; but in the one before us the right note is struck in the combination of dignity with real interest and brightness.

Be it said at once that the personality of the author makes itself felt throughout in a way always attractive.

His book covers a "natural" period (as indeed do the others of the series), for the years between 1714 and 1815 form one complete and distinct phase in the development of English history. The "material" available for the eighteenth century is perhaps more abundant, and has been better worked than that of most periods, and in matters of fact it was hardly possible for a new authority to advance on the accuracy and exhaustiveness of the 'Political History,' though even here Mr. Robertson has occasional differences from the earlier writers. Thus he does not repeat the oft-told tale that England's policy towards her colonies improved after she received the lesson of the loss of the United States. On the contrary, he shows that she remained as unenlightened as ever in this respect.

It is in its method rather than in its matter that the value of this new treatment of eighteenth-century history lies. The narrative is severely condensed, and it is remarkable how much information is compressed into five hundred pages; but the point to notice is the way in which the facts are used as material for grouping and generalization—reflections often apt and convincing, and always stimulating.

"The expansion of the British Empire, the consolidation of Parliamentary government under a constitutional monarchy, the transformation of the political and economic organization of society by the agricultural and industrial Revolution—to illustrate and explain these three capital features of eighteenth-century British history have [*sic*] been my self-imposed task."

These three factors receive abundant emphasis and illustration throughout the volume, but especially good is the emphasis laid on the interaction of economic and political history. This theme is developed in two admirable chapters summing up respectively the general characteristics of the two halves of the period. Chap. iv. of the first part of the book is entitled 'Hanoverian England,' and offers an admirably accurate and vivid picture of many sides of English life under the first two Georges. Such things are considered as the Revolution settlement, the characteristics of the two great parties, Cabinet methods under the new *régime*, and the conscious expression of political ideals in the writings of the time.

Notably lucid and full is the account of the economic changes which were passing over the land, transforming the comparative simplicity of seventeenth-century England into the subtle and complex civilization of modern days. Mr. Robertson generally writes well, and it is in touching on this theme that he writes best. A passage taken almost at random will illustrate his tone:—

"The territorial feudalism had dominated its dependants from castles and manor-houses; the industrial feudalism is seated

among its factory chimneys, its warehouses, the roar and glare of blast furnaces, the undying throb of its machinery, drowning the tramp of the wearied feet of men and women born tired and condemned to toil. Over the new towns—Manchester, Leeds, Sheffield, Birmingham—are hung the banners and scutcheons of the industrial lords, whose indentures and service bind a host more numerous, and more dependent, than were ever sworn to the bear and ragged staff of a Nevile. The dull monotony of brick and stone, sweat and grime and smoke, unceasing noise, the stress of a competition whose cessation means ruin—these are the new towns. Is it surprising that many who had known the old cities before steam, coal, iron, and the machines scrapped the old home life and the home industries, who had seen 'the doghole of St. Helens' and the underground life of the coalpits, were ready to call the new towns porches of Hell, to cry on the housetops that it was merry in England before the new industry came up?"

The corresponding chapter of the second half of the book (devoted chiefly to the crowded reign of the third George) is headed 'The Industrial Revolution,' and we have seldom seen a clearer, and within its limits a more adequate account of the numerous transforming forces at work on the old society in the latter part of the eighteenth century and the first years of the nineteenth.

It is characteristic of the author's method that constitutional changes and problems find treatment in these "economic" chapters. One curious omission we have noted. While the coming into being of an "urban race" is described, we find no direct mention of the employment of child-labour, one of the most appalling evils of the time of transition.

Religious history, too, has its place in these chapters, for Wesleyanism, which was but a revival of "heart" religion, "found its readiest hearers in the neglected village, mine, and slum." It is significant that, while Wesley receives but a passing allusion at the hands of the 'Political History,' Mr. Robertson devotes three full pages to the man and his work.

On the other hand, literature gets but scant attention from him, though the abundance and aptness of his allusions and his ready quotations from contemporary comment give a literary flavour more welcome than any formal chapters, inadequate as they must have been, on the literature of the time. These comments frequently find their place in foot-notes, of which the author makes excellent use in just proportion. A good example is the foot-note on p. 8 illustrating from set pronouncements of prominent men of both parties the attitude of Whigs and Tories in the matter of foreign policy. The Tories obviously were the "Little Englanders" of the epoch, and it is interesting to compare the style of comment (of which the foot-note furnishes three examples) with modern pronouncements on the subject. It may be remarked that Mr. Robertson's sympathies are generally with the Whigs, as the party which stood for that liberty of which he is almost an impassioned champion.

The constitutional history of the eighteenth century has a subtle fascination, and Mr. Robertson rightly emphasizes the reality of the problems at issue, and the keen appreciation which the Whigs always had of the danger still threatening from the power of the Crown:—

"The Whig supremacy, with all its defects, was an inevitable and beneficial stage in the long journey from 1689—1910. Under the domination of a proud, patriotic, and enlightened aristocracy, England proved to Europe the success of a gigantic constitutional experiment. The Whigs added an unwritten code to the letter of the law, and their success destroyed automatically the reasons for their own supremacy."

Mr. Robertson supplies an interesting and ingenious apology for the proverbial Whig "corruption":—

"It consisted in applying the influence of the Crown and the patronage of the Executive to sustain the balance between the monarchy and the popular element."

Excellent is the description of the normal working and development of the nation's institutions in the two halves of the period. The treatment of the House of Lords in both "general" chapters has a modern interest, and the account of the changes wrought in its character and functions through Pitt's lavish creation of peers is noteworthy.

One side of the history of the period seems to us to have suffered somewhat from the urgency of the need to condense, viz., the history of diplomacy, the chief interest of which necessarily lies in detail, in the peculiarly cynical politics of the eighteenth century. However, the author is always clear, if summary, and particularly good is his chapter on England and the French Revolution, with its story of aggression and panic. This chapter gives a description of Charles James Fox at his best as a champion of freedom, with his fervent conviction that liberty must ultimately prevail. The characterization is excellent throughout the volume. It is comparatively easy to make an interesting sketch of a personality like Fox, with his fascinating and repellent traits alike strongly marked; but it requires greater power to enlist sympathy and understanding with more reserved and less vivacious types, such as the younger Pitt or Robert Walpole. One feels that Mr. Robertson is thoroughly at home in his period, and has entered into the psychology of its types. Walpole often appears elsewhere as a mere lay figure, his strength lying merely in his caution; but here he lives, and his limitations appear less obstinate and more conscious.

It is curious that a style and a plan so carefully designed as Mr. Robertson's should not unfrequently admit verbal and ungrammatical slips, which are commonly associated with hasty writing. Thus on p. 71 we find "also likewise," where only one of these words is required. On p. 61 we read: "Walpole and Newcastle preferred overtures to the Emperor and thus isolate Spain." It is surely not

pedantic to point out the ambiguity in the following sentences: "The existing number of the peers should not be enlarged beyond six" (p. 37); "Walpole saw that the Polish succession to Great Britain was not worth the bones of a grenadier of the First Foot Guards" (p. 66). There are also one or two minor slips in matters of fact, but Mr. Robertson is to be congratulated on having produced a thoroughly competent work, uniting scholarship with sound philosophy.

NEW NOVELS.

A Kingdom of Dreams. By J. J. Bell. (Cassell & Co.)

AN instant appeal to the curiosity is a sure method of attracting readers, and Mr. Bell makes it effectively in the prologue and first chapter of his new story. His younger hero, having been discharged from prison, is suddenly and mysteriously befriended, and becomes the guest of a charming gentleman and his niece. The gentleman hopes to found a kingdom in Africa, where worldliness will have no place, and money no value. A huge sum of money is required to buy and stock land for this purpose, and to obtain it he uses an ingenuity above petty scruples. On this angelic and humorous rogue Mr. Bell has expended much skill, and the reader responds by developing a fondness for the character in question, who, however, is allowed to lose his life in an ill-contrived and melodramatic scene. The element of love in the story is fresh and piquant; but there is a coincidence, favourable to the heroine's opinion of her lover, which is too improbable for acceptance.

Thorpe's Way. By Morley Roberts. (Eveleigh Nash.)

THE "way" was very unconventional—in fact extravagantly so—extending from a proposal of marriage by Thorpe himself, after about an hour's acquaintance at a public dinner in the first chapter, to his elopement with the lady over a mountain pass in the last. In the intervening pages we are introduced to certain members of a family whose hyphenated name was anything but the outcome of marriage between people of progressive ideas; a particularly aggressive and progressive, though ill-educated grandmother; a sporting scion of the nobility, with characteristic traits of character; and other only slightly less interesting types. The author manages to introduce a good deal of present-day discussion without too obviously hampering the rollicking action of his story; and for this accomplishment he deserves, and will probably command, a wide public.

Shadow-Shapes. By Maude Annesley. (Methuen & Co.)

TWO righteous hypnotists nearly lose in a conflict of wills against the hypnotic power of an unscrupulous husband; and Mrs. Annesley may be complimented on the fact that in this weird story she maintains human interest under trying conditions, leaving the simple and sensitive reader reluctant to extinguish the light after a nocturnal perusal of her thrilling pages. Premising that it is possible to cause death by hypnotic suggestion, she imagines that her heroine has repeatedly received the order, in hypnotic sleep, to die immediately after her husband, who desires companionship in the world to come; and that her lover (a physician) and a French hypnotist endeavour to nullify the effect of this order by a contrary command. In the end the husband appears at once inconsistent and heroic. The setting of the story is modern and luxurious. Its psychological value is slight; but as an exhibition of the phenomena of hypnotism it has considerable merit.

A Man with a Past. By A. St. John Adcock. (Stanley Paul & Co.)

MR. ADCOCK introduces his story with a facetious declaration that he has invented all his characters. We have no doubt that this is true, and we like one of them very much. Mr. Patton, the writer of music-hall songs, is a veritable creation, and one could wish that the rest of the tale were in keeping. Mr. Adcock writes in the Dickens tradition, and he does it very well. The trouble is that the Dickens tradition is played out. Old wine will not go into new bottles. The matter of the story is rather melodramatic, and the climax is idyllic, so that it should have a profitable future. But when one has finished with the villains and sordid and shady characters and the uninteresting heroine and hero, one turns back to Mr. Patton and his household, and wishes that the author would write a story wholly about him.

Fenella. By H. Longan Stuart. (Chatto & Windus.)

THIS story, which would have been far more effective if it had not been quite so long, presents two men—one an ascetic author struggling none too bravely with poverty, the other a rich financier almost brutally frank in his sensuality—in love with the same woman, who is a curious mixture of innocence and worldliness, fidelity and indiscretion. Paul Ingram and Sir Bryan Lumsden are mere conventional types, but Fenella Barbour, who becomes a fashionable dancer, has the quality of life. The story deals—sometimes with a frankness that borders on the daring—with many phases of social,

theatrical, and journalistic life, and reveals good powers of observation and expression. But the narrative is clogged by over-elaboration.

Griffith Colgrove's Wife. By Gerald Fitzstephen. (Methuen & Co.)

THIS well-written story, in which a picture of the literary and social life of the sixties is presented, is a sincere and capable piece of work, though marred by some faults of construction and characterization. Rachel Orpwood, a cultured and ambitious girl, marries Griffith Colgrove, whose masterful will and intellectual qualities win her admiration in his struggling days, in the fond expectation that she will share his literary aims and renown. Colgrove, who takes a wholly Mid-Victorian view of women, condemns his wife to a solitary life of domestic drudgery. It is her unhappy fate to see the character of the colossal egoist deteriorate under the influence of social success, and his tragic misfortune to realize when it is too late the fatal blow he has dealt his own happiness. A number of thinly veiled personalities of the period are introduced, but not with success.

The Early History of Jacob Stahl. By J. D. Beresford. (Sidgwick & Jackson.)

A CAREFUL and intelligent study of a young man's *vita sexualis* and of the formation of his philosophy is always worth reading, and the author has the literary qualities needed to make such a study a success. He tells the story of Jacob Stahl from the period when in his babyhood a careless servant allowed him to injure his spine to the time when, uplifted by conscious kinship with the larger life of the universe, though parted from wife and mistress and financially ruined, he contemplates exchanging the profession of an architect for that of an author. The relations between Jacob and the self-sacrificing aunt who brought him up are admirably described, and the commonplace expression and development of his ingratitude are thoroughly lifelike. Our author interests us moreover in the atmosphere and incidents characteristic of architects' offices, and maintains brightness in patiently realistic writing with much success. The book seems to demand at times a liberty of statement withheld from modern English fiction, and the ingenuity of Mr. Beresford is fortunate in preventing an effect of compulsory abridgment.

OUR LIBRARY TABLE.

Le Général de Galliffet, par Louis Thomas (Paris, Dorbon-aîné), is disappointing as a biography of the brilliant officer of the Second Empire and the desperate hero of Sedan, for much of the author's matter will be already familiar to the expert reader of French memoirs of the period.

The sight of this stout volume of 343 pages led us to hope for a great deal of interesting detail concerning Galliffet's early military career, with novel side-lights on the Court and Parisian society under Napoleon III. Our expectations, however, are not realized, for, after a preliminary chapter on the Galliffet family, only 56 pages are given to the General's eventful history down to the Franco-Prussian War, including the Crimean, the Italian, and the Mexican campaigns. About the same space is given to the war of 1870, and to the very energetic part which Galliffet took in the repression of the Commune. These last operations deserved extended treatment, for here was an opportunity for a highly interesting investigation of the charges of ruthless cruelty brought against the General by the partisans of the insurrection of 1871. Too little also is said of the relations between Gambetta and Galliffet in the early days of the Republic.

It was as a direct consequence of those relations that in 1899 Waldeck-Rousseau, who had begun his official life in Gambetta's "Grand Ministère," persuaded the reactionary cavalry officer, then in his 70th year, to be Minister of War in the Cabinet constituted for the "liquidation" of the Dreyfus affair. He thus became the colleague of M. Millerand, who until then had been a militant Socialist, and whose party used to greet the War Minister in the Chamber with cries of "Assassin," in memory of the repression of the Commune, to which the General used to reply "Voilà, voilà, voilà!" Galliffet remained only twelve months in this anomalous position, criticized alike by his old friends and new allies. The incidents of his resignation and the connexion he had with the termination of the Dreyfus affair have provided a good deal more journalistic material for a life of Galliffet even since this book appeared, as the *Matin* has recently published a quantity of Waldeck-Rousseau's private papers relating to this period, in spite of the protest raised by the widow of the deceased Prime Minister.

The book, in fact, contains little that is new to us. But we do not recollect having seen before a fantastic origin attributed to the name of Galliffet—no doubt by an anti-Semite who resented the General's complicity with the liberation of Dreyfus, and who discovered for him a Jew ancestor, converted in 1581 and endowed at baptism with the name of *Gallus factus*, to signify that he was made a Frenchman.

A good example of Galliffet's boisterous unexpected repartees, which he used to hurl at persons conversing with him, without respect for their rank or even their sex, is reported of him at Marienbad, where in 1891 he met with the Comtesse de Paris:—

"Il lui lança à brûle-pourpoint:
"Madame, si vous voulez jamais régner sur la France, savez-vous ce qu'il faut faire?"
"Et comme la Comtesse de Paris le regardait avec perplexité:
"Divorcez et épousez M. Carnot!"

Seven Sages of Durham. By G. W. Kitchin. (T. Fisher Unwin.)—When the idea of this book first presented itself to the mind of the Dean of Durham, on a smaller scale, it occurred to him to give it the title of 'The Portraits of Four Durham Gaol-birds,' for each of the four worthies originally selected were for divers reasons shut up in prison at one period or other in their lives.

Eventually, however, he was induced to add to this number sketches of the lives and characters of three other men, who all had

the good fortune to escape the prison taint. In his brief but quaint preface the Dean states that:—

"These seven men were singularly various. Durham is a favoured home of irregular qualities, such as make men difficult to live with but interesting to read. It has been the amusement of an old man to meditate on all these characters, and to wonder whether I, too, have escaped the picturesqueness of being an oddity."

The first picture is that of Bishop Richard d'Aungerville (1333-1345), who in the days of his episcopate surrounded himself with a brilliant group of scholars, and who was one of our first writers on libraries and the praise of books. To him follows that strange anomaly, a lay Dean of Durham, Thomas Wilson, whom Queen Elizabeth, to her lasting disgrace, in defiance of all laws and statutes, rewarded for certain risky adventures by making him Dean in 1581. He held this wealthy office for less than a year and a half, was installed by proxy, and was probably never in residence for a single day. The third portrait is that of Peter Smart, the grimmest and most bitter of Puritans, the implacable foe of Bishop Cosin, and the Popish enrichment of Durham Cathedral.

To him succeeds that interesting character, Isaac Basire, a much-travelled Frenchman, who became, as Prebendary of Durham and Archdeacon of Northumberland, a man of much note in the Church of England. A man of very different calibre follows, namely, Denis Granville, a man of the world, and for ever entangled in debt, but distinguished for his unvarying loyalty to the Stewarts; he was appointed Dean of Durham in 1684, but was before long deprived as a nonjuror. The last two of these sages of Durham are those absolutely literary contrasts, who were contemporary bishops, William Warburton, who became Prebendary of Durham in 1755 and Bishop of Gloucester in 1760, and Joseph Butler, who was made Bishop of Bristol in 1738 and translated to Durham in 1750. The Durham Chapter about this date was a curious coterie. Shortly after Butler's appointment, the great Hebrew scholar Robert South held a prebend. In 1750 the Hon. Spencer Cowper was Dean, and on 20th July of that year James Gisborne, rector of Staveley, Derbyshire, who had held a Durham prebend for several years, wrote as follows to his wife, in a letter which has not, we believe, been hitherto published:—

"I found this place very full of fine folks of the county and of Yorks and Northumberland, as it still continues. The weather has not been very favourable to the races, nor have they had many horses. Only two started yesterday, and one of them tumbled down at the beginning of the first heat, and so there was no second, and Dr. Stillingsfield and I, who had stolen out in our coats to see (unseen) came back disappointed; but feasting, concerts, and assemblies flourish greatly. Our Quire had a concert yesterday, and a most incomparably good one, in the Chapter House, a noble room for the purpose near twenty yards high. It was Alexander's Ode, near twenty instruments and about fifteen excellent voices, and 300 or 400 gentlemen and ladies to hear them, who all expressed great admiration. For my part I was never so entertained so long together, two hours—and to-day, vile change, in the very same place there has been as long a continuance of jarring, quarrelling, and disagreement."

Dean Kitchin, who shows in this entertaining and well-written book that he has a keen appreciation for all that is quaint or unusual, will probably rejoice in this letter if it is novel to him, and be thankful that he has nowadays to preside in the Chapter House over more harmonious gatherings.

Foundations of the Nineteenth Century. By Houston Stewart Chamberlain. A Translation from the German by John Lees, with an Introduction by Lord Redesdale. 2 vols. (John Lane.)—Mr. Chamberlain's well-known book, which has had a great vogue in Germany, is hardly, we think, likely to meet with a similar success in England, despite the eulogistic preface by Lord Redesdale, and the admirable care and patience, marred only by a few slips and misprints, with which Dr. Lees has translated it. The author, in about 1,200 pages of close type, surveys the general course of human history in order to prove that the "Germanic" peoples—by which he means the Celts and Slavs of Northern Europe as well as the Teutons—are the heirs of all the ages, and in a sense the saviours of mankind.

He begins reasonably enough with chapters on Hellenic art and philosophy, Roman law, and Christianity as the triple legacy of the ancient world. Then he goes off on a long and bitter digression about the Jews, which probably appealed to the Anti-Semites of Germany, but will be less effective here. The mediæval Church and its relations to the Empire are next considered at length; and then comes a sketchy historical survey of the six centuries from 1200 to 1800, concluding with a chapter on art which is in some respects the best thing in the book.

Mr. Chamberlain has read widely, and quotes from a whole library of authorities; moreover, while proposing to write only for the unlearned public, he often breaks off in the middle of an argument to wrestle with some expert or examine in detail some obscure problem, as, for instance, whether Jesus Christ was a Jew. But all his wide reading serves rather as a decoration than as a solid substructure. It disguises, rather than strengthens, the polemical pamphlet, glorifying the "Germanic" peoples, depreciating the Jews, and denouncing the Roman Catholic Church, into which this imposing book resolves itself on examination.

We cannot enter here into the many matters in dispute. But, writing without prejudice, we merely say that the author's arguments in many cases do not make a successful appeal to us. A humble British historian will gasp when he finds Mr. Chamberlain declaring that the signing of Magna Carta assured the triumph of Teutonic freedom in Europe. The references to the history of the English agricultural class are too brief to be satisfactory; the author looks back to the fifteenth century as a golden age for the peasantry, and assumes that their lot grew steadily worse until about 1850. These are trifles, perhaps, and not essential to his purpose. But the two examples, selected at random, typify not unfairly the author's method. He writes as a controversialist.

The Nature of Personality. By William Temple. (Macmillan & Co.)—Mr. Temple's book is not an essay on Personality, but is a set of lectures on that subject which were delivered in Oxford. These lectures with discussions on 'Thing, Brute, and Person,' 'The Will and its Freedom,' and 'Personality and the Time-process,' are meant to stimulate and guide those who are not far advanced in philosophy. The writer is never dull, and he has the art of touching with a light hand things with which he is evidently familiar. While Augustine and Thomas Aquinas, Kant and Hegel, Bradley

and Lord Haldane, are cited, there is nothing fantastic in the introduction of R. L. Stevenson.

A rival guide of speculative novices may naturally ask many questions. Mr. Temple asserts that the common purpose of society does exist, and yet is not consciously present in any of the members. Though unwilling to use the idea of the subconscious as an explanation of human affairs, he sees here no help for it. But if the common purpose is never in the consciousness of the individual, how does it pass into the subconscious region? Another question may be asked. Mr. Temple says that "for an act to be morally good, it must have both good results and a good motive," but how does he reconcile these words with his statement that "if the motive is right and the result only turns out wrong through unpredictable circumstances, we still allow full moral worth to the action"? Then, again, Mr. Temple may be right in asserting that "all virtuous action can be rooted in pride," but what does he mean? Another sentence may be quoted: "It is misleading to speak of self-realization *through* self-sacrifice. Self-sacrifice *is* self-realization." He does not explain how, if the self is negated or sacrificed and the process ended, the self can be affirmed or realized. Many answers on various points might be demanded, but even the keenest questioner would be forced to admit that Mr. Temple, the bearer of an honoured name, is admirably fitted to stimulate the thought of those who are interested in philosophy.

The Serpent of Division. By John Lydgate. Edited with Introduction, Notes, and a Glossary, by Henry Noble MacCracken. (Frowde.)—One of the distinguishing qualities of poetry, as a mode of speech, is its power of condensed expression—the reader when raised to the pitch of the poet, shares his high intensity of vision; the distinguishing quality of Lydgate as a poet is that his verse takes three times as long to say a thing as a prose writer would. With, however, this prose work by him before us, our dictum requires modification: Lydgate is as lengthy in prose as in verse, though 'The Serpent of Division' is probably not intended for prose, but merely a projected poem in an early stage. The book is full of his well-known tags and inconsequences, and any one familiar with the jog-trot of his verse could have no difficulty in turning it into the familiar eight-line stanzas without hesitation. Only one objection to the theory we put forward is worth consideration: it presupposes Lydgate to have written his poetry on a definite scheme settled beforehand, an idea which would not appeal to the average reader of his works.

Dr. MacCracken's text is presented to us by his publishers in a very desirable form, and seems, as far as can be judged without collating the manuscripts, to be satisfactorily edited. He has compiled a vocabulary, for which there is less need now that the 'Oxford Dictionary' is so far advanced towards completion, beyond place-names and exceptional forms. One or two of these occur in the text, like "assoine lyne" (the "Limes ab Ausoniis" of Lucan), and are left alone by the author.

The greater part of his work has been concentrated on the introductory note, which is of considerable length, and deals with the sources of the work, its authorship, and the circumstances of its composition. To speak frankly, the Introduction, although the greater part of it was a Harvard doctor's thesis, does not add

much to the general stock of knowledge, and it is to be hoped that the notes on the historical origin of the work did not form a part of the thesis. Four MSS. of the work are known; three of them are without date; and one has a double date, Dec. 1 Henry VI. (1422) and 1400. One of the undated MSS. says that the author wrote "by commandment of my most worshipful master and sovereign," the other three omit the words "and sovereign." As to the authorship of this work, there can be no doubt it is stamped with Lydgate on every line, but Dr. MacCracken's theory of its origin, based on these two words, calls for comment.

"Duke Humphrey of Gloucester the Lord Protector and real sovereign of the kingdom, and others of the great nobles were not without apprehension, as they reflected what might be the result of the great king's untimely death.... Among other measures which he took to preserve public tranquillity was the plan of employing the chief literary figure of the day.... to write a tract showing the dangers of civil strife as illustrated by the life of Julius Cæsar."

We are surprised alike by the approximation of the influence of a Lydgate tract to that of a succession of leading articles in some modern "organ" of opinion, and by the idea put forward of Duke Humphrey's position in December, 1422. Let us briefly recall the circumstances. Henry died at Vincennes on August 31st, 1422. On his death-bed he warned Humphrey against selfishly preferring his own interests to those of the nation, and appointed him to act as deputy to Bedford during his absences from England. Gloucester immediately attempted to seize on the regency, and only the determined opposition of the Council prevented him from doing so. Parliament was adverse to his claims, and subordinated him altogether to Bedford, creating him his principal councillor, and protector of the realm in his absence, while the real governing power was in the hands of the Council. If, therefore, Lydgate wrote this tract in December, 1422, it could not have been at Gloucester's command to warn others against Civil war, but rather as a warning to Gloucester himself to act loyally towards Bedford—a warning justified by events. But on the whole, the theory does not seem likely. What seems more probable is that Lydgate may have had an idea for a Cæsar poem in Henry V.'s time, but found it did not work out in the proper way—it is a little difficult to skim over the circumstances of Cæsar's death when complimenting a conqueror—and left the work in an unfinished state, adding an Envoi which is not the worst of his verse. However that may be, it seems impossible that Gloucester should have commissioned this work at the particular moment assigned, and there is little likelihood that he ever saw it at all. We must all be grateful, however, to Dr. MacCracken for filling up a gap in the scholar's shelves, and reducing the list of Lydgate's works unattainable by the average reader.

Shapes of Clay, the fourth volume of the Collected Works of Ambrose Bierce (New York, Niele & Co.), shows that versatile and forceful writer using what in his hands is—to adapt Milton a little—that other hardness of poetry. Within the limits which this prevailing characteristic implies—a characteristic which excludes charm to begin with, and all beauty except of a glittering and spectral kind—there are the proofs here of a great deal of practised ability in verse, and even of an imaginative power which ought to be poetical. Poetical in a sense it is, on occasion. The metaphysical quality which

gives a weird awesomeness to Mr. Bierce's best (and worst) short stories assists the projection of his visions in verse, as in prose. You see the thing which he wishes you to see, sheerly, as though it were alone in the void and you the sole spectator. Such a situation is expressed in the conclusion of the remarkable first poem, 'The Passing Show,' of which, however, the opening is better than the close, which we quote:—

The sun with sullen and portentous gleam
Hung like a menace on the sea's extreme;
Nor the dead waters, nor the far bleak bars
Of cloud were conscious of his failing beam.

It was a dismal and a dreadful sight
That desert in its cold uncanny light;
No soul but I alone to mark the fear
And imminence of everlasting night!

All presages and prophecies of doom
Glimmered and babbled in the ghastly gloom,
And in the midst of that accursed scene
A wolf sat howling on a broken tomb.

Poems which do honour to the writer are 'Invocation,' an American "recessional" which preceded Kipling's by ten years; and 'The Confederate Flags,' in which he supports the petition of those against whom he fought thirty years earlier to have their flags given back to them.

But despite these worthier instances—despite even an abundance of wit and some real fun—the general effect of the book is depressing. Upon half of its pages the writer seems to be wasting himself for trivial ends. With an intellect strong and penetrating, if somewhat arrogant in habit, and a sincerely, if aggressively honest personality, he yet deems no price too dear to pay for the chance of being sardonic. The price is often the spoiling of what should have been a very good thing. Many of these poems, again, are personal lampoons, and are of a character, even when the subjects are women, that surprises us. It is a sad outcome of lifelong devotion to the cult of the swashing blow when the hand usurps the man, as the tail, it is alleged, may wag the dog. But all who believe in the dog deny the allegation.

MR. FREDERIC M. HALFORD, "Detached Badger" of *The Field*, and author of "The Halford Dry Fly Series" (*Athenæum*, March 28, 1903), has added to its three volumes another, almost uniform in appearance, entitled *Modern Development of the Dry Fly* (Routledge & Sons). In this book he explains how from close observation of natural insects, and from a profound belief that the more exactly they are imitated the better will be the artificial fly, he was led to introduce changes in dressing, and a reduction in number of patterns from 100 to 33. This alone is a step in the right direction, and it is highly probable that a further reduction would be advantageous. Mr. Halford has given his improved patterns many trials, and is satisfied that they are more killing than the old ones. This may be so, but it is at least doubtful whether trout can detect, or care at all for, microscopic differences in the flies on which they feed. Probably no two of the natural flies are exactly alike, and a feeding trout, if satisfied that an insect is good for food, would not, we may suppose, waste time over discrimination.

We are inclined to think that too much importance is given to colour; the various shades are exhibited in plates x.–xxvii., the names in some cases being difficult to account for, when apparently a recognized water-colour description might have been used. Thus "Sulphury White" seems to have little to recommend it, while the lemon yellow of water-colour painting is marvelously near what is shown in plate x.

The illustrations in Part II. are admirable, whether of trout or of river; they are well chosen and well executed.

THE PARISH REGISTER SOCIETY OF DUBLIN has lately issued to subscribers its eighth volume, containing the *Registers of Derry Cathedral, 1642 to 1703*. The editing has been done by Mr. Herbert Wood of the Irish Record Office, and leaves nothing to be desired. Canon Hayes of Derry contributes a Preface in which he describes the original Registers, and notes certain gaps, which naturally include the disturbed period of the famous siege of Londonderry. The Register is the oldest in Ireland, outside Dublin, with the single exception of Lisburn. Among the baptisms we notice "Aromintho, daughter of Collonel Robert Lunday and Martha his wife, 17th May, 1686." The notorious Lundy's baby had a less notorious Christian name, it seems. Canon Hayes draws attention to some other curious names, such as Chrispiana, Hannibal, Foresee, Reperta, and Mountenia. The volume, the largest yet issued in this series, is admirably printed and indexed, and in every way a credit to the Dublin Parish Register Society.

NOTES FROM CAMBRIDGE.

A SOMEWHAT dull term has come to an end; but no one can say that it opened without excitement. The hard-fought contest for the representation of the University provided interest and amusement for everybody, and very nearly resulted in the humiliation of the dominant political party in Cambridge. The death of Mr. S. H. Butcher, though hardly unexpected, produced a sense of general bereavement. It was felt that in him we had lost not merely an ideal representative, but also one of the most delightful personalities connected with the University. As one by one the last of the great scholars, trained under the excellent old system which sought to ground men perfectly in the languages of Greece and Rome and to imbue them with a love of their matchless literature, disappear, there is a feeling that the gap can never be filled and that cultured life will be for ever the poorer. In Cambridge an Adam, a Headlam, a Jebb, and a Butcher are simply irreplaceable; and the education of the future seems as incapable of producing their like as the architecture of to-morrow is of building a Gothic cathedral.

As to the vacancy in Parliament, everybody seemed at a loss what to do, except a few who decided upon giving Mr. Harold Cox an early start in the race for the representation. Slowly the official leaders of the Conservative party decided that they could not do better than nominate the Hon. Charles A. Parsons, well known for his work on turbines, and a director of several important scientific companies. Accordingly they called a general meeting, open to all members of the Senate to decide who should be chosen to represent the University as its burgess in Parliament. The Master of Trinity Hall took the chair, and Sir Robert Ball, Sir George Darwin, and Mr. W. Rouse Ball came prepared to speak for the nominee of the "caucus." The meeting lasted about three hours, and those who looked in to find amusement were not disappointed. From start to finish it may be described as a screaming farce. Had Mr. Cox's supporters come in force, they

could, I think, have carried him as the "official" candidate; for the meeting had the merit of being conducted with an impartiality which was as much due to the fairmindedness of the chairman as to the fact that only a very few present had a clear idea of what they actually wanted. Mr. Parsons's merits were pressed with eloquence by his supporters, but his name evoked little or no enthusiasm. A few Public School masters had come on purpose to support Mr. T. E. Page, whose name will always be connected with Charterhouse; but both he and his friends had to learn by experience that education is the one subject a University believes in least. Thus far things went fairly calmly; and then Prof. Ridgeway stood up and gave his opinion. It is always interesting to listen to the Disney Professor. His methods are those of the controversialists of a bygone age. He is lacking in what the French call *onction*; and his speeches are less full of grace than flavoured with salt. Still, he is completely disinterested and sincere, and possessed of the eye of a veritable Vidocq when he takes his walks amid the tortuous byways of the academic mind. In the present case the Professor was alive to the fact that Mr. Parsons had hardly the sort of academic distinction to qualify him for the representation of the University. True, he had taken a good degree, was a Fellow of the Royal Society, and had received the high distinction of an Honorary Fellowship of St. John's; but his life had been mainly spent in commercial pursuits, and he had never taken part in University teaching or administration in any form. This and a good deal more Dr. Ridgeway said to an impatient audience, after which he exploded a veritable bomb-shell by proposing Prof. Sir Joseph Larmor. No one was more astonished than Sir Joseph himself; but his protests were of no avail, and his brother professor went on to enumerate his qualifications as though he were absent. Then the meeting went the usual way of such meetings, and every one who had nothing to say said it, and one by one those present began to slip out of the room. At last, when about fifty remained, a vote was taken—first between Mr. Page and Mr. Parsons, and then, I believe, between Mr. Parsons and Sir Joseph. After some attempts to count, the chairman decided that Sir Joseph had it by one vote; and thus he became the official candidate. Mr. Parsons chivalrously made way for his friend, and the supporters of Messrs. Cox and Page respectively decided to run their men as Independents.

Into the story of the election itself it is unnecessary to enter. Indeed, I have only permitted myself to be thus diffuse in order to show how strangely things are done in Cambridge. The present member owes his seat virtually to the vigour of a single individual, backed by the influence of the "party" in London, who seemed greatly perturbed at the idea of the University of Cambridge imitating Oxford in sending a representative who would not be certain to be amenable to their Whips.

I think, now all is over, that in Sir Joseph Larmor we have a good member for a University Constituency. If not a trained politician or one likely to be prominent as a speaker in the House, he is recognized as a great man of science, and his opinion is likely to have much weight when the claims of Cambridge to be acknowledged as the leading scientific University in England are before the Legislature. These are more important than is generally realized, and not infrequently come into consideration.

Already I am under the impression that Sir Joseph Larmor's presence in the Commons is appreciated, though he has not yet attempted to rival the great orators of the past. Jebb and Butcher were masters both of the spoken and the written word.

Politics are at present occupied by larger issues than University affairs, but there are rumours that the Liberal party is preparing for a Commission, by formulating its ideas as to necessary reforms. Nothing much is known at present; but it is to be hoped that the mania for organization and efficiency may not rage too severely. It is idle to assert that certain changes are not necessary; and the behaviour of the ultra-conservative members of the Senate has done much to dispel the idea that internal reform is possible. Not that that is not constantly going on; but once a reform becomes a party matter, it is doomed. Personally I fear that the ancient Universities may find themselves under State control, possibly under the Education Office or even under some official with the autocratic powers of the President of an American University. At present the abuses of our system are not serious; and in many departments the work is admirably carried on. Indeed, it is a question whether the conscientiousness of many of our College lecturers in discharging their duty to their pupils is not detrimental to that self-reliance which the scholars of the past had to practise. At any rate, may the day be far distant when an enlightened democracy converts Cambridge into a sort of glorified board-school!

Much excitement has been caused by the election of Mr. A. E. Housman as Latin Professor. Trinity has elected him to a Fellowship, and Cambridge is ready to extend a hearty welcome to the author of 'A Shropshire Lad' as well as the learned editor of Juvenal and Manilius. That he is an Oxonian is in some ways an advantage, especially as the sister University has of recent years done more for Cambridge men than we have for those trained on the banks of the Isis.

The appointment of the first Professor of English Literature had been awaited with much keenness. As a rule people were most positive as to whom they did not want; nor was there any lack of undesirable "possibilities." Accordingly the choice of Dr. Verrall was hailed with a mingled sense of pleasure that we had been given the right man, and relief that the powers above had not selected the wrong one. His Clark Lectures have raised universal expectation, and his classes are sure to be large and appreciative.

We won the sports, and lost the boat race. I have read so much about the whys and wherefores of the latter that I begin to have theories of my own. Oxford is said to have "represented strength, and Cambridge style." It would be difficult to compose a more misleading sentence. Its real meaning is that the Oxford men looked as if they were rowing wrongly, and rowed rightly; whilst the converse was true of Cambridge. I observed that in the Oxford crew—except bow (a freshman) and 5, who hailed from Australia, and thrice rowed for Melbourne University against Sydney University—every member had won at least three important races since entering the University. No one in the Cambridge crew, except bow and 7, had rowed in so many winning crews since they came up. I do not count the trial eights; but no fewer than three of the Cambridge crew rowed in the losing boat in 1910. J.

THE SALE OF BOOKS.

Bardwell Rectory, Bury St. Edmunds, April 3, 1911.

FIVE books (and one packet of Christmas cards) have been sent to me recently, varying in price from two shillings to two pounds, without having been ordered, payment being requested. They come from London, Brighton, Heidelberg, Norwich, Yarmouth. In each case the book has been kept, because in no case has money been sent for the expense of return. In some cases repeated demands for payment, culminating in the threat of legal proceedings, have been made, but no proceedings have been taken.

It is a form partly of begging, partly of pressing the circulation of a book, which seems to be novel, unwarrantable, and objectionable.

F. E. WARREN.

. We publish with pleasure this letter concerning a modern method of persuading the unwary to purchase. It is, however, by no means novel, for we recall a similar attempt to force elaborate Bibles on clergymen some years since.

MSS. OF ST. BERNARD.

I AM editing for the "Cambridge Patristic Texts" Series, published by the University Press, the 'De Gradibus Humilitatis et Superbiæ,' the 'De Diligendo Deo,' and the 'De Conversione' of St. Bernard. For the purpose of collating Mabillon's text I am wishing to obtain information as to the MSS. of St. Bernard which exist in this country. By the courtesy of the respective custodians I have learnt something of the MSS. of this author in the British Museum, the Bodleian, and the Cambridge University Library. I am led to suspect that others are contained in various public and private collections. I venture to beg your kind help in order to make known my need. I should be very grateful to any person who would meet it. My address is Monkton Vicarage, Isle of Thanet, Kent.

WATKIN W. WILLIAMS.

SALE.

ON Monday, March 27th, and the following day, Messrs. Sotheby sold books and manuscripts, including the library of the late Mr. F. G. Hilton Price. The most important lots were the following: Anthropological Institute Journal, 26 vols., 1871-1908, 15l. 10s. Musée du Caire, Catalogue Général, 36 vols., 1901-8, 23l. 10s. Engravings from the Choicest Works of Sir Thomas Lawrence, 50 plates, 1835-46, 76l. W. Rothschild, Extinct Birds, 1907, 18l. Dürer Society's Publications, 10 series, 1898-1906, 17l. 12s. 6d. Two scrapbooks containing 130 coloured prints of military uniforms, 15l. 10s. The total of the sale was 1,350l. 11s.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Book of Common Prayer: George V.

Issued by the Oxford Press in various bindings exhibiting once more the excellent taste and workmanship of the famous house. The books have as frontispiece a picture of the King or the King and Queen. Coronation: Form and Order of the Service and of the Ceremonies. Various sizes and prices.

Hewat (Rev. Kirkwood), Peden the Prophet: being some Account of the Life and Times of Alexander Peden, Minister of New Luce from 1660 to 1663, and afterwards of God's Persecuted People in the Fields, 2/6 net.

With 7 illustrations.

Kenyon (Frederic G.), Our Bible and the Ancient Manuscripts: being a History of the Text and its Translations, 2/ net.

With 29 facsimiles. A new and cheap edition.

McCurdy (James Frederick), History, Prophecy, and the Monuments, 3 vols. in 1, 12/6 net.

New edition.

Ramsay (Rev. F. P.), An Interpretation of Genesis, \$2 net.

Includes a translation into present-day English.

Welldon (James Edward Cowell), The Religious Aspects of Disestablishment and Disendowment, 3/6 net.

Three lectures delivered by the Dean of Manchester to audiences representing "the man in the street." A great part of the last lecture has appeared as an article in *The Nineteenth Century*.

Law.

Beatty (Charles), A Practical Guide to the Death Duties and to the Preparation of Death Duty Accounts, 4/ net.

Third edition, revised and enlarged.

Becker (J. E. de), Annotated Civil Code of Japan, Vol. IV.

Donogh (W. R.), A Treatise on the Law of Sedition, &c., in India, 10/6 net.

Practical Statutes of the Session 1910 (10 Edward 7 and 1 George 5), with Introductions, Notes, Tables of Statutes, Repealed and Amended, Lists of Local and Personal and Private Acts, and a Copious Index.

Edited by James Sutherland Cotton. One of Paterson's Practical Statutes.

Fine Art and Archaeology.

Barton (Mary), Impressions of Mexico with Brush and Pen, 10/6 net.

With 20 illustrations in colour.

Essex Archaeological Society Transactions, Vol. XII., Part 1, 6/

Garner (Thomas) and Stratton (Arthur), Domestic Architecture of England during the Tudor Period, 2 vols., 147/ net.

Illustrated in a series of photographs and measured drawings of county mansions, manor houses, and smaller buildings.

Gray (Harold St. George), Third Interim Report on the Excavations at Maumbury Rings, Dorchester, 1910, 1/ net.

Reprinted from the *Proceedings* of the Dorset Natural History and Antiquarian Field Club.

King (Harold C.), The Chancel and the Altar, 1/6 net.

With a preface by Percy Dearmer, and 48 illustrations. One of the series *Arts of the Church*.

Poetry and Drama.

Besier (Rudolf), Lady Patricia, a Comedy in Three Acts, 1/ net.

One of the Plays of To-day and To-morrow.

The piece was noticed in our columns last week.

Gordon (Armistead C.), For Truth and Freedom: Poems of Commemoration, \$1.25.

Masters (Edgar Lee), Eileen, a Play in Three Acts, 50 cents.

Masters (Edgar Lee), The Locket, a Play in Three Acts, 50 cents.

Meredith (Hugh Owen), Week-Day Poems, 5/ net.

Pickering (James E.), The King's Temptation, and other Poems, 1/ net.

Sheppard (Thomas), Bacon is Alive: being a Reply to Sir Edwin Durning-Lawrence's 'Bacon is Shakespeare,' 1/ net.

Presidential address to the Hull Shakespeare Society, delivered December, 1910.

Tucker (Beverley Dandridge), My Three Loves, \$1.25

Poems by the Bishop Coadjutor of Southern Virginia.

Bibliography.

Bulawayo Public Library Report, being for Nine Months, 1st April, to 31st December, 1910.

Includes an address on South African Literature, Past and Present, by the Rev. S. S. Dornan.

Philosophy.

Cushman (Herbert E.), A Beginner's History of Philosophy, 6s.

Hodgson (Shadworth H.), Some Cardinal Points in Knowledge, 2/ net.

Reprinted from the *Proceedings* of the British Academy.

History and Biography.

Elliot (Hon. Arthur D.), The Life of George Joachim Goschen, First Viscount Goschen, 1831-1907, 2 vols., 25/ net.

With portraits.

Fox (Fontaine T.), A Study in Alexander Hamilton, \$1 net.

Fraser (Mrs. Hugh), A Diplomatist's Wife in Japan: Letters from Home to Home, 1/ net.

New edition. For review see *Athen.*, March 18, 1899, p. 329.

Jeffery (Reginald W.), The New Europe, 1789-1889, 8/6 net.

Has short notes, bibliographies, biographies, diagrams, and maps.

Maxwell (Sir Herbert), A Century of Empire, 1801-1900: Vol. III. 1869-1900, 14/ net.

For notice of Vol. II. see *Athen.*, June 4, 1910, p. 672.

Senior (Dorothy), The Gay King: Charles II., his Court and Times, 12/6 net.

With frontispiece and 16 illustrations.

Spencer (Alfred), Life of Harry Watts, Sixty Years Sailor and Diver, 3/6 net.

With a foreword by Andrew Carnegie, and 7 illustrations by Oswald Crompton. Watts played a prominent part in the diving operations after the Tay Bridge Disaster in 1879.

Stiles (Robert), Four Years under Marse Robert \$2 net.

New edition. "Marse Robert" is the celebrated Confederate general Robert Lee.

Tate (G. P.), The Kingdom of Afghanistan: a Historical Sketch, 10/

With an introductory note by Sir Henry Mortimer Durand.

Thompson (James Westfall), The Wars of Religion in France, 1559-1576: the Huguenots, Catherine de Medici, and Philip II., 18/ net.

With 24 maps and plates. The author has tried as far as possible to ignore the doctrinal issues of the French Reformation, inquiring rather into its political, diplomatic, and especially its economic activities.

Turner (Henry Gyles), The First Decade of the Australian Commonwealth: a Chronicle of Contemporary Politics, 1901-1910, 9/

Vedder (Elihu), The Digressions of V, written for his Own Fun and that of his Friends, 21/ net.

Contains an account of the author-artist's stay in Florence, his return to America, and his prolonged residence in Rome, with over 100 illustrations.

Wexford, History of the Town and County, Vol. VI. History of the Town, Castle, and Cathedral Church of Ferns, illustrated, 40/

Edited by Philip Herbert Hore.

Whitsitt (William H.), Genealogy of Jefferson Davis and of Samuel Davies, \$1

Williamson (David), Our King and Queen: the Story of their Lives, 1/

With 7 illustrations.

Geography and Travel.

Campbell (Joseph), Mearing Stones: Leaves from my Note-Book on Tramp in Donegal, 3/6 net.

With 16 pencil drawings by the author.

Cook (William Azel), Through the Wildernesses of Brazil by Horse, Canoe, and Float, 7/6 net.

With many illustrations.

Sociology.

Small (Albion W.), The Cameralists, the Pioneers of German Social Polity, 12/ net.

One of the University of Chicago Publications.

Small (Albion W.), Adam Smith and Modern Sociology: a Study in the Methodology of the Social Sciences, 5/ net.

Another of the University of Chicago Publications. The book aims at bringing about a more conscious and systematic partnership between the economists and the sociologists, who are studying the real conditions of life, says the author, from different angles of approach.

Philology.

Catalogue of the Greek Papyri in the John Rylands Library, Manchester: Vol. I. Literary Texts (Nos. 1-61), 21/ net.

Edited by Arthur S. Hunt, with 10 plates.

Migeod (Frederick William Hugh), The Languages of West Africa, Vol. I., 12/6 net.

Mulvany (C. M.), The Indo-European Language, 2 rupees.

Five lectures delivered at the Queen's College, Benares.

New English Dictionary on Historical Principles: Scouring—Sedum (Vol. VIII.), by Henry Bradley, 5/

School-Books.

Allcroft (A. H.) and Collins (A. J. F.), Higher Latin Composition, 3/6

In the University Tutorial Series.

Science.

- Bardswell (Frances A.), *The Herb-Garden*, 7/6 net.
With 16 illustrations in colour drawn from nature by the Hon. Florence Amherst and Isabelle Forrest.
- Bower (F. O.), *Plant-Life on Land* considered in some of its Biological Aspects, 1/ net.
One of the Cambridge Manuals of Science and Literature. In one chapter the author discusses the circumstances which may have led to the adoption of the fixed habit in plants, and certain of the disabilities which this fixity of position imposes on them. In another he describes the influence of perennial vegetation upon the contour and surface of golf links on the coast.
- Cables (H. A.), *Diagnosis and Treatment of Diseases*, 10/6 net.
- Gorton (David Allyn), *The History of Medicine*, Philosophical and Critical, from its Origin to the Twentieth Century, 2 vols., 25/ net.
- Guilfoyle (W. R.), *Australian Plants* suitable for Gardens, Parks, &c., 15/ net.
- Guyer (Michael F.), *Animal Micrology: Practical Exercises in Microscopical Methods*, 7/ net.
One of the University of Chicago Publications. The volume, which is illustrated, is intended primarily for beginners, and the student is warned at what stages he is likely to encounter difficulties and how to avoid them.
- Luciani (Prof. Luigi), *Human Physiology: Vol. I. Circulation and Respiration*, 18/ net.
Translated by Frances A. Welby, edited by Dr. M. Camis, with a preface by J. N. Langley.
- Pearson (Karl), *The Grammar of Science: Part I. Physical*, 6/ net.
Third edition, revised and enlarged.
- Reinhardt (Charles), *Faith, Medicine, and the Mind*.
- Rumpel (O.), *Cystoscopy as Adjuvant in Surgery*, 42/ net.
- Stanley (William Ford), *his Life and Work*, 2/6 net.
A small but interesting volume of autobiographic notes, edited by Richard Inwards, with 18 illustrations.
- Tutton (A. E. II.), *Crystallography and Practical Crystal Measurement*, 30/ net.
With many diagrams.
- Werner (Dr. A.), *New Ideas on Inorganic Chemistry*, 7/6 net.
Translated from the second German edition by Edgar Percy Hedley.
- Wintle (W. J.), *Recreations with a Pocket Lens*, 2/ net.
With many illustrations, and a useful, though by no means exhaustive Nature Calendar, which the author has compiled from the observations of several naturalists. The book is written in a popular style.

Fiction.

- Birmingham (George A.), *The Major's Niece*, 6/
A series of adventures in the household of an Irish bachelor, invaded for a fortnight by a small tomboy of a niece.
- Blyth (James), *Brumblingham Hall*, 6/
A story of a strange death.
- Boldrewood (Rose), *The Complications at Collaroi*, 6/
The scenes are laid partly in India and partly in Australia, and the characters are said to be taken from actual life.
- Brother Copas, by Q, 6/
The story deals with a charitable hospital for decayed gentlemen—a sort of blend of the Charterhouse and St. Cross at Winchester—and tells how this effete brotherhood is reclaimed by the presence of a small child within its walls.
- Brown (Vincent), *The Irresistible Husband*, 6/
A tale of a Scotch hydro and its irresponsible inmates.
- Browne (Porter Emerson), *A Fool There was*, 1/ net.
The story of the play now being acted at the Queen's.
- Candler (Edmund), *The General Plan*, 6/
Nine stories, five of which have appeared in various magazines.
- Corelli (Marie), *Jane: a Social Incident*.
Reissue with a new preface by the author. The first volume of fiction in Methuen's Shilling Books.
- Dewar (George A. B.), *The Leaning Spire*, 2/6 net.
A number of short tales, some of which have appeared in *The Saturday Review* and *Westminster Gazette*.
- Fletcher (J. S.), *The Pinfold*, 6/
A story of farm life in Yorkshire, illustrating the effect of early environment on the life of a man naturally ambitious and gifted.

- Gretton (R. H.), *Ingram*, 6/
Opens with the first night of a General Election, and is described by the author as "an exercise in the Disraelian manner."
- Herbert (Edward G.), *Newera: a Socialist Romance*, 1/ net.
New edition.
- Hurst & Blackett's Sevenpenny Net Novels: *Madame Albanesi's A Question of Quality*, *Beatrice Whitby's Bequeathed*, and *Percy White's The House of Intrigue*.
- Innes (Norman), *The Governor's Daughter*, 6/
An historical romance.
- Jessop (George H.), *Where the Shamrock Grows*, 3/6
Relates the fortunes and misfortunes of an Irish family.
- Long's Sixpenny Net Cloth Novels: *Buchanan's Father Anthony*; *Bindloss's Delilah of the Snows*.
- Marcin (Max), *The Wife He Never Saw*, 2/ net.
For a large sum of money, an impecunious young lawyer agrees to marry a woman whose face he is not allowed to see, whose identity is unknown to him, and who disappears immediately after the ceremony.
- Newte (Horace W. C.), *The Socialist Countess: a Story of To-day*, 6/
Depicts some would-be social reformers who are divided between philanthropy and their own ends.
- Norris (W. E.), *Vittoria Victrix*, 6/
Is concerned with the heroine's suitors, including a young peer, an American millionaire, and a famous sculptor who tells the story.
- Pratt (Ambrose), *The Big Five*, 6/
The "big five" are a quintet of strangely dissimilar friends who have been prospecting in Western Australia, and now set out on a tour of exploration with an English lady and gentleman of title.
- Rolland (Romain), *John Christopher: II. Storm and Stress*, 6/
Translated by Gilbert Cannan.
For review of Vol I. see *Athen.*, Nov. 12, 1910, p. 587.
- Scott (C. A. Dawson), *Mrs. Noakes, an Ordinary Woman*, 6/
The third volume of the author's 'Some Wives.' The middle-class Mrs. Noakes longs for love, but only finds suffering.
- Scott's *The Fortunes of Nigel*, 2/
Well edited, with introduction, notes, and glossary, by Stanley V. Makower.
- Watson (Alexandra), *The Case of Letitia*, 6/
The story deals with a girl's marriage to a repulsive man and her recovery of her freedom and happy second marriage, though the latter involves parting from her child.
- Westrup (Margaret), *Phyllis in Middlewych*, 6/
Another study of childhood by the author of 'Elizabeth's Children.'
- Wilson (Christopher), *For a Woman's Honour*, 6/
A mystery of Mount Street.
- Wilson (Theodora Wilson), *Mollo' the Toll-Bar*, 6/
A tale of romance and adventure in Cumberland during the rough days of the Napoleonic wars.

General Literature.

- Colonial Office List (The), 1911, 15s.
- Coronation Durbar and After, by Scotus Indigena, 1/ net.
- Gosset (Adelaide L. J.), *Shepherds of Britain: Scenes from Shepherd Life Past and Present*, from the Best Authorities, 7/6 net.
With many illustrations.
- Gould (F. J.), *Youth's Noble Path*, 2/
A volume of moral instruction designed for the use of children, parents, and teachers, and mainly based on Eastern, tradition, poetry, and history.
- Insurance Blue Book and Guide for 1910-11, 2/
Martyn (Frederic), *A Holiday in Gaol*, 3/6
The author's experiences of police, prison, and prisoners.
- Rogers (James Edward), *The American Newspaper*, 4/ net.
Another of the University of Chicago Publications.
- Wilde (Oscar), *De Profundis*, 1/ net.
A popular edition, printed in excellent type, of Wilde's remarkable booklet.
- Wintle (W. J.), *Nights with an Old Lag*, 5/ net.
Conversations with a burglar, who made these confessions to the author during the period of his reform. Later it was found that he was acting as a receiver of stolen goods, and he was sent to penal servitude once more.

Pamphlets.

- British Guiana: Cacao and Coffee Industries; Coconut and Lime Industries; and Timber Industry.
Issued by the Permanent Exhibitions Committee.

- International Institute of Agriculture: Price Fluctuations in the Staples, their Influence on the Welfare of the State.
- International Institute of Agriculture, Rome, and its Influence on Economic Welfare: Reply to some Comments made by the Minister of Agriculture of France.
- Watson (James), *Agricola and Tacitus*, 3d.

FOREIGN.

Theology.

- Merx (A.), *Die vier kanonischen Evangelien nach ihrem ältesten bekannten Texte: Vol. II. Part II. Das Evangelium Johannes*, 16m.
Edited by Julius Ruskä.

Fine Art and Archaeology.

- Grand-Carteret (J.), *Les Éléances de la Toilette: Robes, Chapeaux, Coiffures sous Louis XVI., le Directoire, l'Empire, la Restauration (1780-1875)*, 10 fr.
- Imagines Philologorum: 160 Bildnisse aus der Zeit von der Renaissance bis zur Gegenwart, 3m. 20.
Edited by Alfred Gudeman.
- Lemonnier (H.), *L'Art français au Temps de Louis XIV. (1661-90)*, 3fr. 50.

Drama.

- Laborie (L. de Lanza de), *Paris sous Napoléon: Le Théâtre-Français*, 5fr.

Music.

- Guetta (P.), *Dalle Antiche Norme e dalle Nuove: Considerazioni sull' Arte del Canto*, 2fr. 50.

Philosophy.

- Deussen (P.), *Die Philosophie der Griechen*, 6m.

History and Biography.

- Stryiński (C.), *Mesdames de France, Filles de Louis XV.*, 5fr.

Science.

- Vaschide (N.), *Le Sommeil et les Rêves*, 3fr. 50.
Part of the Bibliothèque de Philosophie Scientifique.

Literary Gossip.

SIR ARTHUR CONAN DOYLE'S new volume 'The Last Galley: Impressions and Tales,' will be published by Messrs. Smith & Elder on the 25th. The stories are arranged chronologically, and embrace such subjects as the last sea-fight of the Carthaginians (with its warning to Great Britain), the landing of the Saxons in England, the first appearance of Christianity and of Mohammed, the invasion of the Huns, and other great crises in history.

THE same firm will issue on the 24th, under the title of 'Ruskin: a Study in Personality,' seven lectures by Mr. A. C. Benson on the life and work of Ruskin which he delivered in the Hall of Magdalene College, Cambridge. The book is a sketch, and not a finished portrait, but mainly an attempt to emphasize the salient features and characteristics of the man.

MISS NETTA SYRETT'S new novel, which will be published after Easter by Messrs. Chatto & Windus, is entitled 'Drender's Daughter.' Incidentally, the story satirizes various modern educational, social, and moral theories; while its main theme is the revolt of a beautiful girl against the kind of life arranged for her by her prospective husband.

THE second volume of the series of manuals projected and edited by the Rev. Louis H. Jordan, and issued by the Oxford University Press, will be ready in

the autumn. It will be entitled 'The Study of Religion in the French Universities,' and will be the joint work of Mr. Jordan and M. Arnold van Gennep, the editor of the *Revue d'Ethnographie et de Sociologie*, and one of the founders of the new Institut Ethnographique de Paris.

THE REV. H. F. STEWART is preparing for publication a volume of sermons by the late Prof. J. E. B. Mayor. The volume will contain a memoir, and will be published by the Cambridge University Press before the end of the present year.

MR. ELKIN MATHEWS is bringing out about May 1st a little volume of mystical poems called 'Angels and Symbols,' by Mrs. Montgomery of Grey Abbey, Ireland, whose book 'The Rose and the Fire' appeared in 1908.

'THE OTHER RICHARD GRAHAM' is the title of a new novel by Mrs. Frank Clapperton, announced for immediate publication by Mr. Elliot Stock. It is a story of New Zealand, dealing with the bush and the everyday life of the miner in Central Otago.

MESSRS. SIDGWICK & JACKSON write:—

"Noticing your comment on Mr. Alfred Ollivant's complaint that Miss Ethel Sidgwick's novel 'Le Gentleman,' recently published by us, bears a title closely resembling that of his own, 'The Gentleman,' we have to point out that some years before the issue of Mr. Ollivant's novel there appeared one under the title of 'A Gentleman' by the Hon. Mrs. Walter Forbes.

"While we regret that Mr. Ollivant should feel himself aggrieved in any way, we venture to submit that we did not and do not think any one could confuse 'Le Gentleman' with 'The Gentleman'; had we thought so, we should certainly have altered our title."

'IRELAND UNDER THE NORMANS, 1169-1216,' a study by Mr. Goddard Henry Orpen, will be published shortly by the Oxford University Press in two volumes. It may be recalled that Mr. Orpen edited 'The Song of Dermot and the Earl' for the same Press.

THE first course of a new series of Hibbert Lectures will be given by Dr. L. R. Farnell concurrently in London and Oxford, and should attract wide attention. His subject, 'The Higher Aspects of Greek Religion,' will include marriage, family life, and theories of divine punishment, and the development of the individual conscience. The first London lecture will be delivered on the 25th in the University of London, South Kensington.

MR. WILLIAM CHAWNER, Master of Emmanuel College since 1895, died last Wednesday week at Vence, Alpes Maritimes, at the age of 62. Mr. Chawner's chief work was the organization of the studies of Indian Civilizations at the University. Recently his strong views on religion had brought him into prominence.

WE regret to notice also the death of the Rev. John Anderson, Curator of the Historical Department of H.M. Register House, Edinburgh. Licensed for the Church in 1874, Mr. Anderson served as

a missionary in India, but, returning to Edinburgh in 1887, took up historical work, and was employed by Sir William Fraser in the compilation of his many notable family histories. In 1896 he was appointed Assistant Curator of the Historical Department in the Register House, and ten years later succeeded Dr. Maitland Thomson in the Curatorship. Mr. Anderson edited for publication the extensive collection of charters left by Dr. David Laing to the Edinburgh University Library.

IN *The Scottish Historical Review* (April) the Quincentenary of St. Andrews University evokes a fine study by the Librarian, Dr. Maitland Anderson, on 'The Beginnings of the University, 1410-1418.' He notices several documents from the twelfth to the fifteenth century, and Prof. Firth some sly Jacobite ballads, while Dr. R. L. Poole re-edits a bull of 1231 on the isles of the Sodor see. Sir Herbert Maxwell goes on with his 'Lanercost Chronicle Englished.' Other contributions include a survey of Mr. Robert Renwick's years of work on burghal archives, and a note by Dr. David Murray on Glasgow earthquakes. 'The Kingis Quair' begets a sub-controversy on the personality of the poet "Auche...."—perhaps James Auchinleck, Miss Muriel Gray, however, favouring Vedast Auchinleck.

MESSRS. GOWANS & GRAY will shortly publish an authorized translation of Gottfried Keller's 'Seven Legends.' Though this delightful book has passed through more than fifty editions in Germany, this will be its first appearance in English.

ON Wednesday last Mr. Moberly Bell died suddenly at the office of *The Times*, with which he had been prominently associated for some years. Born in Egypt in 1847, Charles Frederic Moberly Bell began his connexion with the paper at an early age as a correspondent on Egyptian affairs, and, making his mark in that capacity, was appointed assistant manager of *The Times* in 1890, and in 1908 became manager of the new company formed to control the concern.

ALWAYS a hard worker and a master of detail, Mr. Moberly Bell had acquired of late years a commanding position in Printing House Square. The extent and direction of his energies did not escape criticism, especially during what was called the "Book War." He wrote 'Khedives and Pashas' (1884), 'Egyptian Finance' (1887), and 'From Pharaoh to Fellah' (1889).

THE opening proceedings of the Royal Commission on Public Records have been widely reported in the daily press. Unfortunately, not all that has been related in this wise can be vouched for by the Master of the Rolls' officers. The alleged discovery of "Magna Charta" by the Deputy Keeper in a sack of unsorted records is an instance in point, although the statement was probably accepted by

thousands of readers who were not aware that four specimens of this royal circular are preserved elsewhere, and that the supposed original thus "discovered" is merely a distantly related document which is enrolled in the contemporary Patent Roll and has been printed both by Rymer and the Record Commission.

It may be of interest to state that the Commission having now received the evidence of the Record officers, will proceed to take that of the librarians and other custodians of the Departmental Records and Registries, reports upon which are being carefully prepared. The proceedings of the Commission in the near future include visits to the archives of Paris and Brussels, as well as the inspection of various provincial repositories of Public Records. The evidence of several historical scholars, antiquaries, and record experts, both British and foreign, will be taken in the summer and autumn. The subject of Local Records will probably not be touched during the present year.

MESSRS. LONGMAN have in the press 'Studies in the Evangelisation of South Africa,' by Mr. G. B. A. Gerdener, and 'A History of Christian Missions in South Africa,' by Mr. J. Du Plessis.

WE are glad to find that *The English Review* continues its policy of printing contemporary verse. The current number also continues the admirably quaint and well-illustrated views of Mr. Yoshio Markino on John Bulleses, which we have already praised.

CONSIDERABLE interest has been aroused by an official report issued this week concerning the books read in prisons and at the Borstal institutions. In popularity Mrs. Henry Wood easily heads the list, Dickens coming next, and *longo intervallo* Mr. Henty and Mr. Rider Haggard. There is, it appears, a steady demand for Scott, Dickens, and other standard authors; and Reade's 'Never Too Late to Mend' is a favourite.

THE HOUGHTON MIFFLIN COMPANY of Boston and New York announce 'The Complete Poems of Edgar Allan Poe,' edited by Mr. J. H. Whitty. The book claims to include several texts supposed to be lost, revisions made by Poe a few weeks before his death, and half a dozen hitherto uncollected poems.

MR. HUGH HOPKINS, a well-known Glasgow bookseller and publisher, died last Sunday, aged 80. He was well informed on subjects relating to Scottish history, literature, ballads and songs, as well as books about old Glasgow.

AMONG Parliamentary Papers of some general interest we note: Scotch University Court Ordinance, No. 33 (post free 2d.); Table of Holiday Courses, 1911 (post free 2½d.); Directory of the Welsh Education Department (post free 8d.); and Welsh Church Commission, Vol. VI., Appendices (post free 4s. 4d.).

SCIENCE

The Golden Bough: a Study in Magic and Religion. Third Edition.—Part I. *The Magic Art and the Evolution of Kings.* By J. G. Frazer. 2 vols. (Macmillan & Co.)

'THE GOLDEN BOUGH' ought surely to be renamed 'The Golden Banyan,' so completely does it resemble that Eastern tree in its power of reproducing itself in a host of supporting growths, each of which, whilst organically one with its prototype, is yet firmly rooted on its own account in the fresh ground that it covers.

The original idea of the book was, as the Preface points out,

"merely to explain the strange rule of the priesthood or sacred kingship of Nemi and with it the legend of the Golden Bough, immortalized by Virgil, which the voice of antiquity associated with the priesthood."

But, as the work grew on his hands, and, at intervals of ten years or so, edition swelled into new and enlarged edition, Dr. Frazer perceived that the slender thread of connexion linking together all sorts of outlying topics with his central theme was at last threatening to snap. Hence he has now decided to resolve his overgrown treatise into its elements. The old title is indeed retained, but merely as a collective name for a series of separate disquisitions on leading aspects of the evolution of primitive religion and society. Dr. Frazer even goes so far as to contemplate without dismay the possibility that the priest-king of Nemi may be destined after all to be "struck out from the long roll of men who have masqueraded as gods." Should his theory of this particular priesthood collapse, he insists, its fall would hardly shake his general conclusions, founded as they are "on large collections of entirely independent and well-authenticated facts."

Not that the priest-king of Nemi in any sense suffers dethronement as the result of a fresh review of the evidence. On the contrary, the facts and theories bearing directly on the worship of Diana at Nemi, which now come to about seven times the amount that is to be found in the previous edition, serve to bring out far more conclusively than ever before both the function of the goddess as a promoter of fertility, and the nature of her relations with such an odd and repulsive kind of priest. We have not the space in which to enlarge on the interesting proofs that *parthenos* as applied to Artemis carried with it no implication of virginity. Suffice it to say that there is in Greece no public worship of Artemis the chaste, as Dr. Farnell has well pointed out, whilst in Asia Minor, as Sir W. Ramsay shows, "the Parthenos goddess was also the

Mother." Dr. Frazer therefore supposes that Artemis as the mother needed a consort, and found one in Hippolytus. By parity of reasoning it would follow that Diana of the Wood needed a male companion, and found him in Virbius, mythical predecessor and archetype of a line of priests who, like Virbius, must come one after another to a violent end.

"It is natural, therefore, to conjecture that they stood to the goddess of the grove in the same relation in which Virbius stood to her; in short, that the mortal King of the Wood had for his queen the woodland Diana herself. If the sacred tree which he guarded with his life was supposed, as seems probable, to be her special embodiment, her priest may not only have worshipped it as his goddess, but embraced it as his wife. There is at least nothing absurd in the supposition, since even in the time of Pliny a noble Roman used thus to treat a beautiful beech-tree in another sacred grove of Diana on the Alban hills. He embraced it, he kissed it, he lay under its shadow, he poured wine on its trunk. Apparently he took the tree for the goddess. The custom of marrying men and women to trees is still practised in India and other parts of the East. Why should it not have obtained in ancient Latium?"

It only remains to add that, on Dr. Frazer's view, kingship in ancient Latium and ancient Greece alike originally descended in the female line. A king was just a queen's husband. Hence arises the type of story, common to many Aryan peoples, of the gay adventurer who, coming to a strange land, performs some transcendent feat of arms and wins the king's daughter, as also with her the right of succession to the kingdom. Even so, then, "the woodland temple of Diana" was "a kingdom acquired by the sword," as Ovid says in the 'Ars Amoris.'

Logically, however, before discussing kingship we are required by Dr. Frazer's theory to discuss the nature of magic, since a king is primarily an evolved magician. We need not, however, enter very deeply into this latest exposition of Dr. Frazer's view of magic, since it is cast on the old lines. He continues to base magic on a mistaken association of ideas, herein following Dr. Tylor, to whose 'Primitive Culture' he refers us in a note for the source of the doctrine, though indeed it is to be found already sketched in Dr. Tylor's earlier work, 'Researches into the Early History of Mankind.' Dr. Frazer's special contribution consists in an analysis of the different kinds of association, and a classification of the different kinds of magic framed in accordance therewith. Homœopathic or Imitative Magic corresponds to the Law of Similarity; and Contagious Magic to the Law of Contact or Contagion. It is, in short, the scheme of the 'Lectures on the Early History of the Kingship' over again. Nothing is changed, with the exception that, instead of roundly stating taboo to be a negative magic, Dr. Frazer now states the theory less absolutely:—

"The whole doctrine of taboo, or at all events a large part of it, would seem to be

only a special application of sympathetic magic, with its two great laws of similarity and contact."

He also remarks in the same context that a misapplication of the laws of the association of ideas furnishes only "the logical basis" of magic and taboo; and to this qualified explanation the further qualification is attached that the logic is "implicit, not explicit," since the savage "reasons just as he digests his food, in complete ignorance of the intellectual and physiological processes which are essential to the one operation and to the other." On the other hand, he regards "the supposed mysterious force" which the Melanesian calls *mana* "as supplying, so to say, the physical basis both of magic and of taboo." Here Dr. Frazer's usual lucidity deserts him. We could understand him after a fashion if what he were intending to say was that, when a savage believes something—say, a queer-shaped stone—to possess mysterious force, he does so partly because he is guided by a certain logic of belief, and partly, too, because the mysterious force is physically there. But then it turns out that it is not physically there at all, being only a "supposed" mysterious force. So we are back again in the region of belief; the physical and the logical fuse. Nor does any other passage in these two volumes throw light on Dr. Frazer's view of the relation that he would set up between *mana* and magic. According to his system of watertight compartments, if *mana* is the basis of magic, it cannot be part of the essence of religion. Yet how is it that, as we constantly find, gods and spirits have *mana*, and are prayed to for *mana*, whilst the prayer itself must likewise have *mana* to be successful? Dr. Frazer would doubtless reply that these are all cases of "confusion," of "theoretical inconsistency," on the part of heedless savages. Surely some one ought to found a mission in order to teach these benighted beings the rudiments of anthropology. As it is, the stupid folk break every rule in the textbooks. Perhaps they were more consistent when the "Age of Magic" was in its heyday. But that state of primitive innocence appears, in this latest account, to have retired further than ever into the dim and uncertain past.

But we have spent too much time, perhaps, over questions verging on the verbal. The words in the end must settle themselves, so long as the facts are forthcoming in their almost infinite profusion. These volumes are a mine of learning. It is the kind of careful and critical learning, too, that would be bound to prevail of itself, even if Dr. Frazer's literary *mana* were not there to help it out. There was a time when all the world looked askance at Dr. Frazer's kings whose divine right positively included execution at the hands of the Commons. No one would care to rule on such terms, it was said. Yet every day fresh evidence is accumulating that shows a kingdom to be worth a somewhat short shrift in

the eyes of persons who "e'en can because they must." Such a kingship is being carried on at this very moment in lands nominally under the ægis of the British rule. Indeed, the more we know of our brother man, and the more we apply to his ways the canons of our logic, the more the mystery thickens. Yet logic, we say, must be one for all.

OUR LIBRARY TABLE.

Anthropological Report on the Edo-Speaking Peoples of Nigeria. By Northcote W. Thomas. Parts I. and II. (Harrison & Sons.)—Two fair-sized volumes bristling with facts constitute no small harvest of firstfruits as the result of a tour of fourteen months by a Government Anthropologist; and both Mr. Thomas, and the Colonial Office that had the happy thought of appointing him to such a post, are to be heartily congratulated. Of the Edo-speaking peoples of Nigeria the most famous are the large tribe whose capital is Edo, better known as Benin City. In the map showing the boundaries of the whole linguistic province the upper portion only is accurately defined, namely, that which fringes a short section of the Niger south of Ida (spelt Idah in the inset map on the same page) and extends a little way into Upper Nigeria. The lower limit is purely conjectural, but apparently is somewhere short of the coast.

Mr. Thomas has compiled a goodly number of folk-tales, and a dictionary in which is observed an elaborate system of transliterating sounds, tones, and accents. He has obtained much assistance from a use of the phonograph, though it requires much skill and patience to supplement the record, as needs must be done on the spot, with a transcription that at all closely resembles it. In the way of human instruments Mr. Thomas had to rely on a number of interpreters, some of whom were doubtless better than others. The sociological material varies in quality according to the time spent in each district. On many points we crave for more exact information, which Mr. Thomas is doubtless at this moment engaged in acquiring. The genealogical method is used with profit. Incidentally, it has provided the interesting demographic datum that, contrary to what might have been expected in Africa, the proportion of the sexes is almost exactly equal.

Natural Philosophy. By Wilhelm Ostwald. Translated by Thomas Seltzer. (Williams & Norgate.)—This is, we suppose, one of the firstfruits of the leisure of Dr. Ostwald, who on gaining the Nobel Prize two years ago announced his intention of abandoning direct teaching and devoting himself to the study of philosophy. In this little book he certainly ranges over the whole field of science, beginning with the formation of concepts, and proceeding by way of logic, algebra, and shorthand to the physical sciences and—rather unexpectedly—biology. Perhaps the logical terminus of this sort of inquiry would be a metaphysical one; but Dr. Ostwald valiantly resists the temptation to which an Englishman—and a fortiori a Scotchman—would have succumbed, and winds up with some sociological remarks upon the advisability of the nations adopting "Ido" (apparently a new kind of Esperanto) and abolishing war.

It will be seen, then, that Dr. Ostwald's task is mainly one of classification; but

here he is met with the preliminary difficulty, which he frankly admits, that no real dichotomy or hard and sharp dividing line between the different "concepts" which he discusses is possible. No one can say where Physics leaves off and Chemistry begins; and if we accept the Comtian division into Formal, Physical, and Biological Sciences, which Dr. Ostwald mentions with approval, it is plain that "Phoronomy, or the science of Motion," which appears as the last of the first category, treads very closely on the heels of Mechanics, which begins the second. While, therefore, Dr. Ostwald's survey may be of some service in clarifying the ideas of those who, like himself, have run through the whole cycle of the sciences, we are afraid that it will not do much for the beginner who is as yet ignorant of most of them.

The translation is, perhaps, neither better nor worse than the average of such work to-day. Many of its phrases are not English; as when the translator says, of science and philosophy, that "they belong together," or of the absolute zero of temperature that it "has been considerably approximated." So, too, we learn that the most efficient optical telegraph is "the heliotrope" (heliostat?), and that the electromagnetic theory of light is supported "by quite considerable experiential grounds."

Practical Electricity. By W. E. Ayrton. Revised by T. Mather. (Cassell & Co.)—This is a new edition, virtually rewritten throughout, of the late Prof. Ayrton's well-known book with the same title, which since its first appearance in 1887 has formed the primer on which nearly every student of electrical engineering in this country has been brought up, and must therefore be held to have proved its usefulness. In the present state of electrical science, it is no doubt wise to take the beginner in applied electricity direct to the system of measurements which forms almost the only thing with which he will henceforth have to concern himself, and a more lucid explanation of this it would be difficult to produce. Mr. Mather, who played an important part in the preparation of the earlier book, may be trusted to have seen the weak points in it, and to have repaired them as efficiently as possible; and the new volume is in every respect an improvement on its predecessor. It makes free use, for instance, of that diagrammatic representation of Faraday's lines of force which is now pretty generally accepted as the most intelligible mode of depicting the still mysterious workings of what we call electricity. Mr. Mather has also done good service in including in his illustrations several instruments and pieces of apparatus omitted in the earlier work, and it is curious to notice that the original book contained no description of the Ruhmkorff or inductive coil, here fully explained. The "Addendum" on 'Electrostatics' at the end of chap. ii. is perhaps a little skimpy, and it is a pity that Mr. Mather did not offer some experimental proof of the existence of electric lines of force, such as that which can be found in Prof. Kolbe's 'Elektrizität.' We notice, too, that he is still faithful to Ayrton and Perry's form of gold-leaf electroscope, although we fancy there are many improved forms of this instrument now to be had. On the other hand, his chapter on potentiometers seems to be entirely up to date, and his description of the zero electro-dynamometer which he introduces as a means of accurately measuring the strength of currents leaves nothing to be desired. An Appendix on 'Wires,' including among other things the new system of insulating by

enamel instead of cotton or silk covering, adds materially to the usefulness of the book.

We have no doubt that Mr. Mather's volume will be before long in the hands of many English students who intend to make practical use of his knowledge of electricity, and will thus fulfil its main purpose. We think, however, that he must have considerably curtailed Prof. Ayrton's original programme for the second volume, which was to deal with such subjects as storage cells, capacity, and so on. These are, indeed, touched upon in the present work, but with such brevity as to make us wish for more. May we hope that Mr. Mather will soon provide it? The book is clearly printed and well got-up, but the Index leaves something to be desired.

SOCIETIES.

GEOLOGICAL.—March 22.—Prof. W. W. Watts, President, in the chair.—Mr. Ernest Parsons was elected a Fellow.

The following communications were read: 'On some Mammalian Teeth from the Wealden of Hastings,' by Dr. A. S. Woodward,—'Some Observations on the Eastern Desert of Egypt, with Considerations bearing upon the Origin of the British Trias,' by Mr. A. Wade,—and 'Faunal Horizons in the Bristol Coalfield,' by Mr. Herbert Bolton.

SOCIETY OF ANTIQUARIES.—March 30.—Sir Edward Brabrook, Director, in the chair.

Mr. W. Dale, in presenting his report as Local Secretary for Hampshire, exhibited a large palæolithic implement of peculiar form, intended to be held in the hand, from Southampton, and a finely chipped neolithic celt from Sholing. This specimen was particularly interesting as it had evidently never been used, and in fact was unfinished, being probably just ready for rubbing smooth. Mr. Dale also exhibited specimens of New Forest pottery from St. Denys; a large sixteenth century jug from Southampton; and slides of the ancient trackways near Winchester, of the Lynchets on Shawford Down, and of the Longstone, a megalithic monument in the Isle of Wight. He was able to announce that the Corporation of Southampton had decided to purchase the Tudor House, which had been in danger of destruction.

Mr. V. B. Crowther-Beynon communicated some notes on recent finds, chiefly of the Anglo-Saxon period, from Market Overton, Rutland. The ironstone diggings, which were begun at Market Overton in 1906, have brought to light what are unmistakably two distinct Saxon burial-grounds, separated by a considerable interval. Both have yielded interesting series of relics. The finds in the north cemetery were exhibited and described before a meeting of the Society of Antiquaries in January, 1908. The present paper dealt with the discoveries in the south cemetery during 1909-10. No excavation on scientific principles had been found to be possible, the result being that the objects cannot be collected into grave groups, and thus are not so interesting or instructive as might have been the case under more favourable conditions, since the methods employed for obtaining the ironstone are fatal to any good scientific results. Among the most striking finds in the collection exhibited were: a gold bracteate in perfect condition, displaying a riderless horse and a bird; a gold bead; a gold spiral expanding finger-ring; a silver torque; three pairs of silver hook-and-eye clasps, two of these having flattened centres of a type (it is believed) not recorded before; and a silver brooch of the "radiated" type, with an oval foot, and decorated with animal patterns. The bronze brooches included four good examples of the "square-headed" type (one having a border or frame of silver wire, a feature also believed to be unique), and three of the "cruciform" type. There were examples of the "applied" circular brooch, the "saucer," and some twenty specimens of annular brooches of various forms, as well as many smaller objects of bronze. Beads were represented by a collection considerable both in number and variety. The finds also included 30 iron-spear-heads and 25 pots and urns of different types. The objects which can be assigned to the Roman period have not been very numerous or unusual, with the exception of some pieces of pottery decorated with

a peculiar phallic pattern not previously met with in the district, though somewhat similar decoration is recorded from Corbridge. A few unimportant finds of mediæval times were included in the collection exhibited.

Mr. E. Thurlow Leeds added some notes on the bracteate and the silver brooch.

MICROSCOPICAL.—*March 15.*—Mr. H. G. Plimmer, President, in the chair.—Dr. Ralph Vincent gave a lantern demonstration on 'Some Photomicrographs illustrating the Morphology of the Organisms concerned in the Production of Acute Intestinal Toxæmia in Infants.'—Mr. Nelson described a new piece of apparatus consisting of an objective mount fitted with an iris diaphragm, in which the iris was just clear of the back lens, and its movement was controlled by a collar. He also described some new objectives and eyepieces made by R. Winkel of Göttingen, and contributed a short historical and descriptive résumé of the variable microscope.

The President announced that an advance report on the Rotifers collected by the British Antarctic Expedition of 1909 would be published as rapidly as possible in the *Journal of the Society*, and the first portion of it, dealing with Australian Rotifers, was communicated by Mr. J. Murray, who stated that 46 Bdelloids were collected, bringing the Australian list up to 51 species. There were 7 new species, and 8 others occurred as distinct varieties.

ROYAL INSTITUTION.—*April 3.*—The Duke of Northumberland, President, in the chair.—Mr. J. Devonshire, Mr. G. H. Griffin, Mr. W. E. Lawson Johnston, Mrs. Guy Pym, and Mr. A. E. Reed were elected Members.—The Chairman reported the decease of Prof. J. H. van't Hoff, an Honorary Member, and a resolution of condolence with the family was passed.

ARISTOTELIAN.—*April 3.*—Mr. E. C. Benecke in the chair.

Mr. H. W. Carr read a paper on 'The Theory of Psycho-physical Parallelism as a Working Hypothesis in Psychology.' The nature of the relation of mind and body is a metaphysical problem, but the method and scope of psychology depend on the formulation of the problem. The hypothesis most generally adopted in psychology is that mental phenomena form an independent series concomitant with a series of physical changes in the matter of the brain, and that there is a point-to-point correspondence between the two series. The hypothesis was considered as a possible description of fact apart from any metaphysical explanation, and it was held that it involves a direct logical contradiction from whatever point of view it is considered. To an idealist it is impossible, because for idealism there is no independent physical thing to run parallel with the mental existence; and to a realist it is equally impossible, because the independent reality which realism regards as essential to perception is not the physical movement in the brain. The paper was followed by a discussion.

MEETINGS NEXT WEEK.

- Mon. Institute of British Architects, 5.—'Coloured Relief as Decoration,' Mr. R. Anning Bell.
 — Geographical, 8.30.—'On the Plans of the Australian Antarctic Expedition, 1911-12,' Dr. Douglas Mawson.
 Tues. Asiatic, 4.—'The Religions of the Shan States,' Sir J. G. Scott.
 — Institution of Civil Engineers, 8.—Discussion on 'The Improvement of Highways to meet Modern Conditions of Traffic' and 'Recent Development in Road-Traffic, Road Construction and Maintenance.'
 — Institution of Mechanical Engineers, 8.—'Steel,' Lecture I. Dr. W. Rosenhain.
 — Colonial Institute, 8.30.—'The Development of Rhodesia,' Mr. C. W. Boyd.
 Wed. Central Asian, 4.30.—'A Visit to Afghanistan,' Dr. W. Saise.

Science Gossip.

THE PRESIDENT OF THE BOARD OF EDUCATION has appointed Dr. J. S. Flett to succeed Dr. Horne as assistant in Scotland to the Director of the Geological Survey. A graduate of Edinburgh University, Dr. Flett has published many scientific papers, dealing chiefly with the volcanic and metamorphic rocks of the British Isles, and has contributed largely to the memoirs of the Geological Survey, not only on Scotland, but also on Cornwall and Devon.

THE Third Report of the North Sea Fisheries Investigation Committee has just been published as a Parliamentary Paper (post free 6s. 3d.).

Two more small planets are announced as photographically discovered at the Königstuhl Observatory, Heidelberg: one by Herr Massinger on the 22nd ult., and the other by Prof. Max Wolf on the 23rd. The former, however, is near the calculated place of a previously discovered planet, and the latter near that of Wolf's comet, though this is not likely to be visible just yet.

HERR H. E. LAU publishes in No. 4488 of the *Astronomische Nachrichten* the results of measures of a number of close double stars obtained by him last year at the Urania Observatory, Copenhagen.

A NEW investigation has recently been made of that remarkable system by Mr. Joel Stebbins of the University of Illinois, using a selenium photometer on a 12-inch refractor. He has thus detected a secondary minimum when the companion is occulted by Algol. Taking the parallax as 0".05, he infers that the side of the companion nearest that star gives six times the light of the sun, and the other side three times. The companion is probably one-seventh larger than the primary, and the eclipses partial.

AN attempt has been made by M. Charles Nordmann to determine the approximate sizes of some of those stars whose parallaxes and distances are known, by studying the relative intensity of their visible spectra in different positions and the brightnesses of these compared with that of the sun at an equal distance. This would give the intrinsic effective brightness; and on this principle it is generally admitted that stars of the Sirian type of spectrum have a greater surface brilliance than those of the solar type, and still more than those of a red colour. Dr. Crommelin, in an article contributed to this month's number of *Knowledge*, considers that this method gives at least a rough idea of the dimensions of the stars in M. Nordmann's list. Two of these, according to his determination, are much larger than the rest—Aldebaran and β Andromedæ, the diameters of both of which are about thirteen times as great as that of our sun. Capella stands next with a diameter eight times that of the sun. Sirius, notwithstanding its great brilliancy, does not stand high on this list, and probably is not much larger than the sun—a result which is, however, not surprising, as its mass is only about double that of the sun. Arcturus, the brightest star in the northern hemisphere, is probably much larger than the sun; but it is not included in this list. Algol, the variable β Persei, is rated at a diameter 1.3 times that of the sun.

FINE ARTS

The Roman Wall in Scotland. By George Macdonald. (Glasgow, MacLehose & Sons.)

THE ROMAN WALL which Pius built from the Forth to the Clyde has never won so much notice as its southern compeer which Hadrian built from Tyne to Solway. It is, indeed, much shorter—36 instead of something like 72 miles long. It runs through scenery which is rarely beautiful, and has in parts been spoilt by modern

industries. Its remains, the grassgrown *débris* of earthen ramparts, compel admiration from few but the initiated. Its problems provoke few of those controversies which are the lifeblood of popular archæology. That, probably, is the reason why it has been less often and less fully described in print than the Wall of Hadrian. It has, however, found its niche in the great works of Gordon, Horsley, Hodgson, and others. But no one has ever written a real guide-book to it; no Bruce has compiled for it a 'Roman Wall' in quarto and a 'Lapidarium Septentrionale' in folio. Indeed, those very titles show how utterly the Wall of Pius has dropped out beside the Wall of Hadrian.

Now at last a highly distinguished Scottish antiquary, Dr. George Macdonald, comes to help a national monument. In his ample and amply illustrated octavo he sketches successively the literary evidence for the history of the Wall; the organization of the Roman army with special reference to frontier work; the actual remains, first of the Wall, and then of the forts posted along it and possible minor structures; and, lastly, the legionary "distance-tablets" and other inscriptions and remains. A final chapter of "Conclusions" sums up the general result. Over fifty full-page plates and plans and some illustrations in the text accompany the description, and provide, among other things, a picture of every surviving inscription found on the Wall. A map of the whole Wall on the scale of an inch to the mile, with the contours carefully marked, is particularly helpful, though the symbols adopted to denote forts in it are not easily intelligible.

The work is admirably done; it is complete, learned, judicious, and readable. Dr. Macdonald has summed up critically and carefully all that has been written before him about the Wall; he has used the results of the recent excavations at Barhill, Castle Cary, Rough Castle, and Camelon; and he has added much new material due to his own researches. Thus he has both codified and advanced knowledge, and in writing the standard account of the Wall he has included discoveries which most investigators would have thought worthy each of separate publication. We may quote one instance. It is an old puzzle that the "distance-tablets" on the Wall give the distances generally by the symbol MP, which can mean only "thousands of paces," that is, miles; but sometimes they use the symbol P, which would more naturally mean *pedes*, feet. This matter (like many others) had been treated inadequately. Dr. Macdonald has now corrected the texts and verified the provenance of the stones concerned, and has been able to prove that MP actually means "miles" and P "feet," and that the distance was usually reckoned in miles; but at the extreme west end feet were substituted, presumably because only small pieces of work were left over for the various working parties, and the distances looked small and mean if stated in paces.

This is an instance, but only one instance, of the many good things which this volume includes. It is, indeed, an excellent piece of scholarship, and a substantial contribution to our knowledge of Scottish antiquities and history. The year 1911 is still young; but it is already an *annus mirabilis* for Roman Scotland. In January Mr. Curle issued his fine Report on the excavation of Newstead, near Melrose. Now Dr. Macdonald puts the study of the Wall on a scientific basis. At one bound our knowledge of the subject has advanced wonderfully. We wish we could add that the trained intellects, the classical scholars and historians, of the Scottish Universities had helped in this advance, which concerns both ancient history and the national monuments of Scotland.

FRENCH ARTISTS AT THE DUTCH GALLERY.

MR. VAN WISSELINGH'S exhibition of pictures, "chiefly by French Artists of the Last Century," shows that period in a very attractive light. Daumier and Puvis de Chavannes, if we may hazard a prophecy, are perhaps the forerunners of a later school; but Michel and Monticelli, Jongkind, Daubigny and Corot, Fantin and (in the phase in which he is here displayed) Millet, all represent the striving for mysterious quality of paint which was characteristic of the time. This devotion to quality was in France allied to a sounder structural sense than is found in English painters of the period, yet even the Frenchmen, by setting so high a price on the envelope of their thought, lost something of the direct and robust expressiveness which belongs to the greatest periods of art. Of the artists last named, Millet alone realized this danger, and, after an apprenticeship to virtuosity of which we still see traces in the charming *Église de Chailly* (pastel) (4), and still more in the accomplished *Woman on a Bed* (uncatalogued), he joined Daumier as one of the founders of a school of more creative design, which, we hope, is still potentially vigorous. In doing so he sacrificed the elegant craftsmanship he had been at such pains to acquire. He became a clumsy—as the even more *intransigent* Daumier was a positively brutal—painter.

Of Puvis we remember a contemporary critic saying that so long as the paint got where he wanted it, he evidently thought it was of small consequence *how* it got there. His lofty, if sometimes vague, aspiration is well shown in the fine cartoon for his Panthéon decoration *La Vie de Sainte Geneviève* (1), wherein we do not feel, as we should before the complete work, how thin his painting is, judged as painting, compared with that of the best of his contemporaries. When we consider how divided by temperamental differences were Daumier, Millet, and Puvis de Chavannes, we can understand why they had but a limited influence on the compact phalanx of learned practitioners who admired them, but did not for that reason abandon their settled convictions as to what qualities were necessary for "la belle peinture." In face of such union, the three innovators could only frame a minority report, which, as is the way with such reports, will probably be acted on now that the settled convictions of

that day have a little spent themselves in mature productiveness.

It is with these mature products of what we already realize to be an historic school, a closed chapter in the history of art, that the exhibition is mainly concerned, and it must be admitted that, thanks to the selection of an impresario in closest sympathy with the artists represented, their charm is more in evidence than their limitations. Jongkind when not at his best may strike us as something of a specialist—almost a manufacturer—a little more varied than Daubigny; Corot in his more popular works sacrifices so much to merely intrinsic delicacy of transition that the massiveness of his design is frittered away; Fantin is often a dull and laborious imitator of nature; but all three are shown here in works of such perfection that we remain entranced by the wizardry of paint they have at their disposal. Their art, which soothes rather than stimulates, is singularly satisfying, retaining its interest in part by richness of content, but in part by elusiveness of presentation. It is the former doubtless which is the principal factor in the success of Jongkind's *Les Patineurs* (20). Never, surely, was so much learning packed by any other painter in such a slender compass.

Both elements count for something in Corot's exquisite *Ramasseuses d'Herbes* (22) and in Fantin's astonishing copies from Titian (12 and 16), Veronese (11 and 17), and Rembrandt (uncatalogued). The head of the bridegroom from *Les Noces de Canaan* (Veronese, Louvre) (17) is a work of such extraordinary mastery that almost inevitably we think that it must be far finer than the original, merest episode as the latter is in that prodigal ebullition of exuberant initiative. Yet memory is here scarcely to be trusted. Even in the presence of such virile work as that of Veronese, we are apt to be deceived by his straightforward procedure, which disdains, or perhaps ignores, all mystery of handling, and makes its statement as though it were the simplest thing in the world. It is only when we try to reproduce the simplicity of this narrative style that we find that it taxes all the arts of a complex technique to give the gist of its casual suggestiveness. The searcher after subtlety of presentation weaves no mystery more finely spun than is in this unconscious handling of a direct painter.

ESSEX CHURCHES: LEAD SPIRES AND IVY.

IN May, 1904, you were good enough to allow me some space in your columns to call attention to the grievous destruction of the highly interesting old Essex Church of All Saints, Chingford, by the rampant growth of ivy, which had been deliberately encouraged from a false idea of picturesque beauty. Since that date, to my certain knowledge, several other churches in different parts of the kingdom have been partially ruined from a like cause. The baseless notion that ivy actually holds together and protects an old building, or ruins already crumbling, still prevails in certain quarters. Several other Essex churches are now in jeopardy through the reckless encouragement of this devastating parasite.

Permit me to say a few words with regard to the immediate and pressing question of the condition of the tower and spire of Great Baddow church, near Chelmsford. This most interesting fabric is chiefly remarkable for the excellent early sixteenth-century

brickwork of the upper parts and battlements of the aisles and nave, and also of the south porch. Much of the rest of the church, including a good western tower, is of fourteenth-century date; but there is some older rubble walling with Roman tiles. The tower is crowned with a graceful lead-covered timber spire of considerable elevation. About four years ago, when visiting this church, I noticed the great masses of ivy with which much of the tower was burdened, right up to the battlements. I ventured to speak of this to a local wise-acre, expressing a hope that the ivy would be removed or considerably curtailed, for otherwise mischief must shortly accrue. The reply was: "O! Baddow people would never hear of that; we think the ivy by far the most picturesque thing about our old church." My prophecy, I am sorry to say, has now come true. A short time ago a gale of wind turned the weather-vane at the top of the spire half over. This vane is of somewhat unusual size, and bears the date, I am told, of 1828. An architect was summoned in consequence of this disaster. On examining the steeple, he reported, I understand, that the upper parts of the tower were so much damaged by ivy that they would require renewal or rebuilding for several feet. He also reported that the lead-covered spire was generally in a perilous condition. As a result of this report, a proposal is being put forward to cover as much as possible of the expense of these repairs by the demolition of this remarkable spire and the sale of its lead. Lead-covered spires are a special feature of English architecture, owing doubtless to the comparative abundance of lead ore in the kingdom in early days. Such spires not only possess particular value from the ingenuity of their timber construction, and the cleverly diversified way in which the leaden sheets were applied, but they also have no small grace and beauty of their own, particularly in the oldest examples, which have assumed a delightful silver-grey tone from long exposure to the weather.

Beautiful and interesting as are the remnant of these English spires now extant, a far greater number have been ruthlessly destroyed within the last two or three centuries, and not a few within the memory of those now living. Where information is available as to the reason for the destruction of these spires, it is almost invariably found that the cause was a mean idea of economy, in order to use the value of the lead for repairs to other parts of the fabric, or even to apply the money thus obtained to other purposes.

Essex possesses a few small spires or spire-lets which are lead-covered, the best of them being at Chipping Ongar; and there is also a certain amount of leadwork in the remarkable composite spire of Danbury. But the church of Great Baddow stands alone in that large county in possessing a true lead-covered spire of any magnitude. So far as my experience goes, this spire may lay claim to that often-misused term "unique," for I do not know of any other example in which the leaden sheets have been applied with so much symmetry after a rectangular fashion, tier above tier. I have not ascended this tower, so as to make any examination of the timberwork of the spire, or to study the lead close at hand. I cannot, therefore, offer any opinion as to its age—whether it is of the date of the tower or possibly of much later reconstruction. But surely all true ecclesiologists and reverent Churchmen, as well as mere architectural antiquaries, will desire that this spire should be carefully preserved. Possibly, by the time this

appears in print, veneration for the past will have prevailed at Baddow and the threatened destruction may have been averted.

On the general question of ivy-threatened Church fabrics, it is surely time that special protests should be raised. I could, if necessary, give a list of some length of churches now in jeopardy through this rank growth. There are churches, or parts of churches, now in imminent peril in different parts of East Anglia, in the Home Counties, in the Midlands, and in the West of England. The old archidiaconal records of Essex show attention to the question. In 1705-7 John Warly, Archdeacon of Colchester, when visiting the churches under his care, not only condemned the trees, bushes, brambles, and elders growing close to the fabrics in various churchyards, but also required certificates, within a limited time, from the churchwardens as to their removal. In various instances he noted small trees growing on steeples, and ordered the roots to be destroyed; and in many cases, as at Walden and Hatfield Peverel, he directed that the ivy should be taken down from the walls, and, further, that the roots should be "stubbed up."

J. CHARLES COX.

SALES.

MESSRS. CHRISTIE sold last Saturday the collection of the late Mr. D. P. McEuen. Drawings: Sir L. Alma Tadema, *Drawing the Curtain*, 1891. Birket Foster, *Gipsies*, 1891; A Highland Cottage, 1571; Roquebrune, 1621. J. M. W. Turner, Rhine Gate, Cologne, 1261. Pictures: T. Faed, A Lowland Lassie, 2831; The School Board in the North, 2361. Erskine Nicol, Steady, Johnnie Steady! 6301; Interviewing their Member, 3671.

C. Fielding's drawing, A View over the Downs, with cattle and sheep, two peasants on a road, on the left, from another collection, fetched 2621.

On Wednesday, March 29th, and the following day, Messrs. Sotheby sold the drawings collected by the late Mr. Charles Butler, the highest prices being obtained for two by Rembrandt, Cain killing Abel, 2301, and A Wood on the Border of a River, 3301.

Fine Art Gossip.

CONNOISSEURS will do well to note that some of Sir Charles Dilke's drawings and pictures will be sold at Messrs. Christie's on Monday next. There are four fine drawings by Blake, and three by Randolph Caldecott in one frame. Among the painters represented are Breughel, Lucas Cranach, Van Goyen, Cornelius and Honorius Janssens, Van der Helst, Lely, Mierevelt, Ostade, Teniers, and Titian.

THERE are also, as might be expected, some good French pictures, including examples by Laquy, Pourbus, Jean Pillement, and Vernet.

At the City of Manchester Art Gallery there is now on view till May 20th an exhibition of water-colour drawings and other works by the Northern Art-Workers' Guild.

A MEMORIAL EXHIBITION of the work of Sir Francis Seymour Haden will be held at the Leicester Galleries, Leicester Square, during the coming season. Owners of fine proofs by this artist are asked to communicate with the organizers of the exhibition, Messrs. Ernest Brown & Phillips, at the above address.

A SOCIETY has been formed to promote a more systematic study and appreciation

of British art of the past. Its aim is to bring into greater prominence the pictures and records of the less-known men and to facilitate the collection of materials in regard to them. The Society is to be called the Walpole Society, as it is intended that it shall continue the historical work begun by Walpole in his 'Anecdotes of Painting.' A Committee has been formed, with Sir Charles Holroyd as Chairman and Mr. A. T. Finberg as Secretary.

MEMBERS are invited to join by paying an annual subscription of one guinea and communicating with Mr. C. Mallord W. Turner, 22, Dawson Place, W. The Committee might well, in addition to the nineteen at present elected, include such prominent critics in this branch of art as Mr. J. L. Caw and Mr. Algernon Graves.

HOLBEIN's organ shutters, painted for the Cathedral at Basle, but removed thence in 1785, have, after some vicissitudes, found a permanent home in the Basle Museum. On the initiative of Dr. Ganz, they have been carefully restored. Holbein's sketch for these panels is also preserved at Basle in the Kunstsammlung.

THE exhibition in the Castel S. Angelo, which forms part of the patriotic celebrations in Rome, and was opened last week, comprises a very interesting section dealing with Roman topography from the fifteenth century onwards. Among the plans and panoramas is the unique "Cartaro" of 1576 and the panorama of very large dimensions made for Paul V., of which only three examples are known. Other notable exhibits are Heemskerck's beautiful drawings of the Septizonium, numerous drawings by Vanvitelli, and a large series of water-colours by Roesler Franz, 'Roma sparita,' a melancholy record of the many changes which have taken place in the Eternal City within comparatively recent years.

A NEW edition of the catalogue of the Wallraf-Richartz Museum at Cologne has lately appeared. The section dealing with the Early School of Cologne before Lochner has been rewritten, and careful statements are made as to the condition of the pictures at the beginning of the nineteenth century, based upon evidence afforded by the old Wallraf catalogues and other records. In view of the sensational discoveries made at Cologne in recent years, this is a welcome addition.

SIR CASPAR PURDON CLARKE, whose death last week is a loss to the world of art, was born in London in 1846, and, after a successful career as an art student, travelled a great deal abroad, notably in Italy, Persia, Greece, Turkey, Syria, Spain, and Germany. On some of these journeys he was entrusted with the organizing of temporary exhibitions and the purchase of various art objects for the Victoria and Albert Museum, his connexion with which began as far back as 1862. In due course he became Keeper of the Art Collections in that Museum; in 1893 he was Assistant Director, and Director from 1896 to 1905. Sir Caspar resigned in the summer of 1905, owing to ill-health, and shortly afterwards took up the office of Director of the Metropolitan Museum at New York, of which about the same date Mr. J. Pierpont Morgan became President. Sir Caspar's term of office witnessed the addition of two wings to the Metropolitan Museum, the introduction of a section of mediæval and eighteenth-century furniture and woodwork, and the acquisition of the Hentschel Collection. The large

sums bequeathed by Mr. Rogers, Mr. F. C. Hewett, and Mr. J. S. Kennedy notably increased the financial resources of the Museum. Sir Caspar, who during the many years he was at the Victoria and Albert Museum was a popular official and an indefatigable worker, gave up much of his time in New York to the holding of Loan Exhibitions, which became a feature of his Directorship.

MUSIC

THE WEEK.

QUEEN'S HALL.—Symphony Concert.

MISS BEATRICE HARRISON was the chief attraction at the extra Symphony Concert last Saturday afternoon. It was her first appearance since she has been studying at Berlin under Prof. Hugo Becker and won the Mendelssohn Scholarship at the Hochschule. She was heard in Édouard Lalo's 'Cello Concerto in D minor, and made one think more of the music than of the performer; in other words, she is a genuine artist. Her future career will be watched with interest. Her tone, style of phrasing, and technique are excellent. At the end of the programme came Brahms's Double Concerto in A minor. In this work Miss May Harrison was the violinist, and the sisters played with skill, and, especially in the slow movement, with true feeling.

QUEEN'S HALL.—Dr. Ethel Smyth's Concert.

CONCERTS of which the programmes are devoted to one composer are apt, even when the music is of the best, to become monotonous. Yet the one given by Dr. Ethel Smyth last Saturday evening formed an exception. From the early days of her 'Solemn Mass in D'—of which the smoothly written "Benedictus" for soprano solo and chorus was effectively sung by Madame Blanche Marchesi, assisted by a small, though excellent choir of her pupils—down to 'The Wreckers,' the lady has been developing and maturing the gifts which nature has bestowed upon her. There have been and still are many composers who write one good work after another, yet without signs of gradual progress, of fuller display of individuality. With Dr. Smyth it is otherwise. The interval between the first and second operas is small: 'Der Wald' was produced in 1901, 'The Wreckers' ('Strandrecht') in 1906; but the music of the latter is riper, has more interest. At the concert under notice the former was represented by the Choral Prologue; the latter by the Orchestral Prelude "On the Cliffs of Cornwall," which in character and clever orchestration appears to us Dr. Smyth's highest achievement. Songs were rendered by Miss Edith Clegg, and the 'Anacreontic Ode

also three numbers from 'The Wreckers' by Madame Marchesi.

At the end of the programme came as novelties three 'Songs of Sunrise'—'Laggard Dawn,' for women's chorus unaccompanied; '1910,' described as a "Medley," for mixed chorus and orchestra, the words of which concern a "current question"; and 'The March of the Women,' also for mixed chorus and orchestra, all three apparently late compositions. The second is clever and amusing. From a purely musical point of view this group offers no advance; they are mere *pièces d'occasion* which will not enhance Dr. Smyth's reputation. The last would have been more suitable for some society concerned with the advance of women; for there the words would have offered full compensation for the tune, of which rhythmical swing is the chief characteristic.

QUEEN'S HALL.—British Musicians' Pension Concert.

THE concert given in aid of the British Musicians' Pension Society last Thursday week was exceptionally fine, and for that very reason there is little to say about it. Dr. Richter was in the vein, and his renderings of the Overture to 'The Flying Dutchman,' Sir Edward Elgar's 'Orchestral Variations,' and Brahms's Second Symphony in D were immensely enjoyed. The audience—unfortunately, not very large—can never for a moment have felt that the conductor was retiring because of any weakness: the beat was firm as ever, and there was a full display of the power, dignity, restraint, also consummate ease, which render his readings as convincing as they are unique. Miss Muriel Foster sang Mozart's "Non più di fiori" from 'La Clemenza di Tito' with skill and brilliancy, Mr. F. Gomez playing the important *obbligato* part for the corno di bassetto, on an instrument specially lent for the occasion by Sir Henry J. Wood; while her tender, yet noble delivery of 'The Angel's Farewell' from 'Gerontius' went straight to the hearts of her hearers.

ÆOLIAN HALL.—M. Alfred Cortot's Recital.

ON Friday afternoon last week M. Alfred Cortot gave his only pianoforte recital this season. His very modern transcription of a Concerto by Wilhelm Friedemann Bach was performed with great sureness of finger and in brilliant style, while his next solo, the quaint 'Coucou' of Bernardo Pasquini, was rendered in the daintiest possible manner. The finest achievement of the afternoon was, however, the interpretation of Brahms's 'Variations on a Theme by Handel.' Only a virtuoso can successfully overcome the technical difficulties, but M. Cortot seemed to treat them all as trifles. His conception of the music was great, and by his splendid command of the keyboard he was able to carry out to the full his intentions.

Musical Gossip.

THE LONDON CHORAL SOCIETY gave Bach's 'Matthew' Passion at their fourth concert at Queen's Hall on Wednesday evening, but not successfully. It was a cold, wintry night, and this may account for the voices of the principal soloists, Messrs. Plunket Greene and Gervase Elwes and Misses Esta D'Argo and Effie Martyn, not being in good order. Anyhow, apart from the earnestness of Messrs. Greene and Elwes, the performance was dull. In the Chorales the choir was good, but the singing in many of the choruses was lacking in light and shade. Then the tone of the spinet was feeble. In quality it was a near approach to that of the harpsichord, but there ought to have been an instrument of the latter kind. Again, there was no body of tone in the accompaniments to some of the solos, for no attempt was made, even on the spinet, to fill up the harmonies. Mr. Arthur Fagge conducted with his usual care.

MR. LEONARD BORWICK gave the second of his two recitals at the Æolian Hall on Wednesday afternoon. He interpreted music of different schools with intelligence, artistic taste, and faultless technique. He is about to leave England for a lengthened tour in America and Australia, countries which should appreciate his abilities as a pianist and sound musician.

AT the concert of the University of Dublin Choral Society held last week, Brahms's 'Requiem' was given for the first time in Dublin. The programme also included Mendelssohn's 'Reformation' Overture.

A BEETHOVEN CHAMBER MUSIC FESTIVAL will be given at Bonn, May 21st–25th, but the title must not be taken literally. On the first day Beethoven's Quartet in E flat (Op. 127) will be played by the Capet-Paris Quartet; on the fourth, with the Klingler Berlin Quartet, the whole programme will be devoted to the same composer; while on the final day his Septet will be given. The other composers who will be represented are Haydn, Mozart, Schubert, Schumann, Glazomoff, Tschaiikowsky, Dvorák, and Brahms.

WE read in *Le Ménestrel* of March 25th that at a recent sale at Berlin a fine autograph letter by Beethoven, written in 1824 to the poet Hans Georg Naegeli of Zurich, only fetched 656 francs, whereas a sheet of music by Haydn was sold for 662 francs.

THE directors of the Queen's Hall Orchestra announce a concert, in memory of King Edward VII., at Queen's Hall on the afternoon of May 6th, that being the first anniversary of his death. On this occasion the programme of the first Memorial Concert, on May 19th, 1910, will be repeated. The instrumental numbers will be: Chopin's 'Funeral March,' Tschaiikowsky's 'Pathetic' Symphony in B minor, Mozart's 'Masonic Funeral Music,' and the 'Siegfried Funeral March.' Miss Edna Thornton will sing "O rest in the Lord," and "God shall wipe away all tears" from Sullivan's 'Light of the World.'

AT the Wednesday evening concert of the forthcoming London Musical Festival, Madame Julia Culp will sing a Monteverdi Aria and Schubert's setting of 'Ellen's Song' from Scott's 'Lady of the Lake.' The programme of the afternoon concert on the next day will include Mozart's Pianoforte Concerto in D minor with Beethoven's cadenzas. Mr. Harold Bauer will be the

pianist, and the conductor Dr. Richard Strauss.

ALEXANDRE GUILMANT, whose death is announced at his home at Meudon, was an organist of worldwide reputation. He was born at Boulogne-sur-Mer in 1837, and, after studying with his father, became organist, when only sixteen, of St. Joseph's in his native town. He studied under Lemmens at Brussels, and attracted notice at Paris by giving a recital on the St. Sulpice organ. In 1871 he was appointed organist of Trinity Church in that city. All through his long life he was most active. In addition to his church duties, he was professor at the Conservatoire, editor of the collection entitled "Archives des Maîtres de l'Orgue," and a composer of great merit for his instrument, his works including sonatas, concertos, transcriptions, &c. He paid visits to Germany, Italy, and even America, everywhere giving recitals with success. To this country he was a frequent visitor. Guilmant was held in high esteem by all who knew him.

THREE cycles of the 'Ring' will be given in French at the Paris Opéra during June, on the following dates: the first on the 10th, 11th, 13th, and 15th; the second on the 17th, 18th, 20th, and 22nd; and the third on the 24th, 25th, 27th, and 29th. The conductors will be Felix Mottl and Arthur Nikisch for the first and third cycles, but no one is yet named for the second.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	London Symphony Orchestra, 3.30, Palladium.
—	Sunday Concert Society, 3.30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
MON.	London Symphony Orchestra, 8, Queen's Hall.
—	Walenn Quartet, 8.15, Æolian Hall.
—	Miss Alice Mandeville's Vocal Recital, 8.30, Bechstein Hall.
TUES.	Mr. Leon Rains's Vocal Recital, 8.15, Bechstein Hall.
FRI.	Crystal Palace Concert, 3.30.
—	Royal Choral Society ('Messiah'), 7, Albert Hall.
—	Sacred Concert, 7.30, Queen's Hall.

DRAMA

THE WEEK.

WYNDHAM'S.—*Passers-by: a Comedy in Four Acts.* By C. Haddon Chambers.

ALL things considered, this is a delightful play. But it is the accidentals which are its striking feature and give it the appearance of being something much out of the ordinary; and when at the end of the story we look back to its beginnings, we observe with admiration and considerable amusement the cleverness with which the author has masked what turns out to be an appeal to conventional sentiment.

He starts so freshly and brightly that we fear in the midst of our pleasure that what he is offering is too good to last. So it proves. Yet it is strangely good for a while—as good as 'The Tyranny of Tears' at its best. Sprightliness of wit, stagecraft, fertility of fancy, skill in characterization of the normal kind—these gifts Mr. Haddon Chambers has often shown, but in 'Passers-by' we find the promise, and at first the provision, of even more. Types not usually presented on the boards are brought to

notice, and set talking in odd association; the hero behaves towards social inferiors and in awkward situations with a rare geniality and a good humour; and when the curtain falls on the first act we are agreeably conscious of having come into contact with what closely resembles originality.

True, just before the conclusion of the act the playwright strains what he has called the long arm of coincidence to little short of breaking point. That a young governess whom the hero loved and wronged years before should be taking shelter from the fog on his doorstep and be asked indoors because he is in the mood for indiscriminate hospitality requires a number of suppositions which are far from plausible. When we learn that the girl is the mother of a boy of whom his father had never heard, while Peter Waverton himself is engaged to be married, hopes of witnessing a play that shall run off the beaten track are sensibly damped.

But there has been so much to be grateful for that our spirits rise again. Certainly the picture of the rich young man of leisure stumbling on a feast which his valet is giving a cabman at his expense, and resolving, after a preliminary explosion of annoyance, to have in one or two waifs and strays to entertain his solitude, is distinctly piquant; and when a wastrel named Burns has been dragged in and the cabman has been recalled, the prettiest clash of philosophies results between the conservative views of the flunkey and the Bohemianism of these passers-by. There is much fun, too, later in Burns's spluttering indignation when he has been bathed and reclothed and shaved and is invited to perform housework. But soon we perceive that he and the cabman have been included and are kept among the *dramatis personæ* largely to cover the artifice needed to bring about the sentimental meeting whereon the plot really turns.

Surely enough sentiment begins more and more to usurp the stage, often, however, with scenes that are very true to human nature. Thus the father's first overtures to his child furnish an episode that is as touching as it is charming, and there are passages between the little boy's parents which have an element of surprise or tense feeling that is legitimately effective. But the tone of the play more and more changes as the action proceeds, and fantasy suggesting unexpected developments gives place to problem drama of which the issue can be foreseen. For, though Peter may seem faced with a ticklish dilemma, bound as he is in honour to both women, the child, old memories, and the very independence and pride of the mother all pull one way, and it hardly needs the unsentimental attitude the hero's fiancée is made to adopt towards her engagement to lend the play a bias in the direction of domestic romance.

Mr. Chambers does not manage the happy ending badly, though the device of the loafer's kidnapping of the boy and the scene between the governess and her

rival, and every appearance and speech of Peter's half-sister, who was Margaret's former employer, scarcely escape the reproach of being theatrical; so that though the author's may perhaps be the way to touch "the great heart of the public," we are disappointed by the play's ultimate lapse into conventionality, and the whitewashing of lawless affection.

The charm of Mr. Gerald du Maurier's personality and well-bred manner enables him to skate over Peter's many embarrassments with a gracefulness and a tact that never seem at a loss. Miss Nina Sevensing in her handling of the fiancée's scenes shows a notable advance alike in the art of comedy and emotional power. Miss Irene Vanbrugh, whom it is a pleasure to find no longer condemned to interpret the vagaries of the smart sinner, acts as the unmarried mother with a pathos that is all the more affecting because it is allied with womanly dignity and self-restraint. The half-witted loafer of Mr. Heggie; the cabman made so bluff and hearty by Mr. Shelton; the valet, half-deferential, half familiar, of Mr. Gayer Mackay, and not least the natural and self-possessed child of Miss Renée Mayer, are all impersonations which should help Mr. Chambers to a decided and well deserved success.

'WILLIAM HUNNIS AND THE REVELS OF THE CHAPEL ROYAL.'

April 4, 1911.

I MUST thank you for a kindly review of my lately published book in your last issue. I would not have referred to the minor strictures on some of the details, but for a suggestion made that I allow my personal views to colour my statements of facts in two matters concerning Mary Tudor. As this suggestion has appeared before in your columns, I think you must allow me emphatically to contradict it. I never form my opinions until *after* I have found my facts on which to build them. Your reviewer asserts that Mary was not "made Princess of Wales." A cursory study of the printed Calendar of 'Letters and Papers of Henry VIII.' at the Record Office will show that she *was* entitled so; and, if the search is carried through manuscript sources, much cumulative evidence may be found. It is true that she had no *patent* granted to the office. Her father apparently exercised his autocratic royal prerogative and nominated her to the dignity; as he disgraced her by the same despotic power on his divorce. But if *she* had no patent, her officials *had*. There is no need to multiply examples, but take for instance Patent 25th May, 18 Hen. VIII. p. 1, M. 10, "to Walter Devereux, Lord Ferrers of Chartly, to be Seneschal, Steward, and Chancellor, &c., to "our most dear firstborn Mary, *Princess of Wales*," for life. (This was voluntarily surrendered to Mary herself in the first year of her reign.) Also the patent to John Russell (Chancery Warrants, ii. 575), June 16th, as "Secretary and Clerk of the Signet to the Princess in her principality of Wales, Worcester, Hereford, Gloucester, Chester, Shropshire, and the Marches of Wales." There she kept her royal state, and held her Council. Lord Ferrers wrote to a nobleman, "when you were admitted President to the Prince's Council in the Marches of Wales,"

&c., about the privilege that all Welsh cases should be heard in Wales, not in Westminster.

Neither had I any preconceived "views" about Mary's statute referred to. She knew that Stephen and John had usurped the place of the rightful heirs because they were women, and she hastened to set it on the Statute Book that sex in itself was no ground for political disabilities; that a *Queen* should enjoy all privileges granted to a *King*. The statute may be read anywhere.

In regard to Coverdale, I cut out much of my work on the Psalms lest it should overweight the beginning of the book, but I think that Coverdale was too fully occupied with Bible, Testament, and title-pages to think of anything else till after 1539. He had to fly the country in 1540; he became accustomed to the German Psalms then, and though he does not say so much, his own are but translations of them. His phrases resemble some of those of the Wedderburnes, and as Coverdale married the sister of Wedderburne's special friend, it is not too much to suppose that, he knew of their renderings early. Prof. A. J. Mitchell, in 'The Wedderburnes and their Work,' gives reasons for believing there was an earlier edition of their Psalms than the one which has come down to us. And Coverdale's publication was undated.

I did not attempt to give any date to 'Roister-Doister.' I only showed that the writer in the 'D.N.B.' and others who decide the date because it was alluded to in Thomas Wilson's 'Art of Rhetoric' did not take the trouble to find out that the reference did not appear until the *third edition* of 1553, so nothing could be based on that.

In regard to my Bibliography, it must not be forgotten that I completed it and my book twenty years ago, and had read my paper before the Bibliographical Society was founded. I might have gone through all the work again when I sent it to the press, but I did not, and must bear the blame of incompleteness, common to early workers.

CHARLOTTE CARMICHAEL STOPES.

Dramatic Gossip.

At the Coronet Theatre, Notting Hill, a welcome series of revivals of the Gilbert and Sullivan operas is now being given by the D'Oyly Carte Principal Répertoire Company. On Tuesday last 'The Mikado,' with the veteran Savoyard Mr. Henry A. Lytton in the part of Ko-ko, drew a crowded and enthusiastic house. Mr. Lytton's recent excursions into musical comedy have not impaired his sense of Gilbertian seamliness, and his performance, largely on the lines of Mr. George Grossmith's, was completely in the spirit of the text. Mr. Fred Patrick was excellent as Pooh-Bah; and the Yum-Yum of Miss Marjorie Stone proved not unworthy of her distinguished predecessors in the part. The work of the chorus was especially good, and Mr. François Cellier, as in other days, conducted. Encores, however, seemed to be too readily granted, and we doubt whether there is justification for embellishing 'The Flowers that bloom in the Spring' with orchestral vagaries suggestive of the music-hall.

THE season is to be continued for a further two weeks, terminating on the 22nd inst., and the operas selected include 'The Pirates of Penzance,' 'The Princess Ida,' 'H.M.S. Pinafore,' 'The Yeomen of the Guard,' and 'The Gondoliers.' It is noteworthy that, in the case of 'The Mikado'

at least, no signs of wear are as yet apparent, book and music alike showing that indifference to the flight of time which constitutes the classic, and it is matter for satisfaction that, to judge from the large and appreciative audiences, a considerable body of playgoers still take a keen delight in both.

A CORRESPONDENT writes:—

“The new four-act play ‘Mixed Marriages,’ by Mr. St. John Irvine, which was produced last week at the Abbey Theatre, Dublin, is a vivid and trenchant study of life in the North of Ireland. As its title indicates, it deals with a question which is a burning one in Ireland to-day, and the ‘argument’ is presented by the author through his characters with singular force. On the one side we have John Rainey, a Belfast Orangeman, whose religious animosity, tempered for a while by the desire to serve his fellow-workmen, bursts into fury when he learns that his son is going to marry a ‘Catholic.’ On the other side is his homely wife, with her mother-wit and common sense, vainly strives to mitigate his wrath. In the end the problem remains unsolved, and the curtain falls on a scene of riot. The play is one of the best which the Abbey Theatre has yet produced.”

THE annual meeting of the German Shakespeare Society will be held at Weimar on the 23rd inst. The well-known actor Prof. Ernst von Possart will deliver the Festvortrag on ‘Der Stil der Darstellung und die Aufgabe der Schauspielkunst.’ In the evening there will be a performance of ‘As You Like It’ at the Court Theatre.

TO CORRESPONDENTS.—A. B.—W. M.—G. K.—L. H. J.—F. G. B.—Received.
R. R. M.—Many thanks.
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This volume contains a great deal of new matter with reference to Greek history in the sixth and fifth centuries B.C. such as can hardly fail to introduce considerable modifications into the current views of the history of this period. The results will be interesting to students of Greek history. The book also contains studies on the vexed question of the composition of Thucydides’ work, as well as on the art of war in the time of Thucydides and on the strategy of the Peloponnesian War prior to the peace of 421 B.C., a subject which has hitherto been very inadequately treated in modern histories of Greece.

JOHN MURRAY, Albemarle Street, W.

SATURDAY, APRIL 15, 1911.

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LITERATURE

Dulce Domum: George Moberly (Headmaster of Winchester College, 1835-1866; Bishop of Salisbury, 1869-1885), his Family and Friends. By his Daughter C. A. E. Moberly. (John Murray.)

IF it be true that Miss Moberly's reluctance to obtrude family records on the public gaze was overruled by the advice of her publisher, Mr. Murray has added another boon to those which the great Sosii of Albemarle Street have bestowed continuously on English literature during a hundred years. While to Wykehamists her book will be sweeter than honey in the mouth, its wide range of interest and felicity of handling, the remarkable family around which it revolves, and the conspicuous persons whom it introduces to notice will attract the general reader. A pair of richly endowed parents transmit their excellence to seven sons and eight daughters—the boys profusely decorated with academic distinctions; the girls receptive, widely read, linguistic, musical, portraying one after another with crisply fluent pens the events, characters, conversations, presented to them during more than half a century, making thus a volume which careful editing has redeemed from trivialities and protected from indiscretions. Neighbours and intimates of the family were the Kebles, Charlotte Yonge, and Sir William Heathcote; while Mrs. Arnold of Rugby,

Mrs. Gatty, Bishops Selwyn and Patteson, George Ridding, Dean Church, Cardinal Manning, Samuel Wilberforce, and Lord Cardwell, serve to widen the scenic horizon by occasional incursions across the stage.

George Moberly, head of the family, was for thirty years Head Master of Winchester, and died Bishop of Salisbury. A sickly boy, he sustained with difficulty the barbarities incident then and long after to a Winchester schoolboy's life, was looked upon by boys and masters as incapable, and acquiesced submissively in their verdict. Escaping New College, he went up to Balliol, just then beginning to take the place of Oriel in hegemony among Oxford colleges. Here he sprang at once into life, felt conscious of new powers, was thought much of by those around him, gained a First Class, and became Fellow and Tutor of Balliol. Notable figures pass through his lecture-room: an audacious Manning brings unprepared work into class, and hotly argues in defence of his lame construes; Tait, a shy raw Scottish lad, is kindly patronized by his Tutor, and placed in a good College set: forty-three years later, when on Moberly's consecration Tait as Archbishop preceded his old Tutor in the Westminster Abbey pageant, he turned and whispered, "This is a reversal of things." In days when Queen Calliope had not come down from heaven, Moberly ranked at Oxford as a finished musician, having a sweet, high, Mario-like tenor voice: "I owed to you music and metaphysics," wrote Cardinal Manning long afterwards. That he had no mean powers in verse his lines on pp. 57 and 150 show; but he attained his highest reputation as a talker; his bright and polished word-play, flashing repartee, quick and unexpected wit, were long remembered as alarming or delightful according to the quality of his opponent. Newman records that when he entered Oriel Common Room as a guest, men said, "Now the lightning will coruscate."

A close acquaintance with Dr. Arnold had kindled in Moberly an enthusiasm for Public School reform; and in 1835 he became a successful candidate for the Head-Mastership of Winchester. With him went to Winchester his lately married wife, some ten years younger than himself. Mary Anne Cokat had lived during her girlhood in the South of Europe, at Leghorn, Palermo, Genoa, Naples. Her father and uncle—the one a commercial magnate, the other an American consul—were admitted into the most exclusive Italian and Sicilian circles; and the young lady's extraordinary beauty, vivacity, and good manners—she tells us that she was carefully instructed to avoid behaving like an Englishwoman—made her a cynosure of society in each of the capitals where she lived. Her reminiscences of this time—of her sumptuous homes, with their artistic decorations within, their oleanders and orange trees without; of the lucent atmosphere by day, the dancing fireflies by night; of balls and entertainments, princely and noble acquaintances—re-

counted to her children in after years, and here by them preserved, form not the least interesting chapter in the book. Through these intoxicating experiences the young lady kept her head, true always to the principles which her Scotch mother, who died when she was thirteen, had impressed upon her. She refused to dance on Sundays; taken to Mass, she persisted in standing during the elevation, until dragged down by her scandalized chaperon; told by an English lady whom she much respected that "nice girls" in England did not waltz, she renounced, to the remonstrating consternation of her countless partners, a practice which she had keenly enjoyed. Her father's second marriage brought the family to England: shocked at first by the change both of skies and of society, she soon became acclimatized; was made as welcome in English homes as in Italian palaces; sat to Wilkie for the beautiful portrait here reproduced; encountered "Mr. Moberly," and after a year's acquaintance married him.

College, cathedral, barracks, furnished good Winchester society; but the Moberlys soon formed an inner circle of their own. The Warden of the College was Robert Speckolt Barter, "a great broadshouldered, genial Englishman," whose goodly bulk and stature typified the grand honesty of purpose, overflowing kindness, and consistent loftiness of character, which dwarfed men far abler intellectually in the presence of this ἀναγ' ἀνδρῶν. Of his almost fabulous bodily prowess Miss Moberly relates several anecdotes: will she permit one of them to be slightly amended, as it was told by the Warden to the present writer? The Allied Sovereigns, led by the Prince Regent, were to be decorated in the Theatre at Oxford. The day of their appearance was a holiday; but on the whole days before and after Barter, then an under-master, was due in school. He came out from his classes in the afternoon, walked all night, reaching Oxford for an early breakfast, saw the whole show, dined in Hall at New College, started back to Winchester, walking again all night, and arrived in time for morning school.

The Moberly pair soon found that a retreat was necessary for the summer, and, as the nursery filled, for the children: a large farmhouse was obtained at Hursley, five miles from Winchester. The squire of the parish was Sir William Heathcote, a distinguished Oxford Wykehamist, afterwards M.P. for the University; its vicar was the author of 'The Christian Year.' At Otterbourne, close by, lived Charlotte Yonge, chief among a group of young lady writers whose novels of domestic life, infused with the nascent High Church sentiment, held the field of drawing-room literature till the "golden quill" of George Eliot took their place. These, with certain *minores ignes* of personal, not historic lustre, formed with the Moberlys one family. Keble, whose life has been sympathetically, but never critically considered, stands out here, limned with

frank illustrative touches. He is prophetically described in Wordsworth 'Poet's Epitaph'; of him it was true, as of that modest seer, that you must love him ere to you he would seem worthy of your love. His intimates saw in him the poet, saint, sage, instinct with bright imagination, sublime morality, passionate energy; to strangers or casual acquaintances his almost morbid self-suppression made him repellent, and the effect was deepened by an outside of manner, speech, visage, homely even to plainness. A lady whom he wooed in 1825 rejected him on the score of "ugliness"; and he consoled himself by composing the poem "Why should we faint and fear to live alone?" incorporated afterwards in 'The Christian Year.' His communications with Moberly in this volume are incessant: "Mr. Keble often asks my advice, and sometimes follows it."

The pages which chronicle school life at Winchester during Moberly's long reign will arrest all "old boys" who realize how transformed is the memory, how hateful was often the experience, of those unfledged days: "C'était le bon temps, nous étions si malheureux," says Sophie Arnauld. Outside the school Moberly was never popular. His theology was proclaimed unsound. An English Churchman of the *via media*, measuring his belief and practice by the Prayer Book, he had defended Ward, refused to condemn Hampden, differed from Pusey, differed equally from Tait; but the tone of the Winchester bishop, chapter, diocese, was harshly Evangelical; he smelt in their nostrils of the faggot, was never asked to preach in town or village. Nor was he personally ever popular. He could not suffer fools gladly, and outsiders were afraid of him: the bluff Wykehamist squires, parsons, parents, who saw their ideal alike in the virtues and the foibles of Warden Barter, were alarmed and estranged by Moberly's refined superiority of manner and stinging incisiveness of speech. So the school had ups and downs, at one time dwindling seriously, going up at the last in repute and numbers, to rise under his son-in-law and successor Ridding to the first rank amongst English Public Schools. His old pupils, not a few of whom still survive, looking on Sir Francis Grant's characteristic portrait here reproduced, or haply standing by the canopied niche enclosing his recumbent figure in Salisbury Cathedral, send after him into the Silent Land a chorus of gratitude and love.

Meanwhile the domestic life opens out in a succession of joyous narratives; the seven sons and eight daughters grow up to adolescence. The boys gain distinctions in school and college; one wins the Newdigate, and a large contingent of the family goes up to sit in the Theatre and taste the delights of Commemoration.

Of the girls, four successively take up the tale. Kept strictly under a governess for nine months in the year, they run wild throughout the summer in the spacious

Hursley woods, "living with the birds and butterflies and flowers," listening to the silence of the pines, the midsummer hum, the trill of nuthatch, call of woodpecker or pheasant; sometimes declaiming 'Marmion,' 'Thalaba,' 'Hiawatha,' or 'Sintram,' which they nearly knew by heart, or acting scenes from the Waverley Novels, which they had absorbed almost from their cradles. Moberly used to relate how once, dismounting from an omnibus at his door, he was met by two eager children crying out the good news that the Black Knight had got into the castle; and the youngest child cautioned her sisters in all seriousness not to talk against the *Vehme Gericht* while undressing, lest their beds should be drawn down into the larder. Nor were they *cithara carentes*. Inheriting their father's sweet voice, all had been taught by Dr. S. S. Wesley, cathedral organist and composer, and would sing quartets when resting from their rambles in the woods. The time came when the concerts were broken up, the sisterly link snapped, the idyll brought to an end: love and marriage, which Miss Beale of Cheltenham used to denounce as the set-back to feminine development, swept off five out of the eight sisters; nor, where so many fair young hostages were given, did Death fail to exact his cruel tribute.

Other changes marked the inevitable: the grand old Warden died, chanting like a Christianized Ragnar Lodbrog the 'Magnificat' and 'Nunc Dimittis' with his ebbing breath; the Kebles passed away; the weary Titan of a father exchanged his thirty years' load for a Fellowship of the College (a lucrative sinecure never before so well bestowed), for a small benefice in the Isle of Wight, for a Canonry of Chester, for the Bishopric of Salisbury; dying finally, "as ripe fruit," says Cicero, "is lightly and without violence loosened from its stalk," at the age of eighty-two, and followed three years later by his wife.

Each change brings its own far-reaching influence, its own fund of amusing comment from the facile female pens. We have the lonely Brightstone parsonage, embowered in myrtle and fuchsia, with its dangerous bay which, except as a wreck, no ship entered; the move to Chester, where on the girls' appearance in the Cathedral people said to one another that the Daisy Chain was in residence; the beautiful Salisbury home, and the parents' golden wedding. Conversations of sage elders are boswellized; episcopal transactions become readable as humanized by the feminine mind; and the book ends with an analysis of the maternal character and personality which we can hardly be wrong in ascribing to the initials appearing on the title-page as those of the editing author. To her wise selection not a little of the book's charm is due—its æsthetic sufficingness, its abundant sparkle, its veiled religious feeling; and we end as we began by thanking her for an entertainment picturesque, well sustained, and unusual.

William Pitt and National Revival. By J. Holland Rose. (Bell & Sons.)

DR. HOLLAND ROSE, who has recently shown some disposition to dissipate his energies on periodical literature, has in the work before us produced a connected historical study. The volume, which takes Pitt's career down to the beginning of friction with Revolutionary France, is a highly creditable performance. Dr. Rose has accomplished for the son the task executed by Dr. von Ruville for Chatham, the father. Brilliant sketches there have been of Pitt, notably Lord Rosebery's and Mr. Charles Whibley's; but he has hitherto lacked his exhaustive biographer. We agree with Dr. Rose that Bishop Tomline's 'Life' is not so hopelessly bad as some have contended, but still it is not good; nor can Lord Stanhope's be regarded as other than superficial and invertebrate. Here, however, we get a sober, luminous examination of origins, notably of manuscripts preserved at Chevening and Orwell Park, and conclusions set forth with conspicuous honesty. The value of such a book needs no explanation for all who take interest in the makings of modern Europe, and, for that matter, of Canada and Australia. We trust that Dr. Rose's readers will not be deterred by his length, and they should readily forgive him certain curious inequalities of style. For the most part he writes correctly and with dignity, but here and there he becomes "chatty," and phrases like "to peter out" obtrude themselves. Fortunately such lapses are few, and his tags from Shakespeare, though frequent, are, perhaps, nowadays something like a novelty.

Dr. Rose well remarks that Pitt took more after his mother, a Grenville, than his father, and he produces a letter from the Pitt MSS. written by the boy at the age of eleven, and showing what an effort it must have been to him to live up to the awesome Chatham:—

"From the weather we have had here I flatter myself that the sun shone on your expedition, and that the views were enough enlivened thereby to prevent the drowsy Morpheus from taking the opportunity of the heat to diffuse his poppies upon the eyes of the travellers."

We need not follow Pitt through his residence at Cambridge, where he should have lost, but did not lose, his stiffness; or through his political apprenticeship and early efforts at Parliamentary reform. Dr. Rose passes over his relations with Shelburne rather rapidly, and hardly faces the problem why Shelburne, having suggested Pitt as Prime Minister in February, 1783, should have been deliberately excluded by Pitt from the Cabinet in the following December. "To clear Pitt," as Lord Rosebery has observed, "one must understand Shelburne," and the universal distrust he inspired. Meanwhile the young statesman had bided his time; had allowed the Mezentian alliance of Fox and North to be brought about, and

had tripped them up over their India Bill. Dr. Rose retells the familiar story with spirit, and duly notes that, although George III. came forth victorious from his long struggle with the Whig houses, the Cabinet thenceforth obeyed not him, but the First Minister.

Pitt's financial measures and his plan for conciliating Ireland—the most enlightened, perhaps, of his ideas—receive satisfactory treatment from Dr. Rose. The survey of his conduct at the time of the impeachment of Warren Hastings does not please us so well. We find Malleson's 'Life of Warren Hastings' given as an authority, but not the all-important 'Selections from the State Papers preserved in the Foreign Office, Government of India, relating to Warren Hastings,' which Mr. G. W. Forrest has given to the world. The case against the Governor-General, accordingly, seems to suffer from over-statement, and Pitt's change of front escapes rather lightly. We fully concur with Dr. Rose in his argument that it was not an act of treachery. The humanitarian sentiments of Wilberforce influenced Pitt not a little, and he experienced great difficulty in mastering the facts, which Hastings, unfortunately for himself, presented in none too intelligible a shape. But Pitt cannot be acquitted of taking the line of least resistance, and by so doing of inflicting obloquy and impoverishment on the saviour of India.

Dr. Rose produces some fresh evidence on the Regency crisis which is not without interest. His theory that the madness of George III. was due to the misconduct of the princes appears a trifle fanciful, and fails to take into account the attack or attacks soon after the King's accession. Overwork and underfeeding—the spare diet being due to a fear of becoming unwieldy like his uncle the Duke of Cumberland—are more probable causes. At the same time the misconduct of the Prince of Wales and the Duke of York may well have precipitated the mental breakdown. But the points that emerge from Dr. Rose's new documents are the courage with which Pitt faced a situation that might have brought about his political ruin, and the ingenuity with which he played for delay. He wrote to the Marquis of Buckingham:—

"I have not half time [*sic*] to thank you sufficiently for your very kind and affectionate letter, and for the communication thro' Grenville. You will learn from him that our last accounts begin to wear rather a more favourable aspect, tho' there is not yet ground for very confident hope. There is certainly now no danger to his life, but the other alternative, which there was some danger to apprehend, was, if possible, more distressing. It seems now possible that a total recovery may take place, but even on the best supposition there must still be a considerable interval of anxiety...."

Foreign affairs are handled in this volume with considerable skill. They are, of course, the side of politics to which Dr. Rose has mainly devoted himself, and not always with success. But here

he shows a welcome ability in elucidating and co-ordinating the factors in a diplomatic tangle. He is almost French in his clearness. The chapters devoted to Pitt's foreign policy are much superior to the corresponding estimate in Lecky's 'History.' In the first place, Dr. Rose has investigated the Foreign Office papers much more thoroughly than Lecky, and has devoted particular attention to German sources, whereas the rival historian neglected them. Secondly, Lecky started with a bias against Pitt; and, thirdly, he investigated diplomacy rather because it had to figure in his work than because he took much pleasure in it. But to Dr. Rose British representatives abroad are real people; he sets them all on their feet—the able but unfortunate Ewart, the flamboyant Elliot, and the rest of them. He brings out the quixotism of Gustavus III. and the duplicity of the Prussian minister Hertzberg, who might have stepped out of the pages of Machiavelli or Philippe de Commines. Above all, when evidence fails him Dr. Rose does not go beating the fields for motive. "From causes which are obscure" is a refreshing phrase which he is not ashamed to use. That is the true way to write history.

On the whole, it is an inspiring story that Dr. Rose has to tell, justifying his association of "national revival" with Pitt's happier days. The young Minister found his country isolated and humiliated. By cautiously waiting on the chapter of accidents—and surprising accidents some of them were, notably the bold stroke for liberty committed by the Princess of Orange when she flouted the Estates—he succeeded in building up the Triple Alliance of Great Britain, Holland, and Prussia. That arrangement maintained the equilibrium of Europe against the unscrupulous ambition of Catharine of Russia and her dupe Joseph of Austria. Dr. Rose conclusively proves that the policy was Pitt's, not that of the Foreign Secretary, the Duke of Leeds; the drafts of the most important dispatches are in the Prime Minister's handwriting, and no material alterations were subsequently made. At the same time Leeds had good, though not great qualities: he understood men, and was jealous for the honour of England. Dr. Rose inspires vitality into a statesman whom historians have hitherto left a shadow.

This volume closes with the discomfiture of Pitt by the cunning of Catharine and Hertzberg. He suddenly found himself on the brink of war with Russia and recoiled, justifying the Empress's witty sneer, "Dogs that bark do not always bite." With tears in his eyes, Pitt told Ewart that it was the greatest mortification he had ever experienced. How it all came about we will leave Dr. Rose to relate. There is much force, however, in his final contention that Pitt cannot be blamed for failing to foresee that the rise of combative democracy in France had rendered obsolete the doctrine of the balance of power, on which the "federative system" was built.

Creative Evolution. By Henri Bergson. Authorized Translation by Arthur Mitchell. (Macmillan & Co.)

M. BERGSON is, of all the stars that have in these latter days appeared in the philosophic firmament, the only one whereto the first magnitude is accorded by almost universal consent. Hence it was time that an English translation of his masterpiece 'Évolution Créatrice' should be available for the benefit of those who, by reason of their insularity, must perforce abstain from the delight of appreciating a diction which is organically one with the thought it enshrines. Though faced, however, with the impossible task of reproducing a synthesis of outward form and inward meaning as individual as that which unites body with soul, Mr. Mitchell has nevertheless contrived a version which in its own way is both live and satisfying. We are even grateful to have the chance of withdrawing out of range of the glamour, the personal magnetism, with which M. Bergson's use of his mother tongue is instinct. "Will he translate?" is, to be sure, no fair test to impose on a poet. But, unless we agree with M. Ribot's cynical dictum that "metaphysicians are poets who have missed their vocation," we have a right to expect the high-priest of philosophic evolutionism to proclaim a truth that will prevail independently of its setting.

What is "the true nature of life, the full meaning of the evolutionary movement"? Such is M. Bergson's problem. His answer is at once critical and constructive, but critical first. The very threshold of philosophy is the greatest stumbling-block that it presents. Philosophy seeks by way of thought to be adequate to life; yet life is not thought, but transcends it as the whole transcends its part or aspect. How, then, are we to avoid the vicious circle, and think our way past the limitations of thinking? Paradoxical as it sounds, such a method must lead to the genuine understanding of life, or else no method can avail us. M. Bergson, therefore, sets himself at the outset the critical task of liberating real thinking, that is concrete and vital, from apparent thinking, that is merely abstract and logical. Logical, he argues, means geometrical. His destructive thesis, as it may be termed, is

"that the human intellect feels at home among inanimate objects, more especially among solids, where our action finds its fulcrum and our industry its tools; that our concepts have been formed on the model of solids; that our logic is, pre-eminently, the logic of solids; that, consequently, our intellect triumphs in geometry, wherein is revealed the kinship of logical thought with unorganized matter, and where the intellect has only to follow its natural movement, after the lightest contact with experience, in order to go from discovery to discovery, sure that experience is following behind it and will justify it invariably."

Now M. Bergson is not alone amongst philosophers in perceiving that a certain

kind of logic—the so-called logic of identity, with its moulds that are too narrow, and above all too rigid, to contain the living, so that if we force it into them, they crack—can rise no higher than the use of the category of mechanism. So far he is at one with Hegel, though his refutation of mechanism by a consideration of real duration, namely, “the continuous progress of the past which gnaws into the future and which swells as it advances,” is entirely his own. Like Hegel, again, he turns to the antithetic category of teleology to see if it can redress the balance of the universe, but finds it too, taken by itself, a mere point of view, a source of half-truths. Neither of “the two ready-made garments that our understanding put at our disposal, mechanism and finality,” yields a fit. At most, when the latter is recut and resewn, it is found to fit less badly than the other. Thus it is futile to try to assign to life an end, in the human sense of the word. This is to think of a pre-existing model, to suppose *more Platonic* that implicitly we possess universal knowledge, that all is given at the start, that the duration of life which “gnaws on things” is an illusion masking a motionless reality. On the other hand, life involves an “original impetus,” which breaks up immediately, however, into independent lines of evolution. The diverse tendencies have a common source rather than a common object in view; there is harmony in the universe just in so far as there is “complementarity” of an undesigned sort between them. Thus does M. Bergson reshape the classical argument, from design—by representing it as an undesigned design, a design that can be foreseen only after the event of its realization. So much for the critical side of the book—the analysis of the two great illusions to which the understanding is prone.

The constructive task, then, to which M. Bergson is committed is to transcend the point of view of the understanding, or at least, by bringing the understanding back to its generating cause, namely, evolving life, to discipline it in such a way as to enable it itself to transcend itself. Its first lesson, obtained by a review of biological process in general with the aim of contrasting the intellectual type of process with the non-intellectual, and especially the instinctive, must be that “the intellect is characterized by a natural inability to comprehend life.” It is at ease only in the discontinuous, the immobile, the dead. Its special gift is that of making omelettes by breaking eggs, or, to quote M. Bergson’s own more stately language, “the unlimited power of decomposing according to any law and of recomposing into any system.” Contrast intellect with instinct, man the lord of the soil with the ant, the lord of the subsoil. Whereas the man’s faculty is that “of making and using unorganized instruments”—for he is the tool-making animal *par excellence*—the ant’s is “a faculty of using and even constructing organized instruments.” The man treats

everything mechanically, the ant proceeds organically. “If the consciousness that slumbers in it should awake, if it were wound up into knowledge instead of being wound off into action, if we could ask and it could reply,” instinct would reveal life in its true inwardness. Intellect, on the other hand, looks only at outsides in their “spatiality” and “distinct multiplicity.” Undivided continuity and creation escape it. Yet these form the very essence of evolving life.

If, then, the thought of man would, by self-discipline, rise to a higher plane, it must engender new categories—nothing less. For instance, as regards space, “we must, by an effort of mind *sui generis*, follow the progression, or rather the regression, of the extra-spatial degrading itself into spatiality.” We must acquire the “feeling” of extension. And this is only a beginning. We must, in general, become more self-conscious, must feel ourselves into the world of things. Our cosmology must be a “reversed psychology”; for the Absolute “is of psychological and not of mathematical nor logical essence.” To think real duration we must install ourselves within it straight away. Our object is to advance with the moving reality. Now the mechanism of our ordinary knowledge is of a “cinematographical” kind. Action is discontinuous, like every pulsation of life; therefore knowledge, being essentially practical, is discontinuous also. But our only chance of realizing the true nature of change is somehow to perceive it from within, so as to feel how there is unceasingly being created in the heart of it something unforeseeable and new. To intellect there must be added intuition. Since we are limited to taking instantaneous views of this flowing reality, scientific knowledge must appeal to another knowledge to complete it. Making a clean sweep of the symbols of science, the philosopher will without dismay see the world of mere matter melt back into a simple flux, and will seek real duration there where it is still more useful to find it, namely, in the realm of life and of consciousness. We shall have grasped them in their essence when we have adopted their movement, when our philosophy as creative effort makes live contact with the creative effort that is the evolution of the world.

Essays by Henry Francis Pelham. Collected and edited by F. Haverfield. (Oxford, Clarendon Press.)

“THIS VOLUME,” writes Prof. Haverfield in his Preface,

“contains thirteen papers on Roman History which Prof. Pelham published at various times and in various places, together with three which he left in manuscript and which seem worthy of print.... It is a collection of papers which, though written for the most part several years ago, are nevertheless—so far as I can judge—still valuable and likely long to remain valuable to students

of Roman History. They fill what would otherwise be void places in our English literature of the subject. They do not deserve to be sunk in that ocean of modern periodicals which is at once Chaos and Lethe.”

In this book, then, of some three hundred pages, and in the short, dry, precise, and valuable ‘*Outlines of Roman History*,’ we have the whole of the published work of one of the three great English masters of our generation in the domain of Roman history. Pelham died in his sixty-first year, Mommsen in his eighty-sixth. Even so, compared with the ‘*Gesammelte Schriften*’ alone, the English scholar’s literary output seems sadly meagre. The claims which the College Tutorial system at Exeter made on the best working years of his life, his administrative zeal devoted to University and other objects, the duties devolving upon the President of Trinity with the sore handicap of bad eyesight in his later years—all these made bitter encroachment upon the time of the student and Camden Professor. Yet such was his splendid optimism to the very last that but a few months before his death he left the present writer with the impression that at least a great part of his projected History of the Early Principate was virtually ready for the press. Scarcely anything of this History, it seems, has been found among his papers which an editor so devoted to his memory as Prof. Haverfield can use or publish. The influence of the teacher is beyond appraisement. It defies such standards of the measure of the value of life. It is well to remember this in these days when the very word “research” is becoming a shibboleth.

The sixteen papers in this book differ greatly in length, and to some extent in worth. They are “arranged in consecutive chapters following the chronological order of their subjects.” Probably this is a better arrangement than that of the chronological order of their writing, though the latter system might seem to those interested in the study of a great historian’s development of greater attractiveness. Pelham’s qualities, however, of incisiveness, thoroughness, and lucidity were stamped on his work from the first, and admitted little development. The earliest of these papers was published 35 years ago; the last in the year before his death. The majority have been disinterred from the fugitive numbers of learned periodicals. Would Lethe, but for Prof. Haverfield’s loyal care, have overwhelmed contributions to the study of Roman history of permanent value?

The first paper in the book, itself one of the earliest written, may perhaps be cited as a test case. In an article on ‘The Roman Curia’ in *The Journal of Philology* for 1880 Pelham contended that the Curia was originally a division of land among the Sabine warriors, the result of conquest, at once “a military, a territorial, and a political division of the *populus Romanus Quiritium*.” That it stood in relation of any kind to *gens* or family he denied. Later the Curia lost

its old patrician associations and all its military and political importance, and became more and more closely associated with the *plebs urbana* and their old agrarian festivals, the Fornacalia and Fordicidia. Presently assimilated to the Tribes in number, its connexion with the Tribus was so strengthened that it became little more than the religious aspect of the latter, "supplying the religious element which had always been wanting to the Tribes."

Thirty years of inquiry have left the main contentions in this paper untouched. Certain modifications doubtless are needed. The statement made on Paulus's authority that the number of the Curiae was raised to 35 seems now more doubtful. The explanation of the Fornacalia would hardly satisfy Mr. Warde Fowler, a recognized ultimate authority to-day on topics such as these. Yet a comparison of this paper with, e.g., Gervasio's treatment of the Curia in Ruggiero's 'Dizionario Epigrafico' in 1907 not only strengthens confidence in the conclusions of the Oxford historian, but also illustrates in marked fashion the Englishman's superiority in force and "grip."

Again, in this paper, as elsewhere, Pelham's love of illustrating his subject by parallels from modern or mediæval history shows itself clearly. This is all the more striking in his written work, as such "modernity" was scarcely ever allowed to interrupt the timed and even flow of his spoken words. But here in this book Jews and Saxons, Scots and the Saints of the Catholic Church, the nobility of Savoy and the French *noblesse*, Lord Bute and the Bonapartes, make welcome appearance on the historical stage. On one occasion a few years ago the present writer was standing with the Professor in the quadrangle of Exeter College, watching a fierce struggle raging on the steps of the College Hall. A tide of 150 undergraduates flowing out from a popular lecture on modern history was met by a surging inflowing current of as many undergraduates desiring to "keep Pelham's lecture." The battle raged. "Here at last," said the Professor grimly, "we may see where ancient and modern history meet." It was an impromptu characteristic not only of his ironical humour, but also of his attitude to his own subject.

The reprint of many other papers in the book is welcome. Under the heading of 'Problems in the Constitution of the Principate' the editor has included the paper 'Princeps or Princeps Senatus' (*Journal of Philology*, 1879) and that on the 'Imperium of Augustus and his Successors' (*Journal of Philology*, 1888). The result of both papers is that Merivale's earlier views are generally discarded, and Pelham's meet with common acceptance. No later evidence has been forthcoming to dispute their validity. Again, the conclusions concerning Claudius and the chiefs of the *Ædui* and that Emperor's relations with the Quæstura Gallica (*Classical Review*, 1895 and 1896) have now passed

into accepted commonplaces of the Oxford Schools.

Still more valuable are papers VIII., IX. and X., which deal with the Roman frontier system. The first of these is a brief general sketch, published in 1895. The second, a detailed exposition of the Limes in Southern Germany, originally appeared in the *Transactions* of the Royal Historical Society for 1906. Prof. Haverfield has reprinted the article as published, but he has added an illustrative map of the highest merit, greatly superior to that which was issued with the paper in the *Transactions*. The third paper, concerning 'Arrian as Legate of Cappadocia,' was published in *The English Historical Review* for 1896. The chance close association here of the second and third papers suggests a reflection which is inevitable, if heterodox, namely, how great is the advantage in respect of interest (and therefore to some extent in respect of value) which a story based on any literary source has over one founded on information mainly archaeological, eked out perhaps by sentences of irritating brevity and uncertainty. Did Romano-British Antiquities possess even their Arrian as well as their Walls and villas, the interest in them would not be so largely confined to antiquaries. The quality of the material for the history of the Roman frontier system is unpromising; its quantity is increasing with bewildering rapidity. Despite this double disadvantage, inherent in the nature of his subject, Pelham's treatment of it is masterly and of permanent value. Perhaps it is not exhaustive. It is not enough to day to call a frontier "scientific." The term needs explanation as well. Frontiers are "strategic" as well as "scientific." Thus in this very example the Roman Limes on Rhine and Danube is a splendid illustration of the "re-entering" frontier, and may serve as apt illustration of whether it be the weakness or the strength of the type.

Certain of the other papers may be passed over more rapidly. The last three, numbered XIII., XIV., XV., deal with questions of the land. The thirteenth, 'The Imperial Domains and the Colonate,' the Camden Professor's Inaugural Lecture in 1890, establishes a precedent in the management of the Domains in the second and third centuries A.D. for the Colonate of the Codes. The brief history of cattle-farming in Italy from the earliest times (XIV., 'Pascua') was written about 1885, but is now published for the first time. It contains a somewhat questionable view of the Lex Thoria (p. 303). The last paper, 'Pagus,' of date 1884, succinctly describes this distinctively rural institution.

The brief note on the 'Chronology of the Jugurthine War,' the earliest in time of these papers (*Journal of Philology*, 1876), should have been sacrificed. A simpler and better solution of the difficulty in Sallust's chronology, adopted by Greenidge ('History of Rome,' chap. viii.), holds the field. All geographical probability divides

Marius's campaign between two years. The long article on 'Discoveries at Rome 1870-1889' was of good and fitting utility in *The Edinburgh Review* of 1889, but the editor's own notes show that it cannot be of much profit twenty years later. A paper of the kind must be ephemeral in value unless the whole work of discovery is "shut down" on its appearance. Pelham, true founder of the British School at Rome, would have been the first to admit this. Yet we may welcome the republication of the paper, if for no other reason, for its vivid visualization of the growth of the city of Rome, with its suburbs and its gardens. The remarkable picture of the extension of London in 'The New Machiavelli' may give all material for his laments to the *laudator temporis acti* who, under the enthusiastic guidance of Prof. Lanciani and Pelham, traces out the advancing circuit of ancient Rome. It would be still simpler for him to visit Rome to-day.

The greatest interest is naturally aroused by Prof. Pelham's treatment of the early Roman Emperors, even though there is little in the book on this topic beyond the menu of the banquet which was so long in preparation, and now can never be served. One conspicuous example of the loss to learning is afforded by the writer's attitude to Hadrian. This Emperor's work for Rome in many and laborious spheres obviously had won Pelham's unstinted admiration. Yet this is proved by little more than a few passing allusions elsewhere, each of them pregnant with suggestiveness and summary of judgment, and by the brief note which he wrote by way of introduction to the English translation of Gregorovius's 'Hadrian' in 1898. These few pages, here republished, are in very truth worth more than the whole of that discursive and dishevelled work, which cannot be ranked as a conspicuous example of historical skill. We are rejoiced to have the note without the German's lengthy chapters to follow it. But Hadrian has lost his ideal biographer. Like was inevitably attracted to like.

The long paper on 'The Domestic Policy of Augustus' should be of twofold interest. Not only is it now published for the first time, but it was written, the editor tells us, about 1890, tentatively as a chapter for the *opus magnum*, the History of the Early Principate. In it the general policy of Augustus is most lucidly described (compare especially pp. 97 to 99). In the handling of the details the chapter suffers somewhat in comparison with Gardthausen's later work, the German historian's treatment of the same material being more comprehensive and even more luminous. So long, however, as Gardthausen remains untranslated Pelham's chapter will be found useful.

It is in the paper contributed to *The Quarterly Review* in 1905 upon 'The Early Roman Emperors' that Prof. Pelham's most mature and most important dicta can be found. Sentence after sentence recalls his most characteristic utterances

and attitude. His cautious wisdom is shown here when he surveys the great superstructure which is usually raised upon the slender foundations of the earlier sections of the *Lex Julia Municipalis*, or investigates the problem of Julius Cæsar's intentions. His dispassionate eloquence pays its notable tribute to Augustus, who "saved for posterity a Latin civilization, and postponed for two centuries the triumph of undisguised military despotism." His swiftness of judgment shows Tiberius "soured by the difficulties of his loyal adherence to the maxims and policy of Augustus"; Gaius "posing as a monarch of the Græco-Oriental type"; Claudius as one whose very administrative sagacity conduced of hard necessity to his unpopularity; Nero, the slave of uncontrolled impulse and passion, who "disliked affairs as much as Claudius loved them"; Seneca the erudite scholar rather than the insincere philosopher, or courtly philosophic director of souls. Doubtless much can be added, and something could be challenged. To the famous question, "Why did Tacitus paint the rule of the Cæsars in such unfavourable colours?" Pelham answers that Tacitus as an artist felt "the weird fascination of the *ancien régime*." This judgment needs at least the complementary explanation given by Hermann Peter's keen psychological analysis of the Roman historian. And the greatest contribution of all made by the early Emperors, Augustus and Claudius in chief, to the peace, contentment, and good government of the Empire hardly receives its due meed of notice. It was they who gave the Roman middle class, for the first time in the history of the City, permanent and ungrudging opportunity for honourable public service on a royal scale. It was as though in our own land half the posts in the Home, Indian, and Colonial Civil Services, hitherto exclusively confined to sons of the aristocracy, were suddenly thrown open by a judicious monarch to all young men educated at any Public School or University. Those who had hitherto been compelled to devote their whole energies to money-making in private business at the expense of their neighbours now found that the State had need of them. Herein lay one of the chief of the vital sources of strength inherent in the Imperial system of the first two centuries after Christ. Even Hirschfeld leaves his readers to draw the conclusion instead of taking the trouble to make it manifest. Yet Pelham had fewer opportunities than his German contemporary.

The last word has not even yet been said on the Julio-Claudian Emperors. The epigraphic material for their history increases daily, and still neither the growth of knowledge nor the means of knowledge keeps pace with the desire to use them. Yet a mysterious fatality seems to attend every attempt of the modern scholar who boldly announces his intention to write a comprehensive history of the Early Principate. Mommsen speedily renounced the task. Greenidge never came within sight of this part of

his promised country. Pelham has left inconsiderable fragments of preliminary studies. Signor Ferrero halts upon the threshold, and is perhaps himself little more than an able journalist. Pelham's recent lectures upon the immediate successors to these princes, the Flavians and Trajan, could probably be reproduced verbatim from the notebooks of the tutors in ancient history who sat at his feet. For the pace of the spoken word was timed to a nicety, and the Professor himself would sardonically tell a tale to illustrate this. Yet no work under his name may be published about which might cling the least taint of incompleteness. This must be Oxford's regretful tribute of at once praise and farewell to the greatest of her Camden Professors.

It only remains to be said that Prof. Haverfield has discharged his editorial duties with admirable care and forethought. The references which he has added in the foot notes are always of value. Perhaps the date of the *Lex Julia de Collegiis* might have been amended (notwithstanding Dio 54, 2) from B.C. 22 to A.D. 7. The size of the page is awkward, and the lettering of the cover is ugly. Paper XI. has unaccountably disappeared. This, however, is but an error in notation, as the total number of papers is, as stated in the Preface, sixteen.

Finally, the editor's introductory biographical note is a most graceful tribute to the memory of his predecessor in the Camden Professorship. It deserves to rank with Mr. Warde Fowler's sketch of Mommsen's life and work. Higher praise cannot be awarded.

NEW NOVELS.

Nina. By Rosaline Masson. (Macmillan & Co.)

THOSE ancient devices the Scotch marriage and the long-lost father seem rather out of place in what is essentially a modern story, though its modernity is of no exaggerated or ungraceful type. The English Dean, his wife and his High Church curate, and the Scotch doctor's daughter with her Highland servant and her counsellor the minister, form respectively two pleasant trios, carefully drawn in an unpretending fashion. The heroine is a nice girl who scarcely lives up to the artistic temperament with which she is credited; but we have nothing to say against the hero.

The House of Bondage. By C. G. Compton. (Heinemann.)

EVEN in modern novels it is not usual to find an unmarried heroine the mother of two children by different fathers; and when she crowns a career of this sort by marrying a highly virtuous Duke, apparently amid general approval, we are plainly justified in expecting her to possess

an extraordinary measure of fascination. We cannot say that this expectation is fulfilled by Laura Henderson, the inmate of "the house of bondage." We hear much of her marvellous insight into men's minds and her power to sway them as she will, but her actions and conversation scarcely bear out the claim, and we do not admire either her infatuation for the commonplace scoundrel who deserts her in her hour of bitter need, or her curiously businesslike liaison with the financier who has a prejudice against marriage. Laura's mother and some other members of the dubious society surrounding her are amusingly drawn.

A Parisian Princess. By Frankfort Somerville. (John Long.)

THIS is virtually a study of Parisian life, of the more or less Bohemian kind. A beautiful young bourgeoisie and her husband come from Savoy to try their fortunes in the great city. She makes the acquaintance of a popular actress, and is fascinated with the luxury and excitement with which she finds herself surrounded, while the husband, who has simpler tastes, becomes a prey to nostalgia, and eventually to jealousy. The situation is complicated by the wife's independent spirit and the reappearance of an old lover, whom she marries after her husband is shot in an affray with strikers in Savoy. The writing is commonplace, and the narrative displays but little invention; the author, however, shows familiarity with the scenes he portrays.

A Babe Unborn. (Grant Richards.)

A PRETTY WIFE'S dislike and avoidance of motherhood are the cause in this philosophical novel, deeply tinged with Roman Catholic feeling, of ingratitude to a dead man, and indirectly of her separation from her husband. The story begins with the unfavourable impression produced on the lady's mind before marriage by the spectacle of two fruitful married couples and their progeny. Later her lover and she are made rich by the will of an incautiously generous knight, who desired them to found a goodly line of landed gentry. Bored by country life, she collects about her a crowd of eccentric persons; and, in the course of an inspection of the domiciles of some of their poor neighbours, her Malthusianism comes into bitter conflict with a slatternly mother. Her husband refuses her revenge, and she therefore pursues apart from him a life of travel and oratorical publicity. He also travels; and he is recalled from Pekin by news of her illness, which terminates fatally. The book ends in the cloud of religious light and mist in which he finds himself when her funeral is over. The parts relating to the funeral are praiseworthy for realistic imaginativeness. The author sees and writes vividly, and shows an unusual measure of originality.

Zoe: a Portrait. By W. F. Casey.
(Herbert & Daniel.)

A SELFISH Irish woman with several beaux is cleverly drawn in this tale of social life near and in Dublin. The author is a satirist whose enjoyment in the exposure of feminine artfulness is infectious; and he successfully hits off the foibles of a literary *poseur* and a prig. The title-character marries a sensitive man for his money, and is engaged in a flirtation, menacing to her honour, when she learns that he has been run over by a motor-car. Indirectly she is responsible for this catastrophe, the effect of which is to dismiss her most audacious lover and to complete her subjugation of an impressionable major. With all its cleverness the story lacks sufficient dramatic interest. Its characterization is excellent, and the portrait of Zoe's father, who is her principal counsellor and critic, deserves special praise.

Young Mr. Gibbs. By Mrs. Victor Rickard. (Eveleigh Nash.)

THE AUTHOR is to be congratulated upon an amusing story. Although there is nothing strikingly original about Clarence Venning, there is a good deal that is entertaining. He is a superior person, the particular cult of the school to which he belongs being "refinement." His mother is a widow, and Clarence's cleverness bores her to distraction. So she introduces to her household a certain Mr. Gibbs, a good-looking, but ill-mannered young City clerk with whom she pretends to be deeply in love. In order to avoid such a catastrophe as the marriage of this ill-assorted pair, Clarence dangles his own titled friends before the vainglorious eyes of the hateful Mr. Gibbs, introducing him to them as a minor poet. The complications which result are described in a lively manner, the humour throughout being broad, but compelling.

FOREIGN LANDS.

An Unknown People in an Unknown Land. By W. Barbrooke Grubb. Edited by H. T. Morrey Jones. (Seeley & Co.)—The Indian territory of the Gran Chaco between Paraguay and Bolivia has remained a *terra incognita* by the simple expedient of killing its explorers. From Juan de Ayolas in 1537 to Crevaux in 1882 and Page in 1889, death and disaster have attended most expeditions, whether military or scientific, into the swampy, yet droughty, land west of the Paraguay river. Till lately the Jesuits alone seem to have had any success; Dobrizhoffer and his fellow-missionaries managed to stay in the country for some years in the middle of the eighteenth century. Nearly a hundred years later, Capt. Allen Gardiner, R.N., made a valiant but futile attempt in 1845 to settle among the Tobas; and it was not till 1889 that the South American Missionary Society began a tentative establishment on the edge

of the Chaco under Henricksen, on whose death Mr. Grubb took up the work, to which he has devoted his abundant energies for the past twenty-one years.

No one, however, need be prejudiced against this record of his experiences, which Mr. Morrey Jones has written and arranged from his dictation and conversation, on the ground that it is a missionary chronicle, and therefore biased and suspect. Mr. Grubb seems to be as unlike the conventional missionary as it is possible to imagine, and there is very little about conversions in his book. The fact that he could muster only 38 communicants after twenty-one years of work shows that he at least followed the apostolic example and "laid hands suddenly on no man." He had the sense to perceive that before any genuine Christianizing of the Chaco Indians could be attempted it was necessary to teach them some of the elements of civilization. So for many years he lived amongst them at the hazard of his life, studying their character and customs and beliefs, teaching them to respect him, and gradually imposing his influence and authority upon them by vigorous, not to say imperious, action such as savages soon learn to obey, until he was strong enough to combat their witch-doctors, reform some of their worst customs, and at length introduce very cautiously the Christian propaganda. This seems a wise way to set about the work, and the foundations thus slowly and laboriously laid are likely to be firmer and more durable than the apparent triumphs of hysterical "revival" meetings.

Mr. Grubb's book is therefore valuable chiefly to the anthropologist, as a record of an unprecedentedly long intimacy with several little-known tribes of South American Indians. P. Dobrizhoffer's 'Historia de Abiponibus,' which Sara Coleridge translated in 1822, and on which Southey founded his graceful 'Tale of Paraguay,' has hitherto been our leading authority; but the greater length of Mr. Grubb's residence, his remarkable power of ingratiating himself with the Indians, and the recent date of his experience, make 'An Unknown People' a record of unrivalled importance in its special subject. It may be objected that he was not trained for anthropological observation, and did not know precisely what to look for; and this is obvious in his chapters on religion and superstitions; but, on the other hand, there are advantages in starting without preconceptions, with no analogies to adduce and no theory to prove, and we may at least feel confident that we have here a plain, unbiased statement of facts as they appeared to an untrained observer. The record is the more important because Mr. Grubb is convinced that a considerable change has for some time been taking place among the tribes; the organization under chiefs has become weaker, and many old customs are dying out.

In that dreary and climatically ill-regulated country the Chaco, Heber's classification is reversed: "every prospect displeases, and the only really interesting and bearable thing... is man." Mr. Grubb represents the Lenguas as a fine race, physically and morally; monogamists, except in certain situations where polygamy or polyandry has its apparent justification. It is true they are too fond of killing their female children, like the ancient Arabs; but the result is the prodigious triumph of the sex, so that not only is there no such thing as a spinster in the land, but the scientific adjustment of relative numbers has brought about a pleasing emulation among rival suitors

for every marriageable girl. Every Chaco maiden has eager would-be bridegrooms besieging her door, awaiting her choice or manœuvring her capture. The capture-dance, where girls form a circle round the maid supposed to be menaced by invading boys, represents the old custom. The people cannot be said to be drinkers; the women never taste intoxicating liquors at all; but the men have mighty potations at their feasts, where a good deal goes on that no missionary or layman can approve; yet even here these sagacious Indians adopt a precaution worthy of a higher civilization. A band of young men are bound over to abstain, and these watch over their more happy but inebriate elders and see them home. Nothing will induce them to drink milk. They are such resolute smokers that when their tobacco gives out they chop up a cactus pipestem and smoke the wood impregnated with nicotine. Their music has the peculiarity, according to Mr. Grubb, that they all play the same tune: possibly he is not an expert listener. Fathers are named after their children, and, as this implies a new name after each addition to the family, some confusion is apt to occur in the mind of the visitor. They have a commendable plan—which would be invaluable to cyclists at home—of sticking up a pole in a track to show which way a party of Indians have gone, and putting a bunch of feathers on it to intimate that a feast is in progress, whilst suspended wool and a corn-cob add the welcome intelligence that there will be mutton to eat and maize—hopefully in the form of beer, though it can hardly be distilled, even in "a secret still," as the plate facing p. 238 seems to imply.

Mr. Grubb had some amusing bouts with the native medicine-men, in which he exposed their tricks and "went one better," inasmuch that he was firmly believed to be a wizard himself in formidable intimacy with a powerful evil spirit. It is a question whether he has outlived that reputation yet. Many of his adventures with the medicine-men and chiefs are amusing, and he evidently held his own with them with considerable humour and courage. The attempt to murder him, and his extraordinary endurance of a serious wound during the long tramp back to the mission station, make a wonderful tale.

One of the best features of his work seems to be his opposition to the communal (or as he calls it "socialist") system of the tribes, which discouraged individual energy and economies, and his success in introducing the principle of private property. Of one small community of about 200 people he says:—

"Fifteen years ago the only property they possessed were their weapons, some miserable household chattels, and a few sheep, goats, and horses; whereas to-day that community is in possession of aggregate wealth amounting to close upon £1,000, in flocks and herds, goods, houses, and permanent gardens, not to mention a considerable sum of money in a savings' bank of their own."

This interesting, though unscientific and not very well-arranged collection of anthropological notes on an almost unknown people may be commended to all readers who care to see what a courageous and sensible man can do among savages. It is the more readable since the author has omitted all details which are not fit for open discussion: but this is regrettable from the purely scientific point of view. The volume is lavishly illustrated by excellent photographs, but the Index and map are inadequate.

Storm van's Gravesande: The Rise of British Guiana. Compiled from his Despatches by C. A. Harris and J. A. J. de Villiers. 2 vols. (Printed for the Hakluyt Society.)—The diplomatic controversy between Venezuela and Great Britain over the boundaries of British Guiana, which lasted through a century and a half, was settled by the Paris Award in 1899. This international arbitration had another result besides confirming in all substantial points Sir Robert Schomburgk's line of boundary. It brought to light an immense mass of documents, "hundreds of thousands" of which "had not seen the light of day since they were written." They are bound up in 47 huge folio volumes of about 2,000 pages each, now deposited in the Public Record Office, and comprise the reports of the Commanders (or Directors-General), the Secretaries, and the Court of Policy of the then Dutch colony to the Zeeland Chamber of the Dutch West India Company at Middelburg in the Netherlands.

Among these voluminous documents are a complete series of the dispatches of the Commander of the colony from 1738 to 1772, Laurens Storm van's Gravesande, "a man so utterly forgotten even in his own country in the nineteenth century that Netscher," the historian of Guiana and Brazil, "speaks of him as one of those meritorious Netherlands 'whose names are but little or not at all known, and who nevertheless deserve to be dragged from oblivion.'" The truth is that Netscher was unable to consult Storm van's Gravesande's dispatches from 1759 to 1772, and did not know that they existed. He was obliged, therefore, to leave imperfectly recorded an important interval in his otherwise admirable history. The gap thus left included a significant period in the growth of the colony, for, under this Commander, Essequibo, then the centre of the vast tracts administered by the Dutch Company, attained the height of its prosperity, and Demerara, which was destined to supplant Essequibo in importance, began to be colonized, largely by Englishmen from Barbados and elsewhere.

The present volumes aim at filling the gap left by Netscher by means of a selection from Storm's dispatches. As the whole series would fill twenty-one volumes similar to these two, it is obvious that selection was necessary. Our only doubt is whether it should not have been carried out more drastically. We find a great deal of repetition and sameness in the dispatches, and especially constant reiteration of complaints of neglect by the Zeeland Directors, of overwork and illness, and other personal grievances, which might have been merely referred to in the brief abstracts that the editors sometimes usefully substitute for the full dispatches, but do not substitute so often as might be wished. These volumes, however, are addressed, not to the general reader, who would find them wearisome, but to the student of history, and such students will find little to criticize in the careful and elaborate manner in which Mr. C. A. Harris of the Colonial Office and Mr. J. A. J. de Villiers of the British Museum have edited and annotated the selection.

Nothing better of its kind has been done for a long time. The editors show an acquaintance with the bibliography of their subject which is certainly unrivalled in this country, and we doubt if it can be matched even in Holland. The notes are meticulous, and what is not explained is an insignificant residuum. We should have liked a table of Dutch and other money and measures

compared with the English, instead of having to search for their values in scattered notes. The editors have even verified Storm's frequent quotations from his favourite classics, which strike a reader of contemporary Blue-books rather oddly. It must be remembered, however, that the unscholarliness of present-day politicians is a modern phenomenon, and further that Latin was almost a mother-tongue to the Dutch, and remains so even now, at least in the Universities, where a foreigner who cannot talk Dutch can still make himself easily understood in the common language of the Middle Ages. The Zeeland Directors may have grown rather tired of Storm's familiar lines from Virgil, Ovid, and Horace, and notably of the "Sic vos non vobis" with which he was fond of reproaching them; but we have no doubt they did not need a dictionary.

What they did need was a little energy and consideration; for a more shameful story of the neglect of a conspicuously able, self-denying, and honourable administrator and the starving of a valuable colony has never been set in print. The personal side of the history is pathetic, almost tragical, in its record of affliction, bereavement, calumny, persecution, neglect, overstrain, and ill-health. One must admire the fine character of the man, whilst one wishes he had been less sensitive. The public side of the dispatches presents a curious, if too iterative and tedious, account of the life of the colony, its sugar industry, shipping, trading, relations with the Indians, and its slave revolts, vigorously repressed by Storm, who was every inch a soldier to the day of his death.

It is interesting to note that it was the timely assistance of five English ships brought from Barbados by Gedney Clarke that saved Demerara, if not the whole colony, from the horror of a servile revolution; and the energy and common sense of the Englishmen who formed a third of the planters of Demerara often excited Storm's admiration. Whilst much harassed by the English smuggling of slaves—whom the Dutch Directors neglected to supply in sufficient numbers, with disastrous results to the sugar industry—Storm was himself most humane towards the negroes. We find him writing on behalf of the old slaves, who after spending their lives "in working for the Honble. Co." were allowed, "when they have grown old and weak, [to] be driven, like old horses (as it were), naked and uncared for, from pillar to post," without rations or clothes, and at the mercy of their relatives. Harsh treatment of slaves by the planters roused his indignation, and he laments that there are no laws to protect them, even so much as the English law that a master could not give a slave more than 40 lashes at a time; "but what is that with what goes on here?" Nevertheless he had to employ Indians to catch rebel negroes, and found it no easy matter to get them brought in alive. There is a tragic side, one sees, to the public as well as the personal history.

Lion and Dragon in Northern China. By R. F. Johnston. (John Murray.)—When China was prostrate at the feet of Japan, Russia demanded a lease of Port Arthur in return for her good offices in the negotiations which followed; and as soon as China had liquidated the indemnities demanded of her, Wei-hai-wei was by a three-cornered arrangement leased to Great Britain, which lease, it was understood, would continue as long as the Russians were in possession of Port Arthur. But having possessed them-

selves of the territory, the British Government were at a loss to know what to do with it. It was thought that it might serve as a naval station. Others advocated that it should be utilized as a military outpost; and yet others were in favour of establishing it as a health resort to bring colour into the white faces of the residents at Shanghai and Hong Kong. Experience has shown that it is best fitted for the last object. For a time a Chinese regiment was enlisted and maintained there, which has, however, dwindled away into a small police force. Mature consideration led the authorities to determine that it is unfitted for a naval station, and the result is that it has come to play the part of a Chinese Brighton. The extent of territory annexed at Wei-hai-wei is about 300 square miles, and, without any other defence than the police force just mentioned, is dominated by a Commissioner and some three or four officials of magisterial rank. The population is purely bucolic and very easily ruled. The expense of keeping it as a military territory is considerable, and there is no reason why it should not be a health resort.

It may at first sight be a matter of surprise that so large a volume could have been written on so comparatively small a subject, but Mr. Johnston points out, with truth, that in such out-of-the-way places as Wei-hai-wei one finds reflected the ancient manners and customs of the empire unmodified by contact with modern schools of thought which are to be met with in the streets of Peking or in the alleys of Canton. He takes as an example of this assertion the fact that there the "queer practise" of celebrating marriages between the dead is preserved, whereas in the highways of the empire it has dropped into desuetude. But this is only partly true, for in so huge an empire as China there must be preserved manners and customs which belonged, in the first instance, to the barbarous and semi-barbarous tribes which have in course of centuries been absorbed by the more civilized Chinese. Mr. Johnston quotes with effect a number of cases in which young girls whose fiancés had died before the marriages had taken place committed suicide in the belief that they might join their betrothed in the next world.

Those who are under the impression, gained from superficial books on China, that the lot of women in China is not happy will have their views modified by Mr. Johnston's chapters on the subject. As is well known, though the legal status of women is one which female suffragists would by no means consent to, their word has weight in all domestic concerns, and Mr. Johnston quotes an example of a termagant who held a whole district in awe.

"That cases of ill-treatment of women," writes the author, "are sometimes met with is undoubted, but as a rule the tyrant is not the husband, but some female member of the husband's family. Mothers-in-law are the domestic tyrants of rural China. Besides treating the wife with severity, they often place the husband in a most unhappy dilemma."

In another passage Mr. Johnston says:—

"'Why do you run away from the woman?' I once asked an unhappy husband, whose domestic troubles had driven him to the courts. 'Is she not your wife—can you not make her obey you?' The young man's features broadened into a somewhat mirthless smile as he replied: 'I am afraid of her. Eight men out of ten are afraid of their wives.'"

Mr. Johnston adds some interesting chapters on the religions of China, and places great faith in the doctrines of Confucianism.

to the effects of which he attributes the law-abiding proclivities of the people of Weihai-wei. That with a mere handful of native policemen it has been found possible to rule the crowded population of the district is a striking proof of this.

UNIVERSITY RECORDS.

The Obituary Book of Queen's College, Oxford, an Ancient Sarum Calendar, with the Obits of the Founders and Benefactors of the College. Edited, with Introduction, Notes, and Appendixes, by John Richard Magrath, Provost. (Oxford, Clarendon Press.)—Following the praiseworthy example of Dr. Shadwell in his Oriel College Calendar, the Provost of Queen's has transcribed and edited the Obituary Book of Queen's College, and presented it to the members of his College and the Oxford Historical Society. It is a record which, apart from other attractions, must be highly valued by every book-lover into whose hands it may fall, for the sake of its superb typography. The fourteenth-century Calendar, or Obituary of the benefactors of the College, kept as the Founder directed, is here reproduced on suitable paper, in Gothic and Domesday type, in red and green and black and blue, faithfully following the original, with the obits recorded in the fascinating shorthand of the mediæval scribe. Dr. Magrath has evidently spent much time and labour in setting out these abbreviations and commenting on the benefactors recorded. Some of the notes indicate a smaller acquaintance with mediæval script and liturgiology on the editor's part than might have been deemed necessary for the task; but with the help of several antiquarian friends, generously acknowledged, he has succeeded in producing a Calendar set forth with so much accuracy and in such detail as to be worthy of a place beside those edited by Prebendary Wordsworth and the Provost of Oriel. We notice that Dr. Magrath prints Sir John and Matilda de Handlo, who are frequently mentioned as benefactors, though the editors of the Calendars of Patent Rolls of Edward III. published by the Record Office seem rightly to have decided that Haudlo is the place-name intended: *n* and *u* are, in script of that date, virtually indistinguishable, and we are led by some observations of Dr. Magrath's to think that he does not sufficiently appreciate that fact.

Needless to say, there is much here to interest liturgiologists, and they will observe that blue is used in this Calendar in a manner liturgically trustworthy, to differentiate blue- from red-letter days. Another point of interest lies in the note "*ab operibus feminarum (ferianda)*," to distinguish saints' days which were to be observed by complete cessation from work on the part of women. Dr. Magrath was long of opinion that the Queen's College Calendar was unique in respect of the use of this phrase; but Mr. Bannister has recently discovered a Calendar of a Sarum Missal in the British Museum which contains the same formula.

The thanks of all interested in these and kindred subjects are due to Dr. Magrath for his ungrudging labour, which has been beautifully enshrined by the craft of the Clarendon Press.

Descriptive Catalogue of the Manuscripts in the Library of Corpus Christi College, Cambridge. By Montague Rhodes James. —Part III. Nos. 157-250. (Cambridge University Press.)—The present instalment of

Dr. James's edition brings the catalogue of this great collection to the end of the first volume. It contains the description of two manuscripts of the eighth century—the Hexameron of St. Ambrose, the oldest complete copy known (193), and the fragment of the Gospels of St. John and St. Luke, known through Goodwin's work upon it and the facsimiles in Westwood (197). We note one ninth-century manuscript, Bede's Life of St. Cuthbert (183), five manuscripts of the tenth century, fourteen of the eleventh, and nine of the twelfth, out of forty-three in all: a higher proportion of early written literature than could be found in any other collection in England, or perhaps in the world.

It is not necessary to dilate upon Dr. James's seemingly inexhaustible knowledge in his treatment of these manuscripts. The notes represent an acquaintance with the advance of modern scholarship which may be emulated, but hardly surpassed. It is left for the reviewer merely to draw attention to the chief treasures here described, such as the three books given by Leofric to Exeter, the *Pœnitentiale* (190), *Regula Chrodegangi* (191), and *Saxon Martyrology* (197); the Life of St. Cuthbert already alluded to; and the *Amalarius* (192) written in Brittany in 952. A leaf of the last, containing the interlinear glosses to which attention was drawn by Henry Bradshaw, was published by the New Palæographical Society in 1907. It is satisfactory to see that the Provost of King's confirms the opinion of Dr. Plummer, with regard to the Life of St. Cuthbert, that it is the actual copy given by Æthelstan in 930 to the see of Durham. As an example of Dr. James's elaborate care in the treatment of these manuscripts it may be pointed out that he prints in parallel columns a description of this and *Vespasian B. 6*, extending over eleven pages. It is interesting also to see that he does not believe Walter of Coventry to be the author of the *Chronica* (175) associated with his name. Here he joins issue with Stubbs, and cites examples from manuscripts in Cambridge and elsewhere in support of his view.

Admissions to Trinity College, Cambridge.—Vol. IV. 1801 to 1850. Edited by W. W. Rouse Ball and J. A. Venn. (Macmillan.)—We are grateful for this well-printed and comely volume, the first to appear of five recording admissions to the College from 1546 to 1900. The Preface and 'Addenda et Errata' immediately after it supply a number of interesting details as to officers of the College, and some memoranda which, though not official, are certainly worth recording. The Admissions are followed by an admirable Index. It is well, however, to add that no attempt, as in other College Registers—e.g., that of King's, 1850-1900, by Mr. J. J. Withers—is made to follow out careers, distinctions, occupations, publications, &c., in after life, the typical entry giving parentage, place of birth, school or teacher, and the degrees taken. These details alone doubtless represent a good deal of work, and the additions we have suggested would involve considerable extra labour. But, even if incomplete, they would add so much to the value of the book that we hope they may be considered at any rate for Vol. V. In many cases School Registers would give information, and an appeal to the members of the College for help would surely produce substantial results.

OUR LIBRARY TABLE.

THE contents of *Notes from the Life of an Ordinary Mortal*, by A. G. C. Liddell (John Murray), are in keeping with the title of the book. Mr. Liddell has spent, honourably and profitably, the normal existence of many other people in his social position. He has been at Eton and Balliol; he has been called to the bar; he has been secretary to various Commissions; and he has obtained the chief clerkship at the Crown Office. But why, the critical will ask, make a book of it all? It must be confessed that many of Mr. Liddell's recollections have a leaning towards the trivial. Even those of us who have escaped the experience of having part of a swarm of bees settle on our heads, have probably gone on reading parties or been present at debates in the House of Commons.

Still, Mr. Liddell has met a good many interesting people, and he has noted down their observations in a diary. Thus we usually get, not the reproductions of old talks from memory, but words taken down within a few hours of their utterance. Mr. Liddell's records, therefore, have all the stamp of authenticity, and some of the conversations are so happy that his readers will be lured onwards in the expectation of lighting on something very good indeed. We fear that they will close his volume with a certain feeling of disappointment. Yet it is something to know that Carlyle was an enthusiast for golf, and that George Eliot considered Prof. Owen a charming talker, excelling greatly in narrative and description.

Familiar names occur in the course of Mr. Liddell's Eton reminiscences: "Judy" Durnford, and William Johnson, who afterwards became Cory and the author of 'Ionica.' We wonder if the dignified boy of to-day would condescend to the catapult and other sportive weapons affected by his predecessor of the early sixties. At Balliol Mr. Liddell was a contemporary of Lord Loreburn, and received instruction from a staff of tutors which, as he truly remarks, was by far the best at Oxford. He hits off their foibles neatly enough; many will remember Henry Smith's "almost finicking silkiness of speech and manner," and many more "the carefully thought-out character" of Jowett's utterances, giving them "the effect rather of texts finely carved upon a wall than of the words of a teacher speaking from the fulness of his heart."

Mr. Liddell's recollections of Eton and Oxford form, perhaps, the most interesting parts of his book. But he has a good story or two to tell of that oddity Baron Marton and of that finished wit Lord Bowen, with whom he was reading at the time of the Tichborne trial, receiving in consequence but little instruction. Gladstone's opinion of Beaconsfield, as confided to Mr. Liddell, is pretty much that with which the world is already familiar, and so, for that matter, is Mr. Balfour's. As the writer draws near present times, he becomes rather flat; and if his readers expect revelations of moment, they will fail to get them. Still, we are told that four hours' sleep is enough for Lord Kitchener, and that Mr. Balfour regards Mr. Winston Churchill as having "a sterner ambition" than his father Lord Randolph.

From Memory's Shrine: the Reminiscences of Carmen Sylva (H.M. Queen Elisabeth of Roumania). Translated from the German by Her Majesty's desire, by her former Secretary Edith Hopkirk. (Samson Low & Co.)—"Likeable" is the epithet one

is inclined to apply to these pages in which the Queen of Roumania offers a tribute of affection to her Penates. Literary criticism, in the stricter sense of the term, seems a little out of place in discussing them: one may indeed feel now and then in reading them that their actual content is rather slight, that they display no very striking powers either of thought or observation, and that their form leaves something to be desired; but such considerations are of secondary importance. Their main appeal is to be found in the author's attractive personality, her spontaneity and generous sympathy; and we do not doubt that English readers will respond to it.

For the most part the volume deals, in a somewhat rambling and discursive fashion, with the kinsfolk, companions, and tutors who influenced Carmen Sylva in her quite early days, and, significantly enough, it generally gives us a clearer impression of her than of the men and women of whom she speaks. Thus the chapters devoted to such notabilities as Ernst Moritz Arndt, Bernays, or Bunsen are a little disappointing, for they tell us little of importance and merely give a somewhat sentimental estimate of their characters. The most interesting portions of the book are its accounts of the simple, old-fashioned life of a German Court some sixty years ago, when, as Heine says, the princes still had the crown firmly on their heads and at night drew their night-caps over it and slept peacefully. In particular we get a good idea of the Spartan way in which the youthful princes and princesses of those days were usually brought up: their lives

"were indeed lonely enough at the best of times, for once out of the nursery they saw but little of one another, not even having their meals in common, but each child brought up quite apart from the rest with a special tutor or governess, with whom the repasts were taken *tête-à-tête*, and to whose tender mercies the pupil was somewhat ruthlessly abandoned. In my own early childhood we still experienced the inconveniences of this system of education, but the transition to more rational and humane treatment of the young was already taking place...."

Of the older generation of aristocrats we get some vivid glimpses. Here, for example, is a characteristic anecdote of the author's grandfather, who, when a widower and well advanced in years, married a pretty young girl, and

"that there might be no mistake at all as to the position he intended to assume, the wedding-ceremony was no sooner over, and the newly-married couple alone in their travelling-carriage, than he proceeded to light his pipe, and, closing the windows, smoked hard in her face for a few hours, just to see if she would venture to remonstrate or complain! Needless to say, she was too well broken in by a long course of severity to dare to utter a word of protest."

"Unfortunately," adds Carmen Sylva, "in Germany the custom still prevails of trying to keep women in subjection."

Miss Hopkirk's translation is readable, but not invariably grammatical.

Saint Francis of Assisi and his Legend. By Nino Tamassia. Translated into English with Short Preface by Lonsdale Ragg. (Fisher Unwin.)—As a destructive critic Prof. Tamassia strikes hard. There is, doubtless, considerable scope for scepticism in the study of the sources of the history of St. Francis, which has been restricted almost entirely to the question of the authenticity and the value of the 'Speculum.' We may take it that, with the exception of a few notable gaps, we are now in possession of accurate texts of the early lives of St. Francis. The further questions arise. How closely do

these represent the facts? and what do they omit, unconsciously or of design? Every modern life of St. Francis is in some degree an answer to these questions, but none of them has ever been so iconoclastic as to deny that we have any facts about his life at all. Yet this is very nearly the position taken up by the author of this book. The 'Speculum' is brushed aside without argument as a late compilation, the two lives by Thomas of Celano remaining our sole authority. To these the following simple canons of criticism seem to have been applied. Whenever a similarity in language or sentiment can be found in the language of Celano to the Bible, St. Gregory, Peter Damian, or any other well-known writer, it is a case of plagiarism, and the passage is to be rejected. Whenever an incident or a miracle is recounted which can have been suggested by anything described in any contemporary or previously written hagiography, that incident is to be regarded as unhistorical. The application of these simple rules—"simples with a vengeance," as Scott once said—results in this: that of the St. Francis whom we once knew nothing is left us but that he was born and died, and that he was probably a heretic, but did not mean to be so.

It is difficult, indeed, to take the Professor's work seriously. He does not, apparently, know that St. Gregory's Dialogues were familiarly used as a textbook in the schools of the day, and is surprised at the fact that a popular preacher should use Scriptural language or the commonplaces of theological parlance in writing a devotional work. Let us take an example of his criticism at random. Perhaps in the whole legend nothing is more peculiarly Franciscan than the story of the saint walking the paths of Umbria, playing the viol with two sticks for bow and instrument, and singing the praises of the Lord in the French tongue. This, says Thomas of Celano, we have seen with our eyes. The Professor thus comments:—

"'Oculis vidimus'? Yes, undoubtedly; but what the eyes of Thomas actually did was to peruse a charming page of Cæsarius [of Heisterbach], where he speaks of a cleric archipoeta who makes a pair with Frate Pacifico, converted when already King of versification, like other joyous souls, by Saint Francis."

The note of authorities to this paragraph runs as follows:—

"R. 58 (III. 49; cfr. III. 27 e 76) [references to text of Celano which are meaningless in this connexion]. Cacs. II. 16. Cfr. Boncompagni, Cedrus t.c. 163, which recalls the great renown of Bernard, the inventor of *gloriosæ conciones et dulcisonæ melodiarum*. The 'Re dei Versi' saw two swords of fire issue from the saint's body; just as the dumb porter saw flames issuing from the mouth of Peter Telonarius the hero of charity: Vita S. Joan. Eleem. c. 21: Migne, lxxiii, 359...."

On verifying these references we find no allusion to an "archipoeta" in Cæsarius at the place indicated, the only mention of an archpoet in the whole work (about 750 closely printed pages) that we have found being in the preceding chapter, ii. 15, which tells of an archpoet, Nicolaus by name, who entered the Cistercian Order when suffering from a grave disease, but, recovering, fled away, casting aside the habit "cum quadam irrisione." The reference to Boncompagni is wrong—the work quoted is not the 'Cedrus,' but an "ars dictandi," a mediæval polite letter-writer—and the quotation is one from a series of letters commendatory of singers, harpers, dancers, jugglers, minstrels, and such-like, with names inserted which have no personal significance of any kind. The story of the two swords of fire has no bearing on St. Francis's viol playing.

Loose treatment of authorities of this sort (for which the translator is not responsible) does not leave a favourable impression of the value of the author's criticism. How any one who has read Cæsarius or any of the hagiographers of the time can see a resemblance in spirit between them and Celano is inexplicable. That the biographer of St. Francis should employ the phraseology of his time and class, that he should use the common language of hagiography to record the common evidences of sanctity, arouses little suspicion in the mind of any reader of sufficient experience. What is surprising in Thomas of Celano's work is the subjectivity of the miraculous element, the absence of the childishness, the credulity, one might almost say the immorality, of many of the miracles recorded in contemporary collections of "Exempla."

Tales of the Uneasy, by Violet Hunt (Heinemann), might as appropriately have appeared under an even more sombre title, such as Loti's 'Livre de la Pitié et de la Mort,' only it is death, or the sense of death, rather than pity, that bulks most largely here. Miss Violet Hunt is an eminently skilful, albeit a relentless *raconteuse*; the light of her inspiration burns with a hard, gemlike flame; the garden of her House of Life grows, as it were, thorns for grapes, and thistles instead of figs; her shadows are of an indescribably tragic profundity. Each of these nine stories, with one exception, is steeped in an atmosphere of the deepest disquietude, sometimes of horror, as, for example, 'The Witness,' an admirably told tale of murder and a mind unhinged, and 'The Tiger-Skin,' an example in quite another style, a grim study in morbid psychology which displays the author's remarkable gifts to the utmost. It is virtually a picture, painted with signal power and restraint, of a woman's unnatural cruelty towards her child; and so brilliant is the handling that we are led almost without reluctance through the phases of the horrible history. Perhaps 'The Prayer,' in which a man recrosses the threshold of death at the urgent entreaties of his wife, is one of the most impressive stories in the book. Miss Hunt has gained greatly in craftsmanship during the last few years: her style is excellent, her grip of her subjects sure, and her insight exceptionally clear and sane, in spite of her choice of motives. Perhaps her next volume may entertain us with an equally able, but a less sinister group of tales.

As its title suggests, *The Tyranny of Speed; or, The Motor Peril and its Remedy*, by E. H. Hodgkinson (John Lane), is a protest against excessive speed in driving on the public highways. As such, it is pretty sure of the approval of all sane and considerate people, whether motorists or those who do not use mechanically propelled vehicles. We have no criticism to offer regarding the writer's conclusions, and little regarding his method of presenting them; but we cannot help thinking he uses too many words: 135 pages is fully fifty too many for the matter of this protest. We reach p. 90 before 'Potential Remedies' are touched. Now in our opinion the need for remedies could have been adequately presented in five-and-twenty pages; then there might have been more than the present fifteen pages of suggested remedies. After all, the question of cure is more important, and, we think, more interesting, than any amount of enlargement upon the disease and its symptoms. The author's suggestion of a mechanical signalling device to be fitted

compulsorily to all motor-cars, to give visible and audible warning whenever the legal speed-limit is exceeded, is ingenious. As is pointed out, this would save expense to the public. The penalty would be enforced automatically, as it would be arranged that motor-car owners or drivers would, after every infringement of the limit, have to call at a police station to have their speed-signalling mechanism reset.

In the main the author's conclusions regarding the danger and injustice of high-speed driving on the public roads seem to us reasonable and temperate; but we are not quite clear as to the soundness of his contention that the aim should be to adapt motor-cars to the existing roads rather than to adapt the roads to the new vehicles. We apprehend that argument was probably adduced when wheeled vehicles began to displace the pack-horse. Rather we would suggest improvement and adaptation on both sides. Certain is it that if no speed over twenty miles an hour were to be allowed, the use of the motor-car could be considerably extended, its production materially cheapened. With much lower gear ratios, much smaller and less costly engines and tyres could be used. The power required to drive a luxurious five-seated car up a long incline at twenty miles an hour, and to make it average that speed all day, is power which will drive the same car at something over forty miles an hour on the flat. Drivers are but human, and, with forty miles an hour imprisoned, so to say, under their heels, they will assuredly avail themselves of it on occasion. In justice, we are bound to say that we regard the average motorist as by far the most careful and watchful user of the road. But even care and watchfulness may not justify driving at a speed very much over twenty miles an hour—morally, we mean. The law is clear on the point. Mr. Hodgkinson's view merits all consideration. It is odd, by the way, that the artist who embellished the cover of this book of protest against the modern high-powered car should have drawn a type of vehicle which has been obsolete for some years.

MR. E. H. PEMBER.

IN Mr. E. H. Pember, K.C., who died on the 5th inst. in his 79th year, has passed away a man who not only played a conspicuous part in his chosen profession at the Parliamentary Bar, but had also made his mark in society and in the world of letters by his upright character, his fine culture, and his personal charm.

Educated at Harrow and at Oxford, where he took a first class both in Mods. and Greats and became a Student of Christchurch, Mr. Pember retained throughout a singularly busy and successful career at the Bar his ardent love of the classics, and cultivated by the study of the best models a fine taste also in mediæval and modern literature and in various forms of art.

When a comparatively young man, he published, in 1870, a poem entitled 'The Tragedy of Lesbos.' Its reception was apparently not such as to encourage the writer to court again the favour of a public to whom work of this class makes only a limited appeal. But his love of the poetic art was so keen that for his own pleasure he pursued it with unflinching zest, and for nearly twenty years from 1891 onwards he issued for the benefit of his friends a series of volumes printed privately at the Chiswick Press. These represent on the whole a

truly remarkable literary output for a hard-worked professional man.

The first volume, 'Debita Flacco,' contains free adaptations—"worked upon motives and incidents taken from modern life"—of some of the lighter Odes of his favourite Horace. In later volumes appeared admirable verse-translations of the 'Prometheus Bound' of Æschylus, the 'Œdipus at Colonus' of Sophocles, and the 'Hippolytus' of Euripides. Side by side with these actual reproductions of the classics were narrative poems in classical form, derived from stray hints and legends from Greek history or mythology, such as 'The Voyage of the Phocæans,' who deserted their city rather than submit to Persian rule, and sought a home in the island of Corsica; 'Adrastus of Phrygia'; 'The Death Song of Thamyras'; 'The Finding of Pheidippides,' in which the famous runner is visited in his old age by Alcibiades and a friend, and recounts his great feat and his lifelong devotion to the "great god Pan"; 'Pausanias and Cleonice'; and 'Er of Pamphylia' in which the poet, in his own words "laying reverent hands" on Plato's famous fable, "wove its threads of legend" into a connected story. In all these the writer shows himself deeply imbued with the Hellenic spirit, and the interspersed lyrics have at times real poetic beauty, though the attempted reproductions of Alcaic or Sapphic metres are not always successful. Now and again, as in 'Naaman the Syrian' and 'Jephthah's Daughter,' inspiration was sought from the Old Testament; while occasional renderings from Dante; a tale in blank verse; 'Le Cœur de Beaumanoir,' based on some legend of a French Monastery; and 'The Blind Girl of Bonn,' a "Dramatic Idyll," dedicated to Sir George Grove, show a yet wider range of interest.

Scattered through the seven volumes are occasional lyrics which bring out the writer's strong sympathy with Nature in all her moods. For Pember, with all his love of literature, was by no means a mere man of books. His zest for outdoor life, his love of trees and flowers, were no less keen, and he was as ready to talk, and with real knowledge, on these subjects, or on shooting and fishing, as on his favourite authors.

He was also a great lover of music and was a real authority on some of its branches. Thus he contributed many articles on early Italian composers to Grove's 'Dictionary of Music,' including an important one on Palestrina, which he revised for the recently issued new edition. He was for many years an active member of the Council of the Royal College of Music.

This mere outline of Pember's many activities, beyond the profession to which his life was mainly devoted, will sufficiently explain his great popularity in society; for to all this wealth of knowledge he added a most retentive memory, and an incisive, if sometimes caustic, habit of speech. Few men have been readier with an apt quotation, whether from ancient or modern writers; few have had a happier turn for epigram; while either professionally or in society he had met the most notable men of his time and was full of good stories about them. As will be seen by constant references in the Diaries of the late Sir Mountstuart Grant Duff, Pember belonged to three of the oldest dining societies in London—"The Club," "The Literary Society," and "The Society of Dilettanti." In all of these he will be greatly missed, but particularly in the last, of which he had for many years acted as Secretary in conjunction with Lord Welby. Its members will now more than ever congratulate themselves

that a year ago an admirable portrait of Pember by Sir Edward Poynter was added to their famous collection. As a further proof of the high esteem in which Pember was held as a man of letters and a critic, it may be added that he was chosen to be Perpetual Secretary of the "Academic Committee" recently formed in connexion with the Royal Society of Literature. Here, as elsewhere, his place will be hard to fill. By his large circle of friends his loss will be keenly felt; for although, as has been hinted, he could say severe things, and was sometimes vehement in controversy, his disposition was most kindly, and his keen interest in many sides of life made him a truly delightful companion. T.

'EDWIN DROOD.'

Shorwell Vicarage, Isle of Wight, April 4, 1911.

YOUR reviewer of last week thinks there is no reason why 'Edwin Drood,' which contains twenty-three chapters, should not have reached in happier circumstances to the proportions of 'Our Mutual Friend' or 'Bleak House.' He has curiously missed the fact that the length is exactly known, the contract with Chapman & Hall being for twelve monthly parts, of which we have six. Moreover it is erroneous to say that Datchery's wig is an assumption, and his disguise hypothesis. "The Datchery assumption" was Dickens's own phrase to Miss Hogarth. G. E. JEANS.

THE LATE MARY ELIZA ISABELLA FRERE.

April 8, 1911.

AS I knew the learned and talented author of 'Old Deccan Days' from 1863-4, the readers of *The Athenæum* will, I feel confident, find this brief note on her biography absolutely accurate, and I hope interesting also, and that not only in itself, but also as a convincing study in "eugenics."

Mary Eliza Isabella Frere, the eldest of the four daughters, and five children, of Sir Bartle Frere, was born at Bitton Rectory, near Bath, in the house of her grandparents Mr. and Mrs. Edward Frere. Mr. Edward Frere was the second son of Mr. John Frere of Roydon Hall, Norfolk, second Wrangler, and Fellow of Caius College, Cambridge, High Sheriff of Norfolk, and M.P. for Norwich, and the author, in *Archæologia* for 1800, of the paper 'On Flint Weapons at Hoxne in Suffolk,' in which the attention of scientists was first seriously drawn to the existence of these survivals of prehistoric man in Britain; his eldest son being John Hookham Frere, scholar, poet, and diplomatist, and the friend of Canning; another, Bartholomew Frere, *chargé d'affaires* at Madrid and at Constantinople; his fourth, William Frere, Master of Downing College, Cambridge, and editor of Lord Glenbervie's 'Reports of Cases,' 1813, and of the fifth volume of 'The Paston Letters,' and the father of William Howard Frere, editor of the *Journal* of the Royal Agricultural Society; and his sixth (and penultimate) son, James Hartley Frere, the writer on prophecy. Mr. Edward Frere married a daughter of James Green, M.P. for Arundel; and their son Henry Edward Bartle Frere, commonly called Sir Bartle Frere, married a daughter of Lieut.-General Sir George Arthur, Lieutenant-Governor in succession of Honduras Van Diemen's Land, and Upper Canada, and Governor of Bombay, and his wife Eliza, daughter of General Sir Sigismund Smith.

Miss Frere was privately educated at Wimbledon, and there, as throughout her life, was continuously in the society of distinguished men and women.

She went out to India at the age of 18 with her mother, while her father was Governor of Bombay; and during the following year, when her mother was absent in England, she did "the honours of Government House" with the unfailing thoroughness, tact, and graciousness of one "born in the purple," twice folded about her. It was during this period, in travelling with her father through "the Districts" of the Presidency of Bombay, that she gathered together from her ayah the Indian folk-lore stories published in her 'Old Deccan Days' by John Murray, March, 1868. Miss Frere returned with Sir Bartle Frere to England when he was appointed a member of the Indian Council in 1867, and went with him in 1877 to South Africa, returning with him in 1880. While at the Cape she took the same keen and sympathetic interest in the life of the colonists there as she had taken in the people of India when dwelling among them; and it is unquestionable that with her father and mother, and her accomplished sisters, she contributed greatly to drawing the different races of colonists together in South Africa, and enkindling their loyalty towards the British Government, even as in Bombay, where Hindus, Muslims, and Parsis still look back to the Governorship of Sir Bartle Frere as the Golden Age of frank and hearty social intercourse, on equal terms, between Europeans and Indians.

After the death of her parents, Miss Frere lived principally at Cambridge, devoting herself largely to the study of Hebrew; and in the prosecution of these studies at one time she spent eighteen months in travelling through the Holy Land. Her last years were a ceaseless, but serene struggle against failing health; and she died at St. Leonards on Sunday, the 26th ult., in the 65th year of her age.

It is because she is the writer of 'Old Deccan Days' that I have prepared this bare outline of her life for *The Athenæum*. The book is remarkable in many ways. To Anglo-Indians it opened up an entirely new field of scientific research in India, which is proving of inexhaustible wealth; and it gave a fresh impulse to the study of folk-lore in the United Kingdom, and throughout Europe and the Americas.

In the five editions that have been published, it must have now found its way into the utmost English homes of "the four imagined corners of the world." I was an eye-witness of her conscientious labours on it; and its charming illustrations by her sister Miss Catherine Frere make it one of the most attractive volumes of authentic and scientifically treated folk-lore ever produced in this country, and of just the very character to place in the hands of people desiring to acquire a knowledge of its subject. Max Müller always spoke, and in several places wrote, highly of it; and it will secure for its author her enduring side niche in the temple of English fame.

I cannot help adding that what I have here written does little justice to the delightful personality that made Miss Frere so happy an influence for good both in Bombay and at the Cape. Her simple, ingenuous manner, her high plane of thought, her alert and strenuous helpfulness in every good work, her strong patriotism, and her deep religious feeling drew all hearts toward her; and with her wonderful wealth of long flaxen hair, as of "Our Lady of the Snows," the while she moved about with her mother

and younger sister in Government House, they ever recalled to me the vision of the House Beautiful and its three Shining Ones in 'The Pilgrim's Progress.' And when they all went back to England, people out there felt that the Vision had vanished with them, and left Bombay beggared—until haply transmuted by Sir George Sydenham Clarke once again to fairyland.

GEORGE BIRDWOOD.

A STOLEN MANUSCRIPT RESTORED TO FRANCE.

Fitzwilliam Museum, Cambridge, April 10, 1911.

It is, after all, my pleasant duty to write to you once more about the manuscript of 'Etymologiæ Moraliter Distinctæ' which was the subject of my letter of a fortnight ago. On learning from Messrs. Sotheby and from the French authorities that there could be no question as to the facts revealed by the late M. Léopold Delisle, its owner, Capt. Butler, though under no legal obligation to do so, withdrew it from the sale, and generously returned it to the Bibliothèque Nationale. In so doing he followed the lead of Mr. Pierpont Morgan, who returned the priceless Ascoli cope to its owners a few years ago, and set an excellent example to all collectors who may discover in their possession property stolen from national museums and libraries. S. C. COCKERELL.

A BOOKWORM'S PERPLEXITY.

RECENTLY Mr. Jenkinson, the very learned and accomplished Librarian of the University of Cambridge, paid me a visit to look over my books. In the course of his examination he came upon one little volume, just of the same size as a smart young lady's Prayer Book. It was printed at Luxemburg in 1619, and its author was "John Roberti," which, I believe, stands for John Robertson. The author was, among other things, a very prominent opponent of the Animal Magnetists of the seventeenth century and their coryphæus Robert Goclen, of whom a sufficiently elaborate account may be found in the 1876 edition of Augustin de Backer's 'Bibliothèque des Écrivains de la Compagnie de Jésus,' folio, vol. iii. p. 224.

The tiny little book is perfect and in good condition. Mr. Jenkinson, on asking me how I came by it, received the only reply that I could offer: "I know nothing about it except that it certainly was not given me; that I was, as I am, strongly of opinion that it has been in my possession for thirty years; and that I suspect I bought it in my Animal Magnetism days. I am also strongly of opinion that I paid money down for it."

Here comes in a question of ethics. Have I any right to retain the tiny little volume? What Statute of Limitations can be pleaded for protecting me in my rights over any property I may possess? How can I be sure that this little bookling came into my possession by purchase from some rogue who slipped it into his pocket and sold it to me? Am I in conscience bound to restore it to the Cambridge University Library because I know it, on the testimony of Mr. Jenkinson, to have belonged to Cambridge Library a long time ago, and to bear on its title a very old press-mark of that Library? AUGUSTUS JESSOPP.

RICHARD ROLLE OF HAMPOLE.

23, Montague Street, W.C.

I AM writing to inquire for information on two questions connected with a study which I am making of the work of Richard Rolle of Hampole.

In Dr. Morgan Cowie's catalogue of the manuscripts of St. John's College, Cambridge (published Cambridge, 1842), he refers (p. 14) to a "notice of the controversy as to the author of the 'Prick of Conscience' in the *British Critic*, No. 61, p. 23." This reference is evidently wrong, for the *British Critic* was not published in numbers. The article referred to perhaps mentions Thomas Ascheburne, a Carmelite of Northampton, since Dr. Cowie goes on to quote from Guest's 'History of English Rhythms,' the connexion of Ascheburne's name with the poem. I should be very grateful for a clue as to the real reference.

Again, Ritson ('Bibl. Poet.,' p. 37) refers to a manuscript of the 'Prick of Conscience,' "once in the possession of Dr. Monro," which was "left after the death of Hampole and his brother to the Society of Friars Minor at York." It would be of great interest to me to learn the whereabouts of this manuscript or of a description of it.

These questions are of special interest to me since I do not believe that Hampole wrote the 'Prick of Conscience,' and they are intimately connected with the question of its authorship. I should be very grateful for any assistance towards answering them, or any information whatever that might throw light on the larger question of the authorship of the poem. Please reply direct.

HOPE EMILY ALLEN.

OLIVER CROMWELL AS JUSTICE OF THE PEACE.

IN a case before the Court of Requests, 1637, between Anthony Warren and Edmund Druery, complainants, and Theodore Druery, defendant, the King appointed as Commissioners to examine witnesses four local gentlemen, among whom is Oliver Cromwell. The only part of the case preserved is the first page of the depositions. These, though familiar enough to record students, may be interesting to general readers.

"Depositions, taken at the signe of the George in Huntingdon in the Countie of Huntingdon, the tenth day of June in the 13th year of the raigne of our Sovereigne Lord Charles, by the grace of God of England, Scotland, France, and Ireland King, Defender of the Faith, &c., ann. Dom. 1637, before Oliver Cromwell, Esq., Thomas Pampline, Thomas Phillipps, and Thomas Sheppard, gents, By virtue of his Majesties Commission issuing out of his Highness Courte of Whitehall att Westminster, to them directed for the examination of witnesses in a cause depending in the said Courte Between Anthony Warren and Edmund Druery, Complainants, and Theodore Druery, defendant, as followeth.

"Thomas Heaton of Saint Jues in the Countie of Huntingdon, Haberdasher, aged fiftie five yeares or thereabouts, sworn and examined, saith: "To the first interrogatory, That he knoweth the compls. and def., and hath known them by the space of nine yeares last past.

"To the third interr. this deponent sayth that he did see the acquittance and release now shewed unto him att the time of his examination bearing date the nynth day of March in the year of our Lord God one thousand six hundred and twenty nine, sealed and delivered by the complainant Edmund Druery as his acte and deede to the said defendant, and did sett his hand thereto as a witness, And that the said acquittance or release was read unto the compl. Edmund Druery before the sealing and delivery of the

same, and was freely and willingly sealed and delivered by him (as this deponent is very persuaded) And further deposeth not."

The page is signed by the four Commissioners, but no further depositions or proceedings follow (Court of Requests, Devon's Series, ii. 692). The case becomes interesting only as giving a good signature of Oliver Cromwell at that date.

C. C. STOPES.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Castells (Rev. F. de P.), *The English Bible*.

A sermon preached at Christ Church, Bexley Heath, on March 26 in commemoration of the 300th anniversary of the issue of the Authorized Version. A list of the translators of the A.V. is added.

Dickinson (G. Lowes), *Religion and Immortality*, 1/ net.

Four essays, one of which is the Ingersoll Lecture delivered at Harvard University in 1909. Part of the Modern Problems Series. Mr. Dickinson always writes with distinction and force.

Hebrew Prophets for English Readers, in the Language of the Revised Version of the English Bible, printed in their Poetical Form: Vol. III. Obadiah, Ezekiel, and Isaiah (XL.-LXVI.), 2/6 net.

Edited by Francis H. Woods and Francis E. Powell.

Holy Bible: a Facsimile in a Reduced Size of the Authorized Version published in the Year 1611, with an Introduction by A. W. Pollard, and Illustrative Documents, 31/6 net.

Illingworth (J. R.) *Divine Transcendence and its Reflection in Religious Authority*, an Essay, 4/6 net.

Maintains that the conception of Divine Transcendence is presupposed, and not precluded, by that of Immanence.

Meyer (F. B.), *Christ in Isaiah*, 1/ net.

Deals with the prophet's anticipation of the exodus from Babylon.

Morgan and Scott's Christian Life Series: Robert Annan, the Christian Hero, by the Rev. John Macpherson; Choice Sayings, being Notes of Expositions of the Scriptures, revised by Robert C. Chapman; Christian Living, and The Present and Future Tenses of the Blessed Life, by the Rev. F. B. Meyer; and "Tell Jesus," Recollections of Emily Gosse, by Anna Shipton, 6d. net each.

Mors Janua Vitæ: being Speculations on the Destiny of the Human Race after Death, with all Humility and Reverence; to which are appended a Creed and some Obiter Dicta, by a Layman, 1/ net.

Fine Art and Archaeology.

Chancellor (E. Beresford), *The Lives of the British Sculptors and those who have worked in England from the Earliest Days to Sir Francis Chantrey*, 12/6 net.

With 24 illustrations.

Drawings from the Old Masters, Fifth Series, 6d. net.

Garstang (John), *Meroë, the City of the Ethiopians being an Account of a First Season's Excavations on the Site, 1909-10*, 31/6 net.

With an introduction and chapter on decipherment by the Rev. A. H. Sayce, a chapter on the inscriptions from Meroë by F. Ll. Griffith, and photographic illustrations by Horst Schliephack.

Palestine Exploration Fund, *Quarterly Statement*, April, 2/6 net. *Annual Report and Accounts for the Year 1910*.

Temple (A. G.), *Descriptive and Biographical Catalogue of the Works of Art belonging to the Corporation of London*, 1/

Arranged chronologically as the works were acquired by the Corporation; also showing how each work was acquired, its size, and its present location.

Poetry and Drama.

Calderon (George), *The Fountain, a Comedy in Three Acts*, 6d. net.

No. 2 of Repertory Plays.

Douglas (Sir George), *Scottish Poetry: Drummond of Hawthornden to Fergusson*, 5/ net.

Lectures delivered in the University of Glasgow.

Lyre d'Amour: an Anthology of French Love Poems from Earliest Times down to 1866, 5/ net.

Selected and annotated by Charles B. Lewis. Masterpieces of Lyrical Translation, 6d.

Selected by Adam L. Gowans.

Pilgrim Songs on the King's Highway; The Songs of Old England, 5/ net each.

Both selected by W. James Wintle, and containing many full-page illustrations.

Wayfarer's Treasures, by C. O. G., 3/6 net.

A number of short poems.

Bibliography.

Bent (Allen H.), *A Bibliography of the White Mountains*.

With 17 portraits.

Lewis's Medical and Scientific Circulating Library, Catalogue, including a Classified Index of Subjects: Supplement, 1908-10, 6d.

Reader's Index: Mathematics, 1d.

Issued by the Croydon Public Libraries.

Philosophy.

Mickle (Alan D.), *The Great Longing: a Book for Vain People*, 3/6

Second edition of a series of ethical essays by an Australian writer.

Welles (Francis Channing), *Principles of Social Development; or, Universal Ideals and Religion: Books I.-VIII.*, 7/6; *Book IX.*, 1/; *Book X.*, 1/6 net.

Political Economy.

Sarkar (Jadunath), *Economics of British India*, 5/ net.

Second edition, rewritten and enlarged.

History and Biography.

Birch (Una), *Secret Societies and the French Revolution, together with some Kindred Studies*, 5/ net.

Essays republished from *The Edinburgh Review* and *The Nineteenth Century*.

Briggs (John), *History of the Rise of the Mahomedan Power in India till the Year A.D. 1612, translated from the Original Persian of Mahomed Kasim Ferishta: to which is added an account of the Conquest, by the Kings of Hyderabad, of those Parts of the Madras Provinces denominated the Ceded Districts and Northern Circars*, 4 vols., 30/ net.

D'Eon de Beaumont: his Life and Times, 10/6 net.

Compiled, chiefly from unpublished papers and letters, by Octave Homberg and Fernand Jousset, and translated into English by Alfred Rieu.

Grisar (Hartmann), *History of Rome and the Popes in the Middle Ages*, Vol. I., 15/ net.

Authorized English translation, edited by Luigi Cappadelta.

Henderson (Archibald), *George Bernard Shaw, his Life and Works: a Critical Biography (Authorized)*, 21/ net.

With 33 illustrations.

Leiningen-Westerburg (Count Charles), *Letters and Journal (1848-49)*, 7/6 net.

Edited, with an introduction, by Henry Marzani. Done into English by Arthur B. Yolland.

Runciman (Sir Walter), *The Tragedy of St. Helena*, 10/6 net.

In his early sea-life the author was impressed with the pro-Napoleonic views of his fellow-sailors, and he is of opinion that the banishment of Napoleon to St. Helena was a senseless travesty of justice.

Strachey (Sir John), *India, its Administration and Progress*, 10/ net.

Fourth edition, revised by Sir Thomas W. Holderness.

Taylor (I. A.) *Life of Madame Roland*, 12/6 net.

With 15 illustrations.

Geography and Travel.

Boulger (Demetrius C.), *Belgium of the Belgians*, 6/ net.

With 32 full-page illustrations. Part of the Countries and Peoples Series. It has been the author's purpose to draw the attention of Englishmen to the affairs of Belgium in order to increase the mutual sympathy between the two countries.

Pleasure Guide to Paris, 2/6 net.

Translated from the new French edition by George Day. Illustrated by photographs, and a plan of Paris, showing the position of the principal sights and how to reach them.

Rendall (M. J.), *Sinai in Spring; or, The Best Desert in the World*, 4/6 net.

Illustrated from photographs by the author.

Trevor (Roy), *My Balkan Tour: an Account of some Journeys and Adventures in the Near East, together with a Descriptive and Historical Account of Bosnia and Herzegovina*,

Dalmatia, Croatia, and the Kingdom of Montenegro, 21/ net.

With a photogravure frontispiece, a map, and 104 other illustrations. Mr. Trevor has been in districts whose inhabitants had never seen a motor-car.

Wilson (W.) *Memories of a Country Village*, 7d.

Sports and Pastimes.

Affalo (F. G.), *A Fisherman's Summer in Canada*, 5/ net.

With many illustrations from photographs. Warner (P. F.), *The Book of Cricket*, 5/ net.

Illustrated with 32 photographs.

Eckenstein (Lina), *Comparative Studies in Nursery Rhymes*, 2/6 net.

Part of the Reader's Library.

Philology.

Classical Quarterly, April, 3/ net.

Harrison (Henry), *Surnames of the United Kingdom: a Concise Etymological Dictionary*, Vol. I. Part 14, 1/ net.

St. John (R. F. St. A.), *Burmese Self-taught (in Burmese and Roman Characters), with Phonetic Pronunciation (Thimm's System)*, 5/ In Marlborough's Self-taught Series.

School-Books.

Hall (H. S.), *A School Algebra, Part II*, 1/6 With answers.

Highroads of Geography: Book I. *Sunshine and Shower*, 10d.; Book II. *Scouting at Home*, 1/

Parts of the Royal School Series, illustrated by masterpieces of many well-known artists. Book I. is for very small children. Book II. is especially for boys under ten, the pupil being made to acquire all kinds of information by the use of his own eyes.

Shakespeare, *Much Ado about Nothing*, 2/

Edited by S. E. Goggin for the University Tutorial Series.

Siepmann's French Series for Rapid Reading: *La Jacquerie*, par Prosper Mérimée, and *Le Tailleur de Pierres de Saint-Point*, par Alphonse de Lamartine, 1/ each.

Science.

British Bird Book, Section IV, 10/6 net.

For notice of Section II. see *Athen.*, Nov. 20, 1910, p. 671.

Durand (Louis), *The Book of Roses*, 2/6 net.

With 16 full-page illustrations. One of the Handbooks of Practical Gardening. An interesting chapter deals with the relative fragrance of various roses.

Electrical Installation Manuals: *Arc Lamps and Accessory Apparatus*, by J. H. Johnson, 1/6 net; and *Motors, Secondary Batteries, Measuring Instruments, and Switchgear*, by S. Kenneth Broadfoot, 1/ net.

Hole (S. Reynolds), *A Book about Roses: How to Grow and Show Them*, 1/ net.

New edition.

Kelvin (Sir William Thomson, Baron), *Mathematical and Physical Papers: Vol. V. Thermodynamics, Cosmical and Geological Physics, Molecular and Crystalline Theory, Electrodynamics*, 18/

Arranged and revised with brief annotations by Sir Joseph Larmor.

King (Irving), *The Psychology of Child Development*, 4/ net.

Second edition, with an introduction by John Dewey. One of the University of Chicago Publications.

Murray (J. Alan), *The Economy of Food: a Popular Treatise on Nutrition, Food, and Diet*, 3/6 net.

Fiction.

Bottoms (Phyllis) and Brock (H. de Lisle), *Crooked Answers*, 6/

A letter-book describing the winter adventures of two girls abroad, one in the High Alps, and the other in Italy. The story is told not only through the girls' letters, but also through the correspondence of various characters among their acquaintances.

Deeping (Warwick), *Joan of the Tower*, 6/

The story of a young monk at the end of the fourteenth century who runs away from his monastery in order to slay the dragons of the world.

Holt (Adelaide), *The Valley of Regret*, 6/

Betty Feverell, a girl of seventeen, has not been married five days before her husband comes to her drunk. After spending five years in prison he returns and is forgiven.

Kane (Lieut.-Col. F.), *Repton*, 6/

A tale of the reign of Queen Anne, when political uncertainty turned the friends of to-day into the enemies of to-morrow. The much-vexed question of how far the Jesuits made use of lay help to push their own interests is incidentally examined.

Kingsley's Hereward the Wake, 2/6

With introduction and notes. One of Macmillan's English Classics.
McCarthy (Justin Huntly), The King over the Water; or, the Marriage of Mr. Melancholy, 6/

A Jacobite romance. Mr. Melancholy is the Old Pretender.

Maxwell (W. B.), Mrs. Thompson, 6/

The strong-minded Mrs. Thompson is the sole proprietress of a high-class furnishing emporium.

Ransome (Arthur), The Hoofmarks of the Faun, 2/6 net.

A volume of fantastic tales, some of which have appeared in periodicals.

Richardson (Frank), Love, and Extras, 6/

A collection of forty humorous papers.

Schwann (Duncan), The Magic of the Hill: a Romance of Montmartre, 6/

The hero is an English public-schoolman, plunged, with little other preparation, into the world of diplomatic and Bohemian Paris.

Thackeray's Works: The History of Henry Esmond, The Newcomes, 10/6 net each.

In the Harry Furniss Centenary Edition. See *Athen.*, March 25, p. 331.

Vachell (Horace Annesley), John Verney, 6/

A picture of the political life of to-day, introducing the characters of 'The Hill' and the same theme, the eternal struggle between good and evil.

Vachell (Horace Annesley), The Waters of Jordan, 7d. net.

New edition. For notice see *Athen.*, Nov. 14, 1908, p. 602.

Warden (Gertrude), Haunted, 6/

The American hero comes to England in order to satisfy his romantic nature. On the day he leaves London he is drugged in a railway carriage, but fortunate enough to rescue the heroine from a red-haired madman in a moonlit wood.

Wintle (Harold), The Great Betrayal, 6/

To save the country which a Secretary of State is betraying, his stepdaughter shoots him; to shield her, the hero, who is a witness of the deed, fires also. Further disclosure we leave to readers of the book.

General Literature.

Anderson-Pelham (Major C. H.), Questions and Answers for Cavalry, Yeomanry, and Mounted Infantry, 9d. net.

Sixth edition, revised to date, in Gale & Polden's Military Series.

Atkinson (Capt. J.), Army Service Corps [Territorial Force]: Guide for Officers, Warrant, and Non-Commissioned Officers (with Specimen Examination Papers), 2/ net.

With an introduction by Col. S. S. Long. Second edition, revised to date.

Atkinson (Capt. J.), Guide for Officers and Non-Commissioned Officers of the Territorial Force (with Specimen Examination Papers), 2/ net. Second edition.

Borrow (George), Lavengro.

A new edition in Murray's Shilling Library, containing the unaltered text of the original issue, some suppressed episodes, and notes by the author of 'The Life of George Borrow.'

Cambray (Philip G.), Irish Affairs and the Home Rule Question: a Comparison of the Attitude of Political Parties towards Irish Problems, 3/6 net.

With an introduction by the Marquis of Londonderry. The book is written as an argument for the Unionist point of view.

Haggard (H. Rider), Rural Denmark and its Lesson, 6/6 net.

With 24 illustrations. Maintains that for a Free Trade Country of limited area, co-operation is essential for true agricultural success, and that this co-operation is only practised by freeholders.

Harris (G. Montagu), Problems of Local Government, 10/6 net.

The author endeavours to give a general idea of the contents of the papers submitted to the first International Congress on the Administrative Sciences and of the proceedings at the Congress itself.

Home University Library of Modern Knowledge: Evolution of Plants, by Dukinfield Henry Scott; Irish Nationality, by Alice Stopford Green; Parliament, its History, Constitution, and Practice, by Sir Courtenay Ilbert; William Shakespeare, by John Masefield; and The Socialist Movement, by J. Ramsay MacDonald, 1/ net each.

Mackenzie (A. S.), The Evolution of Literature, \$2.50.

A comparative and historical survey of the progress of literature from its earliest traces to present-day journalism.

Nationalist: a Non-Political Magazine for Wales, April, 1/

Old Conspiracy: an Attempt to present in Popular Form the Leading Points in connection with the Present Home Rule Agitation, with Notes, Extracts, and Statistics, brought up to date and indexed by an Irish Imperialist, 1/

Open Window, April, 1/ net.

Pollock (Sir Frederick), An Introduction to the History of the Science of Politics, 2/6.

Revised edition.

Stevenson (R. L.), Lay Morals, and other Papers, 6/

A new collection of essays and stories.

Women's Industrial News, April, 6d.

Pamphlets.

Levy (Rev. S.), Zionism and Liberal Judaism.

Mann (Alexander), The Kernel of Discord: Home Rule and the House of Lords: Simple Truths and Homely Remedies, 1d.

Nye (G. H. F.), A Popular Story of the Church of England, 1d.

Revised edition.

Ogle (W. S.), Limited Liability and Co-operative Capital: a Practical Suggestion, 3d.

FOREIGN.

Fine Art and Archaeology.

Colin (M. G.), Fouilles de Delphes: Vol. III. Epigraphie, Part III., 15fr.

Philology.

Cook (A. S.), A Concordance to Beowulf, 12m.

Published at Halle.

Wagenvoort (Hendrik), De Horatii quæ dicuntur Odis Romanis.

* * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

MR. JOHN MURRAY'S new list includes Vols. V and VI of the 'Recollections of a Long Life,' by Lord Broughton; 'Rambles in the Pyrenees,' by Mr. F. Hamilton Jackson; and the 'Life of the Marquess of Ripon,' edited by Mr. Lucien Wolf.

IN fiction the same house promises, 'Chantemerle,' a story of the French Revolution, by Miss D. K. Broster and Miss S. Taylor; 'Ivor,' a romance of North Devon and the Isle of Lundy, by Mr. George H. Russell; and 'Mr. Wycherly's Wards' in which Mrs. L. Allen Harker carries on the story of her success of two years ago, 'Miss Esperance and Mr. Wycherly.'

BEFORE starting for their holiday in the Far East, Mr. and Mrs. Sidney Webb intend to complete two books, which will be published by Messrs. Longman in June next. One, entitled 'The Prevention of Destitution,' will contain the substance of their two courses of lectures at St. James's Hall and Caxton Hall respectively. This volume will set forth in plain terms a practical and constructive programme of municipal activity.

THE other book, entitled 'Grants in Aid: a Criticism and a Practical Proposal,' is designed to throw some light on the problem how to ensure that Local Authorities shall put Acts of Parliament into operation, so as everywhere to enforce the "National Minimum."

AMONGST the articles in the May issue of *Chambers's Journal* are the following:

'British Rule in India,' by Sir A. H. L. Fraser; 'Andrew Marvell,' by Mr. E. Beresford Chancellor; 'Some Morocco Coast Towns,' by Mr. H. A. Bryden; and 'Counting the American People by Machinery,' by Mr. Day Allen Willey.

MESSRS. J. BAKER & SON of Clifton will shortly issue a volume of 'Sussex Fairy Tales' by Miss Geraldine Hodgson, who is a Doctor of Letters of Bristol University.

WE are sorry to notice the death on Monday last, in his 76th year, of Sir Alfred Lyall, a highly distinguished public servant who added to administrative capacity a gift for writing and a full appreciation of literature. Apart from his Indian writings, of which 'Asiatic Studies' and 'Verses written in India' are, perhaps, best known, he was responsible for the 'Life of Lord Dufferin,' and a sound study of 'Tennyson' in the series of English "Men of Letters."

THE REV. JOCELYN PERKINS, Sacrist and Minor Canon of Westminster Abbey, has revised and enlarged his 'Coronation Book; or, The Hallowing of the Sovereigns of England,' published by Sir Isaac Pitman. Part II., which consists entirely of new matter, gives a full account of the crowning of Edward VII. Mr. Perkins, as one who takes part officially in the ceremony, has especial opportunities for furnishing details concerning it. The present edition is published at a cheaper price than the original one.

DR. SQUIRE SPRIGGE has been elected Chairman of the Managing Committee of the Society of Authors in place of Mr. Maurice Hewlett, who has resigned that position.

SIR THOMAS DE LA RUE, who died on Monday last, will be regretted by all who knew him. He joined the famous firm, after education at Rugby and St. John's, Cambridge, in 1871, and by his energy and grasp of detail did much alike for the business and those who worked in it. The printing of De la Rue has for years been of the highest standard, and Sir Thomas added to his considerate attention to his employés a generous interest in the Royal Hospital for diseases of the chest.

AT a Council meeting of the Canterbury and York Society held on Thursday in last week it was decided to issue another instalment of Bishop Grosseteste's register as the last part for 1910-11. The first part for 1911-12 will probably be the conclusion of the London register of Bishops Baldock, Newport, and Gravesend, which is expected to be ready in September.

THE death is announced, in his 65th year, of Mr. Craige Lippincott, President of the J. B. Lippincott Company, of Philadelphia. He was educated in the United States and in Europe, and entered the publishing business in 1866, succeeding his father as President in 1886.

SCIENCE

The Nāga Tribes of Manipur. By T. C. Hodson. (Macmillan & Co.)

MR. HODSON is to be warmly congratulated on having produced a work of first-rate anthropological interest and importance, and that though working within the gyves and fetters of a Government order. This way of putting it, however, is perhaps a little hard on the Government. Nothing could be more to the credit of the authorities of Eastern Bengal and Assam than the authorization of a series of publications dealing in comprehensive fashion with the idiosyncrasies of their various native charges. Indeed, the only possible ground of complaint that could be discovered against them would consist in the fact that these precious volumes have in the past occasionally proved somewhat hard to come by, presumably because the issue was small, and much of it was reserved for the use of officials at work in India.

If we speak of "gyves and fetters," then, it is merely in order to take due notice of the fact that a hard-and-fast system of categories, and very possibly a maximum length as well, have been included in Mr. Hodson's terms of reference. The artist, however, as Goethe says, is the man who can work within limits; and Mr. Hodson has managed to write a book which, though intensely concentrated and business-like, is at the same time in all respects organic and alive. Sternly repressing his native exuberance—an example of his livelier manner is to be found in a long and amusing citation from a paper of his on head-hunting that has appeared in *Folk-lore*—he has presented compactly under each prescribed heading his personal observations, correlating them carefully throughout with those of his predecessors; has further, with a few light but sure touches, indicated their bearing on the proximate topics of anthropology, whether general or "adjacent"; and—rarest virtue of all—has not been afraid to confess to uncertainty and ignorance in regard to certain points, realizing that it is the duty and privilege of all sound science to raise at least as many problems as it solves. In short, we have here that happy combination, adequate experience reinforced by adequate method.

To be sure, the Nagas deserve a pious historian. They are, in the fullest sense of the expression, a peculiar people. From the standpoint of material culture, indeed, they must be reckoned fairly advanced, since they forge excellent weapons and implements of iron, are expert weavers of cloth (the frontispiece shows a beautiful specimen), build substantial houses, and practise agriculture with a skill that in its highest flights

risks to terraced and well-irrigated fields. Mentally, however, they are in that condition which, despite the efforts of the anthropologist, still lacks its appropriate adjective; for certainly it is not hit off by the invidious appellation "savage." Their "little life is rounded with a sleep," they are encompassed in a vivid dream-life of their own imagining—that would seem to be the essence of the notion to be expressed. Some entirely new phrase—"myth-minded," "phantasiological," or what you will—needs to be coined in order to render the spiritual state of those whose sphere of experience lies in one of those remote corners which the long-handled besom of civilization has not yet deprived of its cobwebs.

The Nagas are doubly isolated—by hills and by the jungle that thickly clothes the hills. Hence they display a centripetal tendency, which is, however, tempered to some extent by migrations due to land-hunger. The village, rather than tribe, is the unit of social organization. Outside the village there prevails no law, but at most mere usages of convenience, such as that which bids a man, if moved to take unto himself a foreign wife, see that at least he weds within the circle of his own dialect. There are no inter-communal duties, nor, again, are there any rights; no tribal head is to be obeyed, no tribal protection is to be enjoyed. Within the village, on the other hand, there rules with universal sway that immemorial custom, pregnant with mystic associations, for which the nearest equivalent in civilized society is what we know as religion. Thus the family or extended household is constituted a distinct social element by the mystic obligations, positive and negative, which membership entails. The area of the house, as bounded by the limits of the eaves and the noonday shadow, is sacred. Here is the domain of the house spirit who presides over domestic life and to whom the head of the family must sacrifice. The birth of children, their naming, and the first occasion of hair-cutting or of ear-piercing, cause all inmates to be tabu, even temporary visitors, such as women acting as midwives. The birth or death of domestic animals on the premises is enough to impose a short period of tabu. To the sacredness of the house must likewise be attributed the curious prohibition on conjugal intercourse within the dwelling itself for the first few days after marriage.

The next social integer to be considered is the clan. This is of great importance as providing the basis of the marriage system. To marry within the clan is strictly forbidden. Were the rule broken, some dreadful calamity would overwhelm the community as a whole. Nevertheless, this tabu does not carry with it, save exceptionally, food tabus and the like, as theory might have led one a priori to expect. Dr. Frazer's recent attempt to disconnect exogamy and totemism here meets with support, as indeed in many other parts of India. At most a few straws point in the direction of Naga totemism. There is, for example, the

fact that the pig is forbidden to the men of Marām, for a reason embodied in a myth, which Mr. Hodson, like Herodotus, "knowing full well, prefers not to relate." Or, again, there is the warrior's full dress with its horns and tail, as displayed in an excellent photograph. Not but what Dr. Frazer, whilst placing the Nagas in the category of non-totemic peoples, has provisionally imputed totemism to their next-door neighbours, the Meithei, on the ground that their clans have severally their tabued object—for instance, a reed, a buffalo, or a fish. In an interesting Appendix Mr. Hodson argues that the relations between the social group and the tabued object under conditions of true totemism is one of friendship; whereas, in the instances in question, what is avoided is merely a source of danger, a cause of plagues, and so on. Surely this objection hardly goes to the root of the matter. The sacred as such, as he would be the first to recognize, is powerful for woe no less than for weal. It might easily happen, then, that the disadvantageous side of the relation should sooner or later tend to predominate. After all, in its proximate aspect a tabu must always rank as a burden, whatever be its ultimate yield of good.

On blood-revenge as a duty falling on the clansman Mr. Hodson does not say much. Those bloody fights between clans of the same village, to which other authorities allude, are ancient history, it is plain. On the other hand, he speaks of oaths between whole clans, as notably the oath on the cat, when the parties chop up the unfortunate creature between them, taking care to stain their knives with the blood—a form of covenant which presumably involves the principle of the conditional curse, as explained by Dr. Westermarck. An interesting outcome of clan solidarity is the custom of *mandu*, or bone-money, the fine claimed by the wife's relations from the husband should she die; though, with curious logic, they hold him responsible for what we call a "natural" death, whilst contrariwise to die by reason of childbirth is reckoned as a visitation—the "act of God."

Lastly we come to the village, that *ne plus ultra* of social organization, wherein the intermarrying groups find what Hegel would call their "higher synthesis." Here again the religious aspect of this unity transcends all others. As a village the folk must control or conciliate the many influences that beset their all-in-all, the rice-crop. Those anthropologists whose chief business is with vegetation deities will find plenty to interest them here. Dr. Farnell has already exploited Mr. Hodson's Assamese lore in favour of a theory of "trieteric" agricultural rites, over which heads have been freely broken in the learned world. The village "gennas," or tabus, again, are a subject which Mr. Hodson has made his own, to the no small profit of science. But space fails us, as we note one important topic after another, whereon the Nagas are sympathetically induced to shed

light. The extent of the ground covered within some two hundred pages may be gauged by consulting the excellent Index. We wish we could as unreservedly praise the accompanying map of the district. It does not do justice to the author's precise indications of locality, and may be suspected of having been handed out, slightly the worse for age, from a Government store.

PROPOSED ALTERATION IN THE CALENDAR.

Blackheath, April 7, 1911.

A PROPOSAL is under discussion for a drastic change in the calendar, affecting, not the accepted length of the year, as in the Gregorian reformation, but the distribution of the months. The principal object of the suggested change is to establish a correspondence between the day of the week and that of the month. It is difficult to see any great advantage in this, and it seems to me that the disadvantages of the means of obtaining it would far outweigh any gain. Four weeks make twenty-eight days, and that number cannot be made nearly an aliquot part of those in a year—365, or 366 in leap year. It is therefore proposed either to have thirteen months in a year, or (which would come to nearly the same thing) insert an intercalary week at the end of each quarter. Even this would make only 364 days in a year; so it is also proposed to make New Year's Day a *dies non*, and another such (about the middle of the year) in leap year. Now this would cause great inconvenience; a Bank or general holiday is simple enough, but to make a day no day at all, and not counted in the calendar, would be a very different thing.

Thirteen monthly divisions in the year would also be very awkward, as compared with the convenient number twelve, which can be divided into halves, quarters, and third parts. It is objected that the present unequal division into quarters is inconvenient. The first quarter consists of 90 (in leap year 91) days; the second of 91; the third 92; and the fourth 92, so that the second half of the year contains three days (once in four years two days) more than the first. But this could be easily rectified by going back to the original arrangement of Julius Cæsar, according to which February was to have twenty-nine days in common years and thirty in leap years; April, June, August, October, and December, thirty days; January, March, May, July, September, and November, thirty-one days each. Thus the quarters would contain 91 (in leap years 92), 91, 92, and 91 days respectively, which are as nearly equal as they could be made unless the duration of the earth's rotation or revolution could be changed. No position was given to Archimedes to enable him to move the earth; nor is it likely that our present would-be calendar-makers would find this more easy.

W. T. LYNN.

SOCIETIES.

ROYAL.—March 30.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'The Chemical Dynamics of Serum Reactions,' by Capt. A. G. McKendrick; 'Preliminary Note on a Method of measuring Colour-sensations by Intermittent Light, with Description of an Unfinished Apparatus for the Purpose,' by Mr. George J. Burch; 'On Variation and Adaptation in Bacteria, illustrated by Observa-

tions upon Streptococci, with Special Reference to the Value of Fermentation Tests as applied to these Organisms,' by Dr. E. W. Ainley Walker; 'On the Interrelations of Genetic Factors,' by Messrs. W. Bateson and R. C. Punnett; 'A Case of Gametic Coupling in Pisum,' by M. Philippe de Vilmorin and Mr. W. Bateson; and 'On Gametic Coupling and Repulsion in *Primula sinensis*,' by Mr. R. P. Gregory.

SOCIETY OF ANTIQUARIES.—April 6.—Dr. C. H. Read, President, in the chair.—Mr. E. P. Warren exhibited a chest or cupboard from St. Sennan's Church, Bedwellty, Monmouthshire, having at one end carved panels of the five wounds and the emblems of the Passion, and in front panels carved with a tracery pattern. The chest appears to be of the early sixteenth century, although some authorities consider it to be earlier. Mr. Warren also added some notes on Bedwellty Church, an interesting point about it being that the Tower turret had evidently been used for a beacon fire.

Mr. W. Paley Baildon read some notes on a Wardrobe Account of 16-17 Richard II, 1393-4. The principal objects of interest mentioned were a number of white harts, Richard's well-known badge, one of which was made of "cokill," probably mother-of-pearl; three sets of reticulated horse-trappings, with pendants and bosses of laton, and cygnets in the interstices; a pair of "patyns" for the king; and a case of combs, containing also a mirror and a pair of scissors. Dealing with costume strictly so-called, Mr. Baildon traced the history of the sleeveless outer garment, known to brass-rubbers as the cyclas or jupon, from the Arabic *jubbah* or *jibbah*; this word became naturalized in English, through the French as *jupe*; though its proper English equivalent seems to have been petticoat. The jupe was worn by both sexes, at first as an outer garment, like the *jubbah*; in the fourteenth century it began to fit closer round the waist and developed a fullness in the lower part, approaching to a skirt. By the middle of the fifteenth century it had become an under garment, as it still continues; but while men have retained the upper portion, the waistcoat (called a petticoat in Kent as late as 1736), women have retained the lower portion, from the waist downwards, which they still call the jupe or petticoat.

Two remarkable garments were made for Richard, probably for a masque of some sort. One was a hanselin (a sort of loose cloak) of white satin, embroidered with leaches, water, and rocks, and embellished with 15 silver cockles and 15 whelks and 15 mussels of silver-gilt. The other was a white satin doublet, embroidered with gold orange trees, and adorned with 100 silver-gilt oranges. The large number of garments and other articles of green and white suggests that these were used by Richard as his livery colours at this period.

INSTITUTION OF CIVIL ENGINEERS.—April 4.—Mr. A. G. Lyster, in the chair. The papers read were 'The Improvement of Highways to meet Modern Conditions of Traffic,' by Mr. J. Walker Smith, and 'Recent Development in Road Traffic, Road Construction, and Maintenance,' by Mr. H. P. Maybury.—It was announced that 7 Associate Members had recently been transferred to the class of Members, and that 96 candidates had been admitted as Students.—The monthly ballot resulted in the election of 3 Honorary Members, 1 Member, 60 Associate Members, and 4 Associates.

MEETINGS NEXT WEEK.

WED. Meteorological, 7.30.—'A Report on the Grayson's Rulings presented by Mr. Conrad Beck,' Mr. E. J. Spitta; 'The Re-appearance of the Nucleolus in Mitosis,' Mr. E. J. Sheppard; and other papers.
THURS. Royal Numismatic, 6.30.—'A Find of Ancient British Coins of a New Type,' Mr. G. F. Hill.

Science Gossip.

MR. MURRAY promises 'The Great Star Map,' by Prof. H. H. Turner, a popular account of the scope of that work; and 'Science of the Sea,' an elementary handbook of practical oceanography, prepared by the Challenger Society, and edited by Dr. G. H. Fowler.

THE UNIVERSITY OF EDINBURGH has just established a Lectureship on Genetics, to which are attached opportunities for research. The choice of Mr. A. D. Darbishire, lately of the Imperial College of Science, as first holder of the chair, is excellent.

WE are glad to learn that it is intended to develop considerably the courses of lectures and demonstrations in entomology at the above mentioned College. We would call especial attention to the course on Diptera to be given in July next.

MR. C. A. MITCHELL, who has "done the State some service" in the application of scientific methods to the tracking of criminals, has written a book on the subject, entitled 'Science and the Criminal.' This will appear immediately with Sir Isaac Pitman.

MADAME CERASKI, examining photographic plates taken by M. Blazko at the Moscow Observatory, has detected variability in four stars—one in the constellation Lynx and the rest in Perseus. The first (var. 10, 1911, Lyncis) varies from 10½ magnitude to below the twelfth; its period is probably long. The second (var. 11, 1911, Persei) changes from above the tenth to below the twelfth magnitude. The editor of the *Astronomische Nachrichten* remarks that it has been found registered in a Potsdam photograph taken on October 15th, 1899, when its magnitude was 9.3, probably nearly a maximum. It does not appear on photographs taken there on January 12th, 1894, and January 31st, 1899. The third and fourth (var. 12 and 13, 1911, Persei) vary from about the ninth to the eleventh magnitude, but their type of variability cannot yet be assigned.

THE Sociedad astronomica de España will shortly begin to issue a review of work in astronomy, meteorology, and seismology, to be edited by Señor Comas Solá, President of the Society, and Director of the Fabra Observatory at Barcelona.

FINE ARTS

OUR LIBRARY TABLE.

Holland of To-day. By George Wharton Edwards. (Gay & Hancock.)—Mr. Wharton Edwards, the author of this handsome and generally attractive volume, is an American artist who spent some years in Holland, living in considerable intimacy with the people, and employing his time chiefly in painting or drawing the scenes and episodes of popular life that fixed his attention or took his fancy. Forty-four of the illustrations are prepared from these materials, and many of them are in colours. Those entitled 'A Bowl of Oranges,' 'A Tulip Field,' and an 'Antique Push Sleigh' are examples of the accumulation of striking colours. In addition there are many photographs of old Dutch silverwork. As a matter of fact, the illustrations form the outstanding feature and merit of the book, which, as the author is an artist, is not inappropriate.

The text is less satisfactory, and where it relates to history and statistics stands in need of careful revision. On pp. 13-14, for instance, there are several slips, and it is rather surprising to find a recent visitor

describing "Luxemborg as a Duchy under the Crown." That state of things ended with Queen Wilhelmina's accession. It would also puzzle Mr. Edwards to substantiate his statement that the Dutch navy is "manned by 75,000 hands"—the true total being only one-seventh of that figure. But probably the author would repudiate any intention of dealing with dry facts, and claim that he merely wished to give an impressionist account of the country and its people. There is a good deal of sentimental feeling in the Eastern States of America for Holland, and Mr. Edwards is only following in the steps of Motley when he expresses his admiration for the people of "the wonderful country which they have created and made to prosper in face of almost insurmountable difficulties."

Among the most entertaining of Mr. Edwards's experiences were those of boer life. The Dutch boers resemble the old yeomen of England. Once, when travelling near Haarlem, he was at a loss where to put up, and owed to the interest taken in his sketches an invitation to stay in a typical farm- or country house. Here he slept in one of those extraordinary bed cupboards which surround the sitting-room and have just enough space for a bed. Undressing in the sitting-room has to be effected with some skill and delicacy, and then the visitor slides back the panel to his receptacle, enters it, and carefully closes the door behind him. Mr. Edwards passed three nights under this roof, and seems to have enjoyed himself, although he had to perform his ablutions in a large basin behind the kitchen door. One would imagine that these miniature cubicles must be stifling in summer, but, as Mr. Edwards's experience was in winter, he cannot tell us. In any case, they are scrupulously clean, and he did not suffer from the hosts of fleas—called facetiously "the little birds"—which are not unknown in Dutch hotels. Mr. Edwards thinks the present generation of boers are not so attractive as their fathers, and to illustrate the difference he gives a vivid description of one of the last generation who drove him out to see his farm amid the polders, where he was shown two score of clean black-and-white cows and "the cleanest white pigs" he had ever seen. In Holland, alone of all countries, pigs seem to be washed by their owners.

There is a great deal in the volume about the children of Holland, and on the whole Mr. Edwards has given an interesting description of his experiences.

Great Masters of Dutch and Flemish Painting. By W. Bode. Translated by Margaret L. Clarke. (Duckworth & Co.)—We have received a copy of the reprint of this book, which we noticed most favourably on July 24th, 1909. As we then said, "it is scholarly in construction, wise in its general conclusions, and in every way worthy of its author. The eminent German critic has given us the results of well-stored information, laboriously garnered facts, and carefully sifted deductions."

It is all the more, therefore, to be regretted that steps have not been taken to alter such expressions as "documental certainty" (p. 318) and "unpretendingness" (p. 190), and to correct the misprints "Marlborough," "Pouissin," and "Lichtenstein"; while the pedigree of Terborch's 'Peace of Münster' is still incorrectly given. Dr. Bode is, nevertheless, to be warmly congratulated on his informing and well-written book.

British Fire-Marks from 1680. By George A. Fothergill. (Edinburgh, Green & Sons.)—During recent years curio-hunters have discovered new and singular objects of which to make collections. These are "fire-marks," that is to say, the metallic brands of particular fire-insurance offices which it was for a long time customary to affix to the outer walls of insured houses or other buildings. The present writer remembers that when he was a boy in the fifties of last century, it was his habit and that of some of his school friends to collect the names of different plates that they could find attached to houses. The plates were then of common occurrence, and his own collections—entered in a small memorandum book, in the same fashion as boys of a later date collected the names of locomotive engines—were chiefly gathered from Derby, Liverpool, and Bath.

The business of insuring buildings against the risk of fire was begun by one Nicholas Barbon, a doctor, in 1667, the year after the Great Fire of London. In 1680 this business was turned into a company called "The Fire Office." This company maintained an expensive brigade to extinguish fires in buildings which they had insured. Fire-marks or plates, usually of lead, were attached to the exterior of such buildings, stamped with the policy number. Other societies followed suit. The "Friendly Society" of 1684 stated in their proposals that, "to prevent fraud in getting any policy after a house was burnt, no house is to be esteemed a secure house till the mark hath been actually fixed thereon." This was the common practice of insurance companies for more than a century. At a later date wall-plates made of tinned-iron or copper were largely used for advertising purposes, and the policy-holder was generally admonished to see that one was maintained on the wall. But by 1860 or a little earlier the majority of the companies abandoned this practice, and householders did not care to allow the frontage of their residences to serve as a medium of advertisement. These marks came to be regarded as an eyesore, and for some time they were to be noticed only in the more obscure streets or upon out-of-the-way old manor houses. The zeal of collectors, however, during the last ten years has caused the remaining fire-marks to disappear with remarkable rapidity.

Mr. Fothergill in this entertaining book, with sixty illustrations by his own hand, gives some quaint particulars of the methods adopted by certain collectors, one of whom had the effrontery to secure the assistance of a burglar to obtain desirable specimens. The collector who wishes to secure a perfect museum of these metallic and embellished plates will nowadays find it an almost impossible and very expensive task, for 110 different fire offices are known to have issued marks or plates, and of these there are 253 variants.

EARLY BRITISH MASTERS AND OTHERS.

THE SPRING EXHIBITION at Messrs. Shepherd Brothers' Gallery offers an even greater variety of interest than we are accustomed to on these occasions. It is with the artistic rather than the historic and personal interest that we are specially concerned, though from the latter point of view we can imagine few more fertile themes for a writer of erudition than an annotated catalogue of the portraits which have appeared at different times on these walls. The enthu-

siasm of the historian blends imperceptibly with that of the lover of art when one contemplates such a superb illustration of eighteenth-century character as *Admiral R. Deans* (101), by Sir Henry Raeburn. From the point of view of pure æstheticism it is not quite a work of the highest class as painting, the disposition of the masses being somewhat clumsy and accidental, and the colour of the head developed as though the head were the whole of the picture. But as illustration it is unsurpassable. Never was a characteristic type more vigorously portrayed than when Raeburn, with the incisive energy of a Hals, whipped in this old seadog with his tough face and mop of red hair, which, though not long, has the appearance of never having known the barber, looking as if, in popular phrase, it had been "chewed off." By the perfection of the qualities it aims at, and complete absence of pretence at any others, this picture might rank as a masterpiece. S. de Wilde's small full-length of Lamb's friend *Dicky Suett* (96) has a similar interest on a lower plane of intensity. A Zoffany-like picture, it resembles that master not at the rare moments when his feeling for subtleties of colour raised him to greatness, but in his everyday practice of extraordinarily sustained dexterity, which enables us to forget almost the personality of the sitter in wonder at witty bits of painter's handling and adroit brushing of still life, such as in the present picture is offered by the painted firescreen, the original of which was apparently in a style so similar to De Wilde's as to make its differentiation from a real bouquet of flowers a matter of some subtlety.

The habitual subtlety of thought which underlies any high degree of mastery in what to the outsider appears the merely imitative art of painting explains the occasional difference between the painter's and the critic's estimate of a painter. In spite of its more frequent prejudice and its usually narrower range, the former judgment is as a rule the more purely intellectual. Few who have not themselves painted escape attaching a sentimental importance to subject-matter, even though at present the theme generally preferred is the humble transcript from everyday life which appears to mark complete liberation from the bondage of subject. It is not painters, but writers following the apparent lead of painters, who are responsible for the comparative neglect into which are fallen certain academic artists whose delight in the rhetoric of their art kept them contentedly within time-honoured conventions. Joshua Shaw in his little *Landscape* (153) finds sufficient inspiration in the methods and subjects of Berchem to produce a beautifully proportioned design, none the less delightful because it makes no effort to enlarge the landscape-painter's range of allusiveness. How much of the enthusiasm provoked by Rembrandt's 'Mill' was due to the sentimental attraction of a sunset, and to the merely intrinsic delicacy of a superficial blending of tones introduced somewhat at the expense of the firm maintenance of fundamental divisions! Yet the revolution in the art of landscape there inaugurated by the great Dutchman constitutes, in all but illustrative qualities, a doubtful advance on the classic methods of Claude or Wilson. We disguise the convention of a scale of evenly divided tones which they frankly recognized, but we have not really found a substitute for it. Lely's portrait of *Lady St. John*, again (136), is, despite an absurdly small right arm, an admirable work which is apt to be reckoned at less than its true importance. In it we see a virtuoso delighting in the free move-

ment through space which to a modern critic appears almost as aimless as a kitten's chase of its own tail, unless it expresses more definitely than on this occasion human sympathy of an intimate order. *Col. Sir John Hanmer* (133), by an unknown painter, is more in accordance with modern taste—a closer portrait, but a less compactly designed painting. Amongst other remarkable portraits in a show rich in such works are a brilliant *Duchess of Orleans* (132) by Mignard and *A Young Girl with a Rose* (125), by Catherine Read, the latter showing the beauty of colour and delicacy of paint of Gainsborough without his draughtsmanship; while the painter of No. 140 is probably to be sought for among artists having a similar relation to Largillière.

Among the landscapes we are glad to see again a delicate Crome, *The Mill Stream* (142), while a sketch of *Hampstead Ponds* (139) by Constable disputes pre-eminence with a large Wilson (*Italian Lake*, 113), admirable except for the two figures, which look a little like extraneous additions from another hand, though evidently admitted by the artist. This picture is noteworthy for its perfect state, being as fresh apparently as when it left the artist's studio.

MR. VON GLEHN AND OTHER PAINTERS.

At the Goupil Gallery the work of Mr. Wilfred von Glehn in the lower rooms, and that of the group of artists who occupy the floor above, have so much in common that they may conveniently be dealt with together. All are inclined to set an exaggerated value on violence of pitch. In some of Mr. von Glehn's water-colours this is not unpleasant. *San Michele, Venice* (30), is the best of all, catching well the look of desolate abandoned splendour which the florid architecture takes on when one comes upon it quite deserted in the silence of blazing noon. *The Pink Buoy, Venice* (6), *Night, Florence*, (22), and an *Architectural Study, Florence* (27), may be cited as other successful drawings wherein the necessity of making a brilliant combination with a few pigments gives a certain structural unity to the painting.

Mr. von Glehn's oil paintings, on the other hand, are executed in a monotonous impasto which gives the painter's hand an enormous number of tones to marshal. They do not group, like those of the water-colours, by their origin in the paint-box, neither do they group with any exactness by their significance as rendering the illumination of planes. The violent differences of adjacent colours which are characteristic of sunlight are captured, but the delicate sequences of colour which interlace to produce that brilliance of contrast are missed.

In the work upstairs Mr. Douglas Wells, if he shows no greater observation of nature's colour-structure than Mr. von Glehn, shows at any rate an eye occasionally for accidental pattern. *Autumn Mists* (15) may be mentioned. Mr. Patrick Adams has a number of interiors even more complex than the oil paintings of Mr. von Glehn. The colour-tones selected are very like those of nature, but the painter fails to keep the continuity of the line of cleavage between tone and tone, so that the eye is wearied with petty chopped-up forms. Mr. J. C. W. Cossaar has one pleasing water-colour, *Drawbridge, Amsterdam* (76); and Mr. Alexander Jamieson continues his studies of French gardens, though the large and

violent studies he now shows have hardly the charm of the smaller works in more neutral schemes of colour which he did ten years ago. Miss Thea Proctor's drawings are examples of violence of line as noticeable as the violence of colour of the pictures; her figures reel from side to side with much exuberance of curve. Mr. Gwelo Goodman seems definitely settling down as a disciple of Ziem; and the remaining artist, Mr. Arthur Friedenson, while painting on somewhat familiar lines, scores heavily by the relative quietness and modesty of his pictures. *October Afternoon* (117), *The Midday Rest* (134), and *The Chalk Cliff* (136) may be specially commended. All the artists showing at the Goupil Gallery are men of some ability, but most of them appear to be suffering from a passing fashion for incoherence.

THE PARIS PASTEL EXHIBITION.

THE exhibition of eighteenth-century English pastels which is now being held in the galleries of M. Charles Brunner in the Rue Royale, Paris, is one of considerable importance, and is likely to be largely attended between now and the 15th of June. An excellent catalogue has been prepared containing many biographical details. Since the names of a certain proportion of the artists are almost unknown to the general public, and even to such critics as have not studied in any great detail the English artists who worked in this medium, it should be of special value.

Few people will be familiar with the pictures of Samuel Cotes, the younger brother of the better-known Francis Cotes who has been called the "father of English pastel-painting"; Hugh Douglas Hamilton, who worked in Ireland, London, and Italy; John Joseph Kauffmann, the father of the insipid and uninspired painter Angelica Kauffmann, and Mary Benwell, the pupil of John Russell, and later the wife of Capt. Code.

Again, the frequenters of public galleries do not often come across the names of George Chinnery, an Irishman who passed fifty years in India and lived to be nearly ninety-nine years of age; James Ferguson, who was an astronomer as well as a painter; or William Hoare, "Hoare of Bath," who, after nine years' residence in Rome became one of the earliest members of the Royal Academy.

How rarely are we reminded of William Armfield Hobday, a friend of Hoppner; William Lawranson, many of whose pictures were engraved; William Locke, who came under the influence of Sir Thomas Lawrence; Gilbert Stuart Newton, a native of Nova Scotia and nephew of Gilbert Stuart; Christopher Pack, a Norwich copyist of many pictures by Reynolds; or Richard Phelps, whose 'Portrait of Handel, the Composer' is lent by Mr. Robert Dell, the *commissaire général* of the exhibition!

Perhaps the outstanding feature of the present exhibition is Daniel Gardner, who in recent times has emerged from obscurity. His 'Children of Sir Grey Cooper,' in pastel heightened in gouache, the property of Mr. Ernest Leggatt, is notable; and nearly forty works by the greatest of English eighteenth-century pastellists, John Russell, R.A., are a special feature of the Brunner Galleries. His 'Mother and Child' (127) portrays the features of a beautiful woman whose easy grace and maternal affection are lightly sketched in a masterly manner.

Considerable interest attaches to the caseful of "relics" of Russell, which include his sketch-book, some crayons, and a sample of the paper he used. Examples of the less accomplished art of the several members of his family are also exhibited. Paintings by his eldest son William, his eldest daughter Henrietta, his second daughter Jane, and Anne, the youngest, but most able of them, are grouped with good effect.

Close at hand also hang the 'Portrait of the Artist's Sister-in-law' by Constable, a 'Portrait' by Richard Cosway, ten portraits by Francis Cotes, and sixteen characteristic portraits by John Downman. The 'Portrait of Mrs. Harry Linton,' of 1785, is interesting, but lacks the charm seen in the art of his uncle Thomas Gainsborough, whose life at that date was well-nigh spent. To Gainsborough are assigned three works in the catalogue, which also refers at length to a few works by Sir Thomas Lawrence, Raeburn, and John Raphael Smith, the engraver.

Those who wish to study pastellists, cannot well afford to neglect this exhibition of 160 works, which is held on behalf of two well-known charitable institutions in Paris.

M. W. B.

PICTURE SALES.

THE principal feature of Messrs. Christie's sale last Saturday was a hitherto unknown work by Hoppner, forming part of the collection of the late Rev. Basil Beridge of Algarkirk Hall, Lincolnshire. This was a portrait of Mrs. Beridge, in white dress, cut low at the neck with gold trimming, and sash, seated on a sofa, and fetched 6,510*l.* A second portrait of Mrs. Beridge, by Wright of Derby, showing her in red dress, cut low at the neck, with blue sash, and resting her right hand upon the back of a chair, realized 420*l.*

The following pictures from various collections were included in the sale: Rembrandt, A Philosopher, seated at a table, 504*l.* Anonymous, Portrait of a Gentleman, in black coat and hat, with white linen collar, 409*l.* A. van Beyer, Fruit, Lobster, Cups, and Objects of Still Life, on a table, 945*l.* P. Longhi, Portrait of a Gentleman, in flowered green coat, with a blue cloak over his shoulder, 231*l.* Il Greco, A Saint in Prayer before a Crucifix, 199*l.* Raeburn, Mrs. Cadell (née Susan Tod), wife of Col. George Cadell of the East India Company, in white dress, and white turban edged with yellow, 714*l.* Q. Brekelenkam, The Interior of a Cobbler's Shop, with three figures, 252*l.* J. H. Tischbein, The Duet, a lady, standing, playing a guitar, a gentleman, seated, playing a flute, 273*l.* Sir W. Beechey, Portrait of a Young Girl, in white dress, with a toy wheelbarrow, 262*l.*

A pair of pastels by J. Russell, Portrait of a Gentleman, in plum-coloured coat and yellow vest, with white stock and powdered hair; and Portrait of a Lady, in white dress with black shawl, and pearl earring, brought 388*l.*

The following works belonging to the late Sir Charles Dilke were sold by Messrs. Christie on Monday last. Drawings: W. Blake, The Stoning of Achan, 48*l.*; Christ crucified between the Two Thieves, 28*l.*; Queen Katharine's Vision, 'King Henry VIII.,' IV. ii., 52*l.*; Satan tormenting Job, 157*l.* R. Caldecott, A Farmer went jogging upon his Grey Mare, 50*l.* Pictures: L. Cranach, Portraits of a Girl, in rich gold dress and hat, and her brother in red dress and cap, 231*l.* Italian School, The Madonna and Child, with the infant St. John in a landscape, 220*l.*

ETCHINGS AND ENGRAVINGS.

MESSRS. CHRISTIE sold on Tuesday and Wednesday in last week the collection of etchings and engravings belonging to Mr. Lee Hutchins of New York. The best prices on the first day were: C. Méryon, Le Stryge (W. 7), first state, with the verse, on green paper, 115*l.*; Tourrelle, Rue de la Tixeranderie (W. 13), first state, on green paper, 60*l.*; J. M. Whistler, The Doorway

(W. 154), early impression, printed by the artist, 147l.; The Riva, Number Two (W. 175), printed by the artist, 52l.; The Embroidered Curtain (W. 356), printed by the artist, 52l.

The following were sold on the second day: Industrious Cottagers, after James Ward, by W. Ward, printed in colours, 84l.; After Morland: The Thatcher, by W. Ward, printed in colours, 63l.; Alehouse Politicians, by the same, printed in colours, 94l.; The Last Litter, by the same, printed in colours, 50l.; The Thatcher, and The Warrener, by the same, a pair, printed in colours, 120l. Lady Bampfylde, after Reynolds, by T. Watson, 65l.

Fine Art Gossip.

'THE IDEALS OF INDIAN ART,' by Mr. E. B. Havell, and 'Early Norman Castles in the British Isles,' by Mrs. E. Armitage, illustrated by Mr. D. H. Montgomerie, are two interesting books promised by Mr. Murray.

Two fine volumes of the concluding portion of 'The Domestic Architecture in England during the Tudor Period' will shortly be issued by Mr. Batsford. Mr. Arthur Stratton, who after Mr. Thomas Garner's death undertook to complete the work, has been engaged for nearly five years on it. Instead of the 180 plates promised to subscribers, there will be 192, and the text is much longer than was contemplated. No expense has been spared, and the book will, it is believed, be fully worthy of the subject.

At the last meeting of the Council of the Royal Society of Painter-Etchers and Engravers Miss M. K. Hughes was elected an Associate.

THE deaths within a few days of one another of George Augustus Holmes and Frederick Daniel Harvey, each at an advanced age, remove two prolific and painstaking artists who, in their day, enjoyed a full meed of popularity. They were almost exclusively painters of domestic scenes. They began exhibiting at the Royal Academy within a year of one another, and had been almost constant exhibitors ever since.

THE French caricaturists have started a paper on their own account, and *Les Humoristes* has made a promising start as a weekly at 20 centimes. Its appearance coincides with the opening of the first Salon of the Société des Dessinateurs Humoristes, held at 15, Rue de la Ville l'Évêque, Paris. The *comité de direction* consists of 13 artists, among whom are Forain, Willette, Léandre, and Veber, and each man is to edit the paper in turn! A pleasing variety of opinions should be the result, and a triumph over superstition, if the paper survives.

CONCURRENTLY with the appearance of the new paper, M. Dujardin-Beaumetz, the Under-Secretary of State for the Fine Arts, announces that in the new Luxembourg a room on the ground floor will be devoted to the works of "dessinateurs humoristes," who will be engaged for the mural decoration of the room specially devoted to their works.

M. DUJARDIN-BEAUMETZ has presented to the Luxembourg his own portrait, painted by M. Adolphe Déchenaud (a pupil of Benjamin-Constant), and exhibited at the Salon of 1906.

COMTE ISAAO DE CAMONDO, who died in Paris a few days ago at the age of 60, was well known in artistic circles, and was an active member of the Société des Amis du Louvre and of the Commission des Musées Nationaux.

Musical Gossip.

M. PACHMANN celebrated the centenary of Liszt's birth at his recital at Queen's Hall last Saturday afternoon. He first played six of Liszt's transcriptions of familiar Schubert *Lieder*. The particular numbers he selected are little known. Only two of the transcriptions, indeed, became really popular, the 'Erlking' and 'Hark! hark the Lark,' of which the former is constantly performed; neither, however, was included in M. Pachmann's programme. Liszt was further represented by a Concert Study, a Mazurka, and the Hungarian Rhapsody. All these pieces, transcriptions also, were rendered with finished technique and skill; but it was in a group of Chopin solos that the pianist achieved his greatest success. Of the six numbers, only one was unfamiliar. This was the Fourth Scherzo in E, which, if the least characteristic of Chopin's four Scherzos, was interpreted with marked vigour and brilliancy.

THAT the principal conductorship of the London Symphony Orchestra was offered to Sir Edward Elgar will cause general satisfaction; that he has accepted it is a guarantee that the orchestra will have at its head an able and sympathetic conductor. For the most part he has been engaged in London in interpreting his own works, yet on several occasions he has shown rare skill and judgment in dealing with the music of other composers. He is proud of the London Symphony Orchestra, and so are its members of him.

At the farewell concert given by that orchestra at Queen's Hall on Monday evening, Wagner, Beethoven, Bach, Brahms, and Sir Edward Elgar were represented. For the music of Sir Edward the great conductor has always shown much admiration and sympathy. All the performances were very fine; but Dr. Richter ended, as he began over thirty years ago, by showing himself supreme in interpreting Wagner and Beethoven.

THE opening ceremony of the International Musical Congress to be held under the presidency of Mr. A. J. Balfour from May 30th to June 3rd, will take place at the University of London. On the Tuesday afternoon an historical Chamber concert will be given at the Æolian Hall, and in the evening an orchestral concert (the Queen's Hall Orchestra) at Queen's Hall. The programme of the former will illustrate the Elizabethan and the Restoration periods, and even later. Vocal and instrumental music will be interpreted by Miss Evelyn Hunter, Mr. Frank Thistleton, Miss Hélène Dolmetsch, Mr. J. A. Fuller Maitland, and the Magpie Madrigal Society.

ON the Thursday afternoon at Queen's Hall, there will be a choral concert, at which the Huddersfield Choral Society will take part in Bach's eight-part motet "Sing ye to the Lord," S. Wesley's "In exitu Israel," Mr. Granville Bantock's 'On Himalay,' and a selection of madrigals and part-songs. In the evening at Queen's Hall, with the London Symphony Orchestra, the programme will include Sir Edward Elgar's Second Symphony in E flat, to be performed under his direction.

ON the Friday afternoon there will be a concert at the Æolian Hall of modern English music (Society of British Music), and, later, a striking contrast, a selection

of early Church music at Westminster Cathedral. On the Saturday evening an operatic performance will be given at Covent Garden.

ON the Wednesday, Thursday, and Friday mornings meetings of sections will be held at the University of London for the reading of papers.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	London Symphony Orchestra, 3.30, Palladium.
—	Sunday Concert Society, 3.30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
WED.	Miss Beatrice Overton and Mr. Adolf Waterman's Vocal and Piano Recital, 8.15, Bechstein Hall.
FRI.	Miss Mary Dickenson's Violin Recital, 8.15, Æolian Hall.
SAT.	Vianu da Motta's Pianoforte Recital, 3, Bechstein Hall.
—	John Dunn's Orchestral Concert, 3.15, Queen's Hall.
—	Royal Opera, Covent Garden. Opening Night.

DRAMA

The Doctor's Dilemma, Getting Married, and The Shewing-up of Blanco Posnet. By Bernard Shaw. (Constable & Co.)—There is only one writer for the stage who would care to call himself "a specialist in immoral and heretical plays," and he has ceased to shock the more knowing by such paradoxes. We understand our Bernard Shaw by this time, and are aware that his "immorality" proceeds from an earnestness and a passion for truth almost Puritanical. Every work of his, to be sure, is a challenge to the public, deliberately intended to startle and surprise. Every time he publishes a new batch of plays, along with the inevitable prefaces, he tramples, theoretically at least, on half-a-dozen or more respectable conventions and institutions. But those who have watched his career longest are by no means sure that "G. B. S.'s" revolutionary sentiments mask so very much more than a claim for freedom of thought, and especially for freedom of discussion. He likes to play with the glosses on current morality; he insists on being allowed to debate antinomian as well as the more accepted solutions of social problems. He holds, too, pious opinions, nay convictions, on sexual ethics, which he enjoys expressing in the most extravagant of terms. But there are limits, he has discovered, to his complacency towards the spirit of revolt. Thus he has no patience with foolish couples who send round cards announcing that they have entered on illicit unions, and he has had more than one "straight talk" with "young women" who have come to ask him "whether they ought to consent to marry the man they have decided to live with." There is no subject, he assures us, on which more dangerous nonsense is talked and thought than marriage. "If the mischief stopped at talking and thinking it would be bad enough, but it goes farther, into disastrous anarchical action." So, though he is all for making divorce as easy and cheap and private as marriage, his advice to rebellious spirits is to make sure of the wedding ring. And though he would like to establish the old maid's right to motherhood, he insists that clandestine arrangements are "neither dignified nor safe and comfortable." Mr. Shaw protesting against being supposed to hold advanced views, as he protests here concerning marriage, is a sight to set his more literal disciples staring with wonder; yet to those who have always held that his vocabulary was more extreme than his beliefs, and that his pose of anarchy was adopted mainly to secure the

fullest privileges of dialectic, his disclaimer will hardly come as a surprise.

How much less of an arch-rebel he is than he has been sometimes credited with being may be judged from a study of his delightful comedy 'Getting Married.' There you have a crowd of "advanced" men and women all canvassing the disadvantages of, and substitutes for, matrimony. Their objections to the institution and their suggested reforms are all set down on paper as soon as advocated. But when it comes to the point of their acting upon their theories, not one of the parties is prepared to subject them to the touchstone of practice. They talk boldly and violently enough; they one and all for different reasons shrink from the ordeal of living up to their notions. It is not by accident that Mr. Shaw makes his revolutionary debaters conventionalists and conformers in their own private affairs. You may indeed see "G. B. S." accommodating himself now to his surroundings in more ways than one. He, the hater of sentiment and romance, puts into the mouths of two of his latest heroines, Jennifer Dubedat and Mrs. George Collins, love-speeches at which once he would have pointed his satire; while you will find him in 'Blanco Posnet' frankly accepting the reality of conversion. Not even he, any more than Mr. Wells, can avoid, in matters of religion, repeating old doctrines in a new terminology; not even he can argue away the dominance of sex-feeling in human life.

Yet to insist that Mr. Shaw has been forced by experience to moderate his strong views and to compromise with the prejudices of his weaker brethren is not to deny that every fresh work of his is as good as a tonic to reflective readers. He is the intellectual masseur of his age. His stern logic and nimble wit are as invigorating as the cold bath before breakfast. However heartily you may disagree with him or even disapprove of him, he has only to start discussing a subject for you to feel obliged to think it all out *de novo*. In his newest prefaces he deals not only with the topic of marriage, but also with those of the medical profession and the stage-censorship. On the latter point the views of this journal are sufficiently near his own for there to be no need to quote his opinions. For a different reason it is not necessary to traverse his rather violent pronouncements on the themes of vivisection and vaccination; yet even readers who are least in agreement with him on these matters will hardly contest his assertion that medical men to-day are becoming as it were a new priesthood, and are adopting the privileges and authority of the confessional. The plays included in this volume have already been fully reviewed in our columns, apart from 'Blanco Posnet,' and this, a melodrama of the Far West, has little significance except in so far as it shows its author approximating—slowly as yet, it is true—to the religious sentiment of our day.

Dramatic Gossip.

MADAME LYDIA YAVORSKA, who has just concluded her season at the Court Theatre, will from Tuesday, the 25th inst., appear in Ibsen's 'A Doll's House' at the Kingsway Theatre. Miss Janet Achurch will also be in the cast.

PROF. MAX REINHARDT's highly successful production of 'Oedipus Rex' was to have been given in an English rendering by Prof. Gilbert Murray at the Albert Hall, a building

sufficiently large to enable 500 to 600 characters to appear at the same time being essential for the success of the piece.

PROF. REINHARDT visited the Hall, and agreed that it would provide an ideal setting for the purpose; but it has recently been legally decided that it cannot be licensed for theatrical performances. Efforts are being made to secure some other place during the present season.

THE DUCHESS OF SUTHERLAND is lending Stafford House on May 11th for a matinée which Miss Italia Conti is organizing, and which will include a children's Japanese play by Mr. E. L. Shute. The only adult actor in this fantasy will be Mr. Rutland Barrington, and the music has been written by Mr. H. W. Hewlett.

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LITERATURE

The Amazing Duchess: being the Romantic History of Elizabeth Chudleigh, Maid of Honour, the Hon. Mrs. Hervey, Duchess of Kingston, and Countess of Bristol. 2 vols. By Charles E. Pearce. (Stanley Paul & Co.)

THE fact that no critical or impartial narrative (if we except Dr. Hunt's lucid article in the 'Dictionary of National Biography') of the life of the supposed original of Beatrix Esmond has hitherto appeared is perhaps warrant enough for Mr. Pearce's book. He confesses at the end of it that he still finds his subject "a profound puzzle"; and only claims to have succeeded in showing, not what the woman was, but what she was not. The term "adventuress," which he repudiates, is somewhat vague. No one can deny that Elizabeth Chudleigh had adventures; but her birth was gentle and her character may not have been abnormally vicious. As a contemporary prophetically wrote: "Much will be said that she does deserve, and more that she does not." Mr. Pearce has at least done one just and necessary thing: he has placed the subject in its surroundings, and looked at it from that standpoint.

Much of the first volume is but loosely connected with the title of the work. The mad and merry doings of Lady Caroline Petersham and the fortunes of the Gunning sisters, the ill-marshalled coronations of the second and third Georges, and

"the extraordinary shifts" visitors were put to at that of the fourth, take up a great deal of space. Even the general reader must have encountered not a few of these topics in previous biographical publications. On the other hand, the soi-disant Duchess's adventures upon the Continent in her closing years, and especially the extracts from her autobiography in the Baronne d'Oberkirch's memoirs, render the second volume much less hackneyed; nor is Mr. Pearce's advocacy of the claim of Major Semple, as against Stoney Bowes, to have been the original of Barry Lyndon, devoid of point and plausibility. He has, upon the whole, dealt with contemporary sources in the right spirit; and he was, in our opinion, fully justified in printing Thomas Whitehead's letters almost *in extenso*, since these 'Original Anecdotes of the late Duke of Kingston and Miss Chudleigh *alias* Mrs. Hervey *alias* Countess of Bristol *alias* Duchess of Kingston,' however slight their biographical worth, are undoubtedly of value as a social mirror.

The author advances good reasons for adhering to the accepted date of Miss Chudleigh's birth, instead of putting it, with Mr. Baring-Gould, six years later. But he points out that, according to Lady Mary Coke's journal, the lady herself over-estimated it, if in 1768 she really "told the company at St. James's one night last week" that she was fifty. Perhaps, he adds, at that time of stress she looked older than she was and—she habitually overate herself. Yet we have the admiring Baronne d'Oberkirch many years later writing of the exiled sexagenarian bigamist as one who moved "with all the grace and majesty of a goddess," and comparing "the just proportions of her figure" to those of "our own lovely Queen"—Marie Antoinette before the Revolution.

There appears to be no record of Elizabeth Chudleigh's birth in Chelsea Hospital, where her father was Lieut.-Governor from 1715 to 1726. But according to the singular autobiography, couched in the third person, which she read to the Duchesse de Bourbon and allowed to be copied by Madame d'Oberkirch, she was reared at his country seat in Devonshire, where the peasantry said that she was "charmed," and fascinated both man and beast. If we are to accept as veracious this singular fragment, the frustration of Miss Chudleigh's love-affair with the young Duke of Hamilton (whose love she returned "with true affection as deep as her nature would allow her to feel for any one") was due, not to the interception of his letters by her aunt Mrs. Hanmer, but to "a fit of displeasure, excited by the report of his infidelity." The secret marriage at Lainston with the Hon. Augustus Hervey (whose father, Pope's "Sporus," Mr. Pearce incorrectly designates throughout his book) was entered into "to make their separation more secure," but was

soon regretted. Of the validity of the ceremony, however, there can be no doubt, though it suited Miss Chudleigh, when she wished to change the situation of mistress for that of wife to the Duke of Kingston, to get it invalidated by the Consistory Court of the Bishop of London. Previously she had been as anxious to authenticate it; and the judgment in the jactitation suit had only been arrived at by the collusion of Hervey, that gallant officer having apparently failed in his first proposal of a divorce. He seems to have been really in love at the time of his marriage, and to have had no doubts about the parentage of a child which Miss Chudleigh had in 1747; but his wife's aversion and manner of life changed all that, and the only question with him came to be how he could best get free from her.

The biographer does not stickle at maintaining Miss Chudleigh's *bona fides* in thinking herself free to marry the Duke of Kingston. His strongest point is the granting of a special licence by the Archbishop after due consideration, and consequent upon the decision in the jactitation suit. He also cites as confirmatory the wearing of marriage favours by the King and Queen, George III. and Queen Charlotte. As to her doubts concerning the regularity of the marriage with Hervey, he is hardly upon as firm ground. It is certain that when Miss Chudleigh thought there was a prospect of becoming Countess of Bristol she took decided steps to make sure of documentary evidence of her position; though the story that, when she had changed her views, she went so far as to tear a leaf from the Lainston register, is, as is pointed out, pure invention.

Again, as Mr. Pearce says, there is certainly no evidence that the so-called Miss Chudleigh had any hand in Prince George's affair with Hannah Lightfoot; but, if there was anything in the tradition, it would explain a good deal. It was passing strange that a lady who was notoriously the mistress of a duke, and whose real status as a married woman was more than suspected, should have remained a maid of honour to the Princess Augusta; still stranger that, without reproof, such a person should have been permitted, at the austere Court of Queen Charlotte, to give a birthday entertainment in honour of the Queen long before her position had been nominally regularized by the second ceremony. Miss Pendered's speculations, however slight their basis, were surely not without some justification.

Mr. Pearce seems to us fairly successful in rebutting the charge of cunning made against his heroine, but not so happy in controverting that of avarice and meanness. She might probably, had she chosen, have bought off the sole surviving witness of her first marriage at a trifling monetary sacrifice. In the case of Foote, as Mr. Fitzgerald admits, "Lady Kitty Crocodile" was carried along by the arts and interests of her agents.

In an unwary moment the author allows himself to term "Elizabeth's chief failing" a "delight in economy which amounted to meanness." But this, it seems, alternated with an extravagance which, she herself admitted, made her Duke "grieve extremely" and expostulate uselessly.

The audacity which the Duke of Kingston's widow showed at her trial before the peers for bigamy was certainly little less than sublime, tempered as it was with a touch of unusual discretion. Even the spiteful Walpole praises her "natural behaviour," and declares that "her presence of mind and attention never deserted her." She had been obliged, whilst in bad health, to hurry home from Rome to meet the charge, and is said to have compelled her banker there (who had been "got at" by her enemies) at the point of a pistol to furnish the necessary supplies.

In the autobiography the ex-Duchess attributes her unpopularity in England to her want of consideration for public opinion:—

"Two things that she did, and at which great offence was taken, were that she would not observe the Sabbath with all the strictness required by her fellow-countrymen, and, her neck and arms being very handsome, she very naturally wished to display them. These were considered unpardonable crimes."

But when she left England it was different. She was still acknowledged everywhere but at Vienna as Duchess, and was even created Countess of Wörth by the husband of her friend the Electress of Saxony. Catharine of Russia received her with open arms; the Polish prince Radziwill fêted her; and the French nobility supped with her and lauded her wit. In former years Frederick of Prussia and Pope Clement XIV. had been among her admiring hosts, so that, if the woman were an adventuress, she was clearly one of no mean calibre. She bought estates both in Russia and France—the latter, variously stated to have cost 50,000*l.* and 75,000*l.*, being for the most part unpaid for at her death. That event is said to have been precipitated by the loss of a lawsuit concerning another purchase of house-property at Montmartre, and by her insisting upon drinking two glasses of her favourite Madeira.

Mr. Pearce is generally accurate; but he should have known that Dunning, the Countess-Duchess's counsel at the bigamy trial, was at that time neither Attorney nor Solicitor-General, but in opposition; and that the Gordon riots were not in 1779, but in 1780. There were no such large creations of peers as seems to be implied (ii. 238) before the time of the second Pitt. The author writes incorrectly "Countess of Temple," "Earl Mansfield"; and the name of Catharine II.'s biographer always appears in his pages as "Walislewski." Amongst misprints we have noticed are "oratorios" (for *oratorios*, i. 107), "Uppin Ossory" (ii. 113), and "Meos ad sidera Follo"

(i. 196). The Index is very imperfect; but the illustrations are well reproduced, and some of them (such as the representation "from a scarce old print" of Miss Chudleigh as Iphigenia at the Somerset House ball) are highly curious.

History of the British Army. By the Hon. J. W. Fortescue.—Vols. V. and VI. 1803–9. (Macmillan & Co.)

MR. FORTESCUE'S 'History' has now entered a period of yearly increasing interest. The student, while he traces the preparation of the Army and its leaders, by service in various fields, for the ultimate struggle with Napoleon's forces, must ever bear in mind the political coefficients of each crisis, if he would appreciate the essential relationship of strategy and diplomacy, which is the keynote of Napoleon's career.

It was in India, as we learn from these pages, that Arthur Wellesley made himself once for all an expert in the vital questions of transport and supply: other commanders might be as skilful in point of tactics, might be better liked by their troops; but Wellesley avoided mistakes, and left nothing to the hazard of hunger. What the Mahrattas thought of his method of warfare in 1803 is to be seen from the description quoted from one of their chiefs of the capture of Ahmednuggur:

"These English are a strange people, and their General a wonderful man. They came here in the morning, looked at the pettah-wall, walked over it, killed all the garrison, and returned to breakfast."

Yet success was not so easy as it looked. Wellesley and Lake, the latter a different type of general, working on different lines, might win it; but others were only too prone to fail. Stevenson, Murray, Monson, in India, Macdowall in Ceylon, were generally feeble, and the records of their operations are not pleasant reading.

The years 1803–5 were a time of anxiety for the British nation at home:—

"Historians will debate for ever the question whether Napoleon really intended to invade England or not. Personally I have no doubt that he did so intend, provided that he could see any reasonable chance of transporting a sufficient force across the Channel.... The man was continually conjuring up attractive visions of conquests over the sea, and amusing himself and distracting his officials by executing them upon paper."

The expedients adopted by the British Government for maintaining the Regular Army at the necessary strength, and for creating and organizing an efficient force for home defence, produced an extraordinary confusion at home at a time when simplicity of obligation and sufficiency of service should have been the dominant considerations. Having dealt at length in a separate volume ('The County Lieutenancies and the Army, 1803–14,' published in 1909) with this

complicated and somewhat wearisome subject, Mr. Fortescue is able now to put the essential points almost within the limits of a single chapter, and thus to avoid a disagreeable interruption of continuity. Continuity, indeed, is well preserved in these volumes; yet it is in this connexion that we make just one criticism. In the Table of Contents the several spheres of operation are distinguished, chapter by chapter and within each chapter, but without regular indication of dates; in the text the date is given at the head of each page, but the spheres of operation are not distinguished. We suggest that in the volumes to come both date and sphere might be regularly indicated in Contents and text alike.

To an Englishman the autumn of 1805 means Trafalgar; but, as this history incidentally serves to remind us, the effect of the famous 21st of October was not felt for a long time after the disastrous capitulation of the Austrians at Ulm on the 20th of October, and the Russian defeat at Austerlitz on the 2nd of December—not, indeed, until the British Army could carry the war into the enemy's country. Meanwhile, that Army had received a most useful accession of strength in the King's German Legion, formed from the remnants of the Hanoverian forces.

The brilliant little victory at Maida—we wonder how many dwellers in the Maida Vale of to-day know where Maida is, or why a district of London should be so named—showed, as Wellesley's Peninsular triumphs were to prove again and again, "that the British troops, by good training and strict discipline, could disable at a range of fifty or a hundred yards an infantry which, however imposing in appearance, was powerless for deadly mischief at a greater range than thirty-six inches" (vol. v. p. 355). If we compare this battle with the amazing operations in and about Buenos Ayres in the same year (1806), we realize at once how diverse were the campaigns in which our troops might be engaged, how different the capacities of the officers to whom a long-continued and wide-ranging war gave opportunities of independent command. It is just because Mr. Fortescue draws character so well that he can guide us to a true judgment in such instances. In the intricate and often contradictory negotiations of these years disagreement was common enough between the politician or the diplomatist and the soldier; and in these volumes (as their predecessors have led us to expect) the soldier's case receives honest and adequate consideration. A bad commander is not spared; but neither is a Cabinet excused which mismanages recruiting, squanders soldiers in vague and vainglorious expeditions, and quarrels with its best generals. The high purpose of Pitt, the conscientiousness and the courage of Castlereagh, praiseworthy (and they are praised here) in themselves, cannot blind one to the difficulties which commanders like Craig, Cathcart, and Moore had to

encounter in the execution of their tasks. Questions of seniority only aggravated the trouble. Wellesley's victory at Vimeiro (in August, 1808) was literally won within hail of his official senior, Sir Harry Burrard, who had decided to remain for one night more on board the frigate which brought him to the Portuguese coast. It was only after a Court of Inquiry had declared Sir Hew Dalrymple's failure as Commander-in-Chief that Moore obtained his opportunity in Spain.

The famous operations culminating in the action of Corunna, admirably described and accurately appreciated, form a fitting conclusion to this portion of the 'History.' We see clearly the audacity of Moore's determination against the communications of the French, his abiding consciousness of almost insuperable difficulty, his determination to retreat when all the soldier in him wished to fight, the triumph of strategy over discontented generals and insubordinate troops. Moore's campaign was no disaster, for British troops were back in Portugal within three months; nor was it "the most brilliant stroke of war of all time." It was an example of true strategy; and its results were essentially strategic. Napoleon was checked by it in the immediate accomplishment of his purposes in the Peninsula. Mr. Fortescue answers the critics at considerable length, and sums up his estimate of the hero of Corunna in the following words: "No man, not Cromwell, nor Marlborough, nor Wellington, has set so strong a mark for good upon the British Army as John Moore."

The maps in these volumes are as good as ever. In due course it will certainly be advisable to reissue in a separate volume all the maps belonging to the 'History,' as was done in the case of Alison's 'History of Europe.'

The Making of Scotland. By the Right Hon. Sir Herbert Maxwell. (Glasgow, MacLehose & Sons.)

ONLY within the last eighty years has Scotland emerged from the political conditions which were perpetuated by her long struggle for national independence. The England of Edward I. had already outgrown feudalism as a system of government; but the Scottish Parliament, as Lord Stair reminded it in 1701, was never more than a "Baron Court"; and down to 1832 the Parliamentary franchise was confined, in terms of the Union, to some 2,500 feudal superiors and the corporations of sixty-six royal burghs. It was the three centuries of almost constant warfare, followed by a century of religious strife, in which Scotland was governed from London "through the post," that made constitutional progress impossible. The material prosperity thus sacrificed is evident from the fact mentioned in this work that the customs of Berwick,

the wealthiest town in Scotland, were accepted before the war as security for a debt of 2,197*l.*, "and this at a time when the whole customs of England amounted only to 8,411*l.*"

The stubborn resistance of the Scots is, however, inspiring and picturesque as well as momentous; and in these six lectures, which were delivered to a popular audience in the University of Glasgow, Sir Herbert Maxwell deals with it in a manner at once impartial and sympathetic. Perhaps, indeed, in his anxiety not to be unfair to "the greatest of the Plantagenets," he has rather overshot the mark. He is at pains to show that King Edward I. was invited to act as arbiter by both parties to the succession dispute, and that he had no thought of annexation when he insisted on the dubious overlordship; but it was one thing to press an ancient claim, and another to use its acknowledgment as a basis for aggression; and Sir Herbert need not have passed so lightly over the advantage taken by Edward of what Mr. Lang has called Balliol's "lamblike" character. Balliol had had to answer other citations than that of the Gascon merchant before he sought help from France, and the superiority for which Edward contended had never involved a right of appeal to the English courts.

Modern criticism makes free with the heroes and knaves of popular tradition. Instead of a William Wallace "sticking to the dead" the English Governor of Dundee, we have a possible William le Waleys, a fugitive thief; Sir John Menteith, having served his turn as the Judas of his country, is rehabilitated as a conscientious sheriff; and the caged Countess of Buchan is no longer exposed to the public view. Her cage is placed inside Berwick Castle; it is comfortably furnished; and she has five servants to do all "things necessary for the comfort of her chamber." Bruce, before he finally took arms in his own and the national cause, appears in no favourable light—now patriot, now renegade, pledging himself simultaneously to England and France, swearing and re-swearing fealty—five times in all—to King Edward, and in short, "acting with a duplicity extraordinary even in those times of divided allegiance." In the days of Wallace and Bruce the nobles were largely of alien birth and interest, and it is suggested that it was the priests, jealous of York and Canterbury, who secured to nationality its popular support. But "the perfect organization of the Church of Rome" is a phrase which requires much qualification as applied to Scottish parishes; and we doubt whether the prelates can have had anything like "complete control over the rural clergy and their people." The monastic vicar who presided in most of the parishes can have had little influence, and the parsonages, which survived as such, were not infrequently held by laymen. Sir Herbert works his way to 1364, and concludes with a survey of the subsequent Border warfare.

Without sacrificing the romantic side of his subject, he has been careful to eliminate legend from fact; and if his sketch falls short of completeness, it is only because there are few references—and these entirely favourable—to so large and dubious a factor in the struggle as the French alliance. He relates many stirring incidents, some of which are drawn from the 'Scalacronica'—a work, translated and admirably edited by himself, which was reviewed in these columns on August 3rd, 1907; and we notice an amusing foot-note. It seems that French long contended with English as the language of the Irish law courts, and in the seventeenth century it is recorded of a prisoner that he "ject un brickbat a le justice que narrowly mist." There are two maps—one of Bannockburn—but we regret to find no Index.

Encyclopædia Britannica: Religion (Abenezra—Inspiration). (Cambridge University Press.)

It so happens that the first article belonging to the section 'Religion' in the new edition of this great Encyclopædia invites criticism on a point of form. Why retain the barbarous and antiquated designation "Abenezra" instead of adopting the better and now generally current form "Ibn Ezra"? As a Jew of Spanish birth, the writer of genius to whom the name belongs was, in Arab fashion, known as Ibn Ezra. It was probably due to a Latinizing tendency that "Aben" appears instead of "Ibn" in a certain number of names borne by Jews in mediæval Spain and Portugal; and a Jewish lexicographer of the fourteenth century even turned the Arabic "Ibn" (son) into the Hebrew "Eben" (stone). But as, since the revival of Arabic learning in Europe some generations ago, bibliographers and historians no longer speak of "Abenezra," but uniformly use "Ibn Ezra," why perpetuate the antiquated form in a modern work like the present? A cross-reference from 'Abenezra' to the more current designation would have been sufficient to call attention to the divergence in spelling.

On passing to an examination of the bulk of articles now under notice, one becomes, however, impressed with the fact that the aim of presenting in a clear and modern form a vast array of important up-to-date information on religious topics has for the most part been realized in a far fuller measure than in previous editions of the Encyclopædia. The world of intelligent readers and busy literary workers should be thankful to find that there are learned theologians and critical investigators who can, when the occasion demands it, lay aside stiff and technical phraseology, and say their say in simple, direct, and perspicuous English. Religious ideas travel so often into the region of the emotional and the

poetic that it is perhaps more important here than anywhere else to abstain from clogging the understanding by heaviness of phrase, and one is therefore particularly glad to note that in their choice of learned writers the editors appear to have laid stress on considerations of style.

A large number of articles have been written for this edition by Mr. F. C. Conybeare, whose reputation stands deservedly high both as a scholar and a writer. Among his topics are 'Eucharist,' 'Anabaptists,' 'Ancestor-Worship,' 'Gregory the Illuminator,' 'Epiphany,' 'Holy Water,' 'Iconoclasts,' and a considerable variety of others, including 'Armenian Church,' on which he is particularly qualified to write. In entrusting so many subjects to one scholar, the editors must have aimed at securing a high degree of uniformity in the work. It may be doubted, however, whether the plan was altogether wise. Too much sameness of mental atmosphere is probably as disadvantageous in an encyclopædia of this kind as too much variety. A middle course would seem the best to adopt. It can hardly be right to impose one man's mode of vision on multitudes of readers. Nor is Mr. Conybeare, with all his learning and fluency, either always convincing or invariably a model in matters of style. A phrase like "St. Paul caps his argument" (in the article on 'Eucharist') is surely too colloquial to suit the subject. This is, however, only a small point. Mr. Conybeare's work as a whole is a considerable credit to the Encyclopædia.

It is interesting to note a contribution like that on 'Baal,' originally written by Robertson Smith, himself editor of the ninth edition of the Encyclopædia, the task of bringing the article up to date having been assigned to Mr. Stanley A. Cook. The highly instructive article on 'Cosmogony' contributed by Prof. T. K. Cheyne to the preceding edition appears now in an excellently revised and even more spirited form. 'Hebrew Religion' is dealt with in the true modern spirit by Prof. O. C. Whitehouse. The editors have been specially fortunate in enlisting the services of Prof. M. Jastrow for the subject of 'Babylonian and Assyrian Religion' and kindred topics. Satisfactory, too, is the elaborate contribution on the religion of Egypt by Mr. Allan H. Gardiner.

The practised pen of Prof. Rhys Davids has been employed to rewrite his earlier article on 'Buddhism,' which now appears under the separate headings of 'Buddha' and 'Buddhism.' On 'Brahman' and 'Brahmanism' we have fresh contributions by Prof. Julius Eggeling. The articles on 'Antichrist' and 'Gnosticism' are from the pen of the learned and thoughtful Prof. Wilhelm Bousset. The subject of 'Demonology' has been assigned to Mr. N. W. Thomas, who is able to draw upon the results of his own impressions in addition to information derived from books. Considerations of space had no

doubt due weight in the writing of articles of this kind, for in the present case, as also in that of 'Animism' by the same author, and in fact in many other instances, we should have liked the contributions to be fuller than they are. But a general encyclopædic work, however large of its kind, has limitations. Summaries are difficult things to make, and seldom please the specialist.

An article on 'Infallibility,' from the Roman point of view, has been contributed by Prof. A. Boudinhon. It would probably have been better either to have two articles, one from each point of view, or to entrust the subject to a writer who would, without indicating his personal bias, state the arguments on both sides with equal fullness. Prof. Boudinhon also supplies a history of the 'Index Librorum Prohibitorum,' besides other contributions. The article on 'Eschatology,' one of the burning questions of the day, has been written by Principal A. E. Garvie, who by no means favours the extreme views of Prof. Schweitzer, recently brought into prominence in this country. The article on 'Church' has been written by Dr. A. E. B. Burn, previously known as a worker in similar branches of study, and the reader will find besides contributions on 'Church Army,' 'Church Congress,' and a long paper on 'Church History.'

It would be impossible to speak in detail, in a review necessarily of limited length, of the many fresh and instructive contributions on Church Councils, Popes and other persons famous in religious history, or the great variety of further topics which come under the heading of religion. Nor can we do more than pay a passing tribute to the lavish attention paid throughout to illustration, which is shown in such articles as 'Altar,' 'Chasuble,' and 'Cope.' We will rather, by way of drawing special attention to the catholicity of spirit shown in the preparation of the Encyclopædia, mention, in addition to those already given, the names of a few contributors to its pages on religious topics. Among them are the Right Rev. E. C. Butler, O.S.B.; Mr. Israel Abrahams of Cambridge; Prof. Albert Hauck, editor of the 'Hauck-Herzog Realencyclopädie der Protestantischen Theologie'; Dr. J. Sutherland Black, who was assistant-editor of the ninth edition of the Encyclopædia; Dr. R. H. Charles, a specialist in apocalyptic and pseudepigraphical writings; and Prof. D. B. Macdonald.

In case a list of errata should be in preparation for the final instalment of the Encyclopædia, it might be as well to mention that in the article 'Abenezra' we have noticed the misprints "Pesohat" for "Peschat" and "Yōsōd Mēra" for "Yēsōd Mōra." These slips are probably owing to the article having been originally written in German. As a matter of fact, in English "Peschat" should have taken the place of "Peschat." In the article 'Agapē' we found "Motanist" for "Montanist."

NEW NOVELS.

The Patrician. By John Galsworthy. (Heinemann.)

It has become the fashion to hail Mr. Galsworthy as one of the pioneers of a new movement in fiction, and to hallmark his work in that supposition. There is, however, nothing in this novel which picks him out from compeers of the same ability and distinction. The quality of this work reminds one somehow, and a good deal, of Mrs. Humphry Ward's. It has the defect of her work in lacking humour, and it is a serious attempt at country house portraiture, on the whole quite successful. The Caradoc family is well sketched, from the Earl to his eldest son and his wayward daughter. It is odd that in the drama which Mr. Galsworthy has made for these people, who are all alive, he shrinks from any other than a conventional ending. He might reply that in life the characters would have resigned themselves to the force of tradition and the influence of family, as they do here. Possibly so, but somehow one had not looked for him to keep all the wheels on the coach. There are one or two characters—Lord Dennis Fitz-Harold and Courtier, for instance—who seem, if we may so put it, to "come out of stock"; but we are not displeased to renew acquaintance with them. The book is notable for its intellectual vigour and its imaginative insight into feminine character. It is an excellent piece of work, but we think that the author has done better. In any case, it does not advance, but only maintains, his reputation.

The Eldest Son. By Archibald Marshall. (Methuen & Co.)

MR. MARSHALL has a method and an atmosphere of his own, leisured, mellow, and eminently agreeable. If, in some measure, he derives his conception and manner of treatment from an earlier master, they are none the less proper to his individual literary temperament, which shows qualities of rare refinement and perfect sympathy with his subject at every turn. He is, indeed, one of the most pleasantly human of living novelists. Admirers of his other works, notably of 'Exton Manor,' will find, perhaps, even more enjoyment in the pages of 'The Eldest Son.' The narrative itself is simple enough, involving no violent issues or rough contrasts; it is virtually the old story of the stern but affectionate father, and the heir who desires to bring home a bride against whom his parent has been unjustly prejudiced. So delicate is the author's characterization, so vivacious his sense of humour, and so sympathetic his attitude, that the book charms and entertains from first to last. The portraits of the squire and his wife are admirably subtle studies; while even the characters that are merely sketched are convincing.

Captain Black. By Max Pemberton.
(Cassell & Co.)

MR. PEMBERTON seems from his Preface to take his pirate captain somewhat seriously. As oil engines have come into use since the publication of his 'Iron Pirate' nineteen years ago, so he appears to fancy submarines may become common in the future. There is little novelty in Capt. Black's ship, which recalls an earlier submarine invented by Jules Verne, even in its name; for Capt. Nemo was the hero of 'Twenty Thousand Leagues under the Sea,' and Mr. Pemberton's ship is the Nemo. Our quarrel with the author, however, is not that he has failed to invent a new ship, but that his story, opening in a Stevenson vein of coarser calibre, dissolves in a medley of bloodshed and violence and unintelligible passion. But we must bear witness to the strength of Mr. Pemberton's fancy, and the gusto with which he writes a lurid tale for the lovers of "sensation."

Moll o' the Toll-Bar. By Theodora Wilson Wilson. (Hutchinson & Co.)

FICTION with a purpose, melodrama, and romance, the last element preponderating, combine in this novel to produce a blend which is not entirely satisfactory. We see little exaggeration in the picture presented of social misery and oppression as they prevailed a hundred years ago; but the desired effect of grim reality is discounted by a female Quixote like Moll o' the Toll-Bar, who rides about quelling famine-riots, rescuing vagrant women from the whipping-post, and hypnotizing would-be murderers. From the romantic point of view, however, these habits, coupled with her mysterious though distinguished origin, make Moll an efficient heroine, and on the same grounds we can approve of her lover, the highborn soldier, and her humble admirer, the Methodist blacksmith. The tyrannical magistrate, on the other hand, and still more the diabolical Poor Law overseer, rather fail of their effect, and the scenes in the sheepstealers' cave are more repulsive than convincing.

The Case of Letitia. By Alexandra Watson. (Smith, Elder & Co.)

LETITIA'S case was certainly hard, and not the less so because she had mainly herself to blame. Her first matrimonial adventure had even less than the average success of the proverbial marriage in haste; but as this calamity produced a remarkable development of the more serious virtues hitherto lacking in her character, it was perhaps a blessing in disguise. She had, moreover, the good luck to be early left a widow, and to find the right man—rather a ferocious specimen of sterling merit—still in waiting. The first half of the story is the

more successful, especially the part which refers to the heroine's childhood; but the interest slackens after her separation from her objectionable husband.

Klaus Hinrich Baas. By Gustav Frenssen. Translated by Esther Everett Lape and Elizabeth Fisher Read. (Macmillan & Co.)

FRENSSEN'S chief merit as a novelist—and it is not a common one—is that he has a thoroughly individual outlook upon life, and expresses it with great vigour. One may refuse to accept it as adequate, and may object to the somewhat dogmatic fashion in which it is presented; but one cannot help acknowledging its force and sincerity. By virtue of these essential qualities the present story, ill-constructed and congested as it is, should hold the reader's attention to the end. The hero, an energetic Holsteiner of sound peasant stock, dowered both with imagination and business ability, is a remarkable study, and the history of his attainment, through hardship, labour, and passion, to worldly success and ultimate self-knowledge, is told with power and insight. The book lacks the idyllic charm of 'Jörn Uhl,' its scenes being laid for the most part far from country quarters; but the primitive passions, and notably that strain of frank sensuousness which has offended many readers of Frenssen's earlier works, are still much (perhaps too much) in evidence. The translation is strongly American in flavour, but good of its kind.

VERSE.

The Story of Nefrekepta from a Demotic Papyrus. Put into Verse by Gilbert Murray. (Oxford, Clarendon Press.)—The original of this poem is, as Prof. Gilbert Murray's brief Preface informs us, "in Demotic Egyptian, in prose, on a fragmentary papyrus dated 'the first month of winter, in the fifteenth year' of some king unnamed"; but disclaiming intimate conversance with Demotic, the Professor has derived his knowledge of the tale from the literal translation in Dr. Griffith's 'Stories of the High Priests of Memphis.' While attempting to adhere as far as possible to the original text, he owns to succumbing to occasional temptations, and we do not doubt that the reader will acquit him of all blame therefor. Indeed, the story of

Setne Khamuas, son of Rameses,
High Priest of Ptah;

of his attempted spoliation of the tomb of Nefrekepta, who "in days of old" had sailed "south to Coptos" to snatch the "secret Book of Hermes, which is Thoth," from its resting-place beneath the sea, in sixfold caskets

knotted with a ply
Of endless Snake; and round it for one league
Are scorpion, asp, and worm to make men die;

—which emprise, too successfully pursued, brought down the wrath of the gods upon the adventurers—is in itself sufficiently arresting, while the reward of Setne for his

sacrilegious intermeddling supplies a strange and moving climax.

There is nowadays a dearth of narrative verse, whether of home origin or translated, and Prof. Murray's volume sets a commendably high standard. He has selected the Omar Khayyam quatrain, which is probably as good a choice of metre as could have been made; and the mystical atmosphere of the tale is convincing throughout. Stateliness and simplicity are the key-notes of the verse and combine to produce an effect which is singularly impressive, but quotation presents difficulties, for it is as a whole that the poem must be read and appreciated. We may, however, cite the stanzas that describe the death of the boy Merab—the firstfruits of the anger of the outraged Thoth:—

And lo, a Power of God went forth, and fell
On all the river and lay invisible;
And Thoth said: "Nefrekepta shall come home
No more, nor one of those that with him dwell."

Then the boy Merab, singing, from the shade
Of Pharaoh's awning stepped; one step he made,
And, lo, the River took him, and his face
Was covered, and the will of Ra obeyed.

Then all about us cried with a great cry,
But Nefrekepta from his awning high
Called with a spell, and the dead boy rose up;
But over him that Power of God did lie.

Then Nefrekepta spake a written spell,
And the boy Merab told all that befell
About him; yea, the very words which Thoth
Spake at the throne of Ra he made him tell.

The volume is handsomely produced, and adorned by a frontispiece in colour, the work of Mrs. Sydney Cockerell.

A profusion of short miscellaneous pieces—the inevitable themes of Love, Death, and Nature being supplemented by satire, patriotism, philosophy, and a measure of political denunciation—make up the contents of *At Various Times: a Book of Verses* (Kegan Paul). That their anonymous author has his share of the lyrical instinct is evident from such poems as those entitled respectively 'Ghosts,' 'The Wind on the Hill,' and 'My Grave,' but his inspiration is often at fault, and mere zest for poetical composition will not of itself make atonement. He can, however, without attempting the higher flights of song, put his meditations into fluent, pointed verse with some success, in proof of which we may cite the stanzas called 'Biography':—

If I would write of one I know,
I know the man too well;
I'm either partizan or foe,
And love or hatred tell.

But if I write of one of whom
I nothing know at all,
I hold the scales impartially,
Which neither rise nor fall.

To write, therefore, I must not know,
And yet familiar be;
And either be as cold as snow,
Or full of sympathy.

And no man is as cold as snow,
Knows he another well;
Hence none can write of those they know,
Or a life story tell.

The craftsmanship throughout is of no high order: limping lines and inverted adjectives point to the desirability of revision: a certain inadequacy of similitude reveals itself in allusions to hail as "ice confetti," and to the "eagle with its airy staircase flight"; while the lines,

The man whose sword is ready, glib,
He has respect of rustling men,

illustrate one at least of the perils attendant upon facility.

Though Mr. H. E. Garden's *Ballads of the Boards* (Chapman & Hall) may awake sympathetic echoes among members of "the profession," we do not think that a

wider circle will be greatly stirred thereby. Mr. Garden writes with infinite zest, but his enthusiasm is not of the kind that communicates itself readily. For example, the views of the "Stage-door keeper" on the "Musical Comedy Girl," and of his wife on the stage in general, are deficient both in point and humour. Such a production as the following—

"Hello! What are you doing?"
That is the cry of all.
"Hello! What are you doing?"
You hear the query fall
Wherever actors meet,—
The Strand or Garrick Street,
Or in a pub,
Or at the club;
"Hello, old man!"
"Hello there! Dan,
What are you doing?"

is in itself enough to show that the author has much to learn, and something possibly to unlearn, before he has approached the secret of light verse. Mr. Kipling is, as usual, commandeered to furnish material for parody, but, though the stanzas thus inspired are undoubtedly superior to the rest, they attain no notable level, and the sense of the "Happy times" which the author has "had with the dear Girls and boys" has hardly survived the trial of cold print.

In *Private Music* (Cambridge, Heffer & Sons) Mr. Charles Sayle displays considerable lyrical taste, exercised at present upon trifles. While his attempts in the "Haikai," or seventeen-syllable Japanese verse-form, are remarkable less for imaginative qualities than for syllabic exactness, poems like 'The Mer-Child,' 'Autumn Sleep,' and 'The Sun-Dial' suggest potentialities of a more ambitious nature. His sonnets, too, are of excellent promise, scrupulous in technique, and showing but little sense of effort. We quote that called 'God's Grace':—

Dearest, if you could love me, even so
As a pale wind a hidden flower can bless,
Leaving the whole world in unconsciousness,
It should be all I would aspire unto.
Or if perchance you should more tender grow
And my fond dreaming meet with its success,
I would not ask for any dear caress,
But all day long in full content would go.
But now because I may not hold your hand,
Nor feel your love my loving can return,
Go by, pale wind, and leave forgotten me.
Go up and down the unregarding land.
Unseen, God make me still his lesson learn,
And give me grace to love you silently.

The volume is too slight, and its contents are, in the main, too personal, to furnish any clear prognostication for the future, but there are hints that, given themes more comprehensive, the author's talent will not be found wanting.

Passion and pain, "red desire" and "red roses," are frequent *motifs* in Mr. V. B. Neuburg's *Triumph of Pan* ('The Equinox' Office), much of which merits the ambiguous distinction of being unusual. Though by no means deficient in originality, vigour, or imaginative power, his verse is too often cumbered with the fantastic symbols of a species of erotic mysticism, into which we feel no desire to probe; while the lack of reticence consistently displayed constitutes an artistic blemish not lightly to be excused. The author's serene confidence in the immortality of his lays would be better justified were he to make some attempt to discriminate between the gold and the rubbish, and, incidentally, refrain from penning such grotesqueness as is contained, for example, in 'The Sun-

flower,' where we are informed how, among other portents,

a greater god arose,
And stole the earth by standing on his toes
And blowing through the air.

It is difficult to believe that the persons to whom certain poems are inscribed will experience any very lively gratification at the compliment.

OUR LIBRARY TABLE.

THE character of Sir Henry Craik's *A Century of Scottish History from the Days before the '45 to those within Living Memory* (Blackwood & Sons) was indicated in these columns (April 6, 1901) when it appeared ten years ago. The issue of an edition in one volume, with portraits and "a few very unimportant excisions," has not remedied its defects; but the century dealt with by Sir Henry has been too little studied, and it is perhaps satisfactory that his attempt to make the period more widely known has been welcomed by the public to which it appeals. Exactness and nice discrimination are not to be found here, and those who value such things may, after all, have to betake themselves to those tiresome people whom Sir Henry calls "the pedagogues of history." We are far from suggesting that he is not widely read in the literature of his subject or that he has not traced with substantial accuracy the progress of events and ideas; but the narrative is somewhat drowned by the lavish use of rhetoric; and the work would have gained in dignity and precision from a more sparing use of the words "faction" and "mob." To say that the Scottish Parliament (p. 24) had never been dissolved between the Revolution and the Union is to overlook an election of so much party significance as that of 1703. On p. 383 Dundas is represented as braving "the frown of the King who paid him the sincerest compliment—that of fear," at a time when he was eating his own words and making a submission which excited the good-humoured raillery of Fox; and Ebenezer Erskine (p. 250) was deposed for his opposition, not to patronage, but to the mode of electing ministers prescribed by the General Assembly where the patron did not exercise his right.

Shelburne Essays: Seventh Series. By Paul Elmer More. (Putnam's Sons.)—The seventh series of Mr. More's essays in criticism is as good as the first. We much prefer it to the intervening volumes. The able writer of the *American Nation* is still somewhat too much inclined to rely upon authorities when treating of our older writers. The paper on Shelley, with which the new collection opens, does little more than expand and rather overstate the case of the *advocatus diaboli* as put by Matthew Arnold. "It is questionable," concludes Mr. More, "whether the same man can heartily admire both Milton and Shelley." Surely the comparison is inapt. It is as useless as trying to make an instructive contrast between Bach and Schubert. Shelley no doubt had some of the wildest defects of the purely lyrical temperament; but, after all, he was a great lyrical poet, and it may be questioned if his want of judgment and solidity has had on modern literature a more disastrous effect than Milton's grandiloquence had on our eighteenth-century verse.

Mr. More finds, of course, much to admire in Wordsworth, the subject of his second essay; but here again he has little of high value to add to Matthew Arnold's

appreciation. When, however, he turns to Tennyson, William Morris, Francis Thompson, William James, and Mr. G. Lowes Dickinson, he is often both interesting and illuminating. In the case of Mr. Dickinson, it is fitting that the first attempt of importance to estimate his work should be made by a leading American critic. Mr. Dickinson is an Englishman who by a happy accident won in the United States the repute less quickly awarded in his native country, though here good judges have recognized his worth. A writer of the revolutionary school, he trenchantly attacks modern industrial civilization. This, perhaps, can be done without any great danger in our settled and slow-moving land; but to Mr. More, the spokesman of fading traditions of conservatism among an undisciplined democracy in which everything is in a state of flux. Mr. Dickinson is an accomplished scholar who has betrayed the cause on which all fine art, literature, and thought depend. We do not always agree with the Shelburne essayist; but he is a stimulating writer when he studies modern letters in close connexion with tendencies of modern life at present more fully displayed in America than in England.

The Khalifate of the West, being a General Description of Morocco. By Donald Mackenzie. (Simpkin, Marshall & Co.)—It we accepted the description furnished by its sub-title, we should be obliged to pronounce this an unnecessary book. As a general description of Morocco it falls behind a dozen other works, both in style and matter. It has one interesting feature, however, not alluded to in its title, and that is the description of the trading post and settlement founded by the author at Cape Juby, and subsequently transferred in 1906 for 50,000*l.* to the Moorish Sultan. This is well worth reading, for its account of an interesting experiment, and one which illustrated in a striking manner those qualities of adventurous enterprise, and determination in face of great difficulties, which we like to think of as British. Mr. Mackenzie showed real courage and perseverance, besides organizing ability of no mean sort, in his conduct of the Cape Juby venture; and it seems to the present writer that, if British foreign policy had permitted consistent backing of his efforts, a valuable commercial foothold might have been secured on the north-western shoulder of Africa, as the result of one man's initiative. Such considerations are, however, beyond the scope of these columns.

Mr. Mackenzie's views regarding the duties of civilized governments where slavery is concerned are tolerably well known. He believes also that Britain has an urgent duty to perform in the matter of reforming the prison system in Morocco, and the general protection of natives from the evils of bad government. His sympathies are warmly with missionaries, reformers, and representatives of the Howard Association. Unlike many other sympathizers in movements of this type, he possesses much native shrewdness, and a keen eye for commercial possibilities.

WE know of no shorter way of describing the purport of *Canada and the Empire*, by Mr. W. R. Lawson (Blackwood), than by making the following extract from what the author truly calls its 'Keynote':—

"Three kindred nations—the United Kingdom, the United States, and Canada—have suddenly run up against the question of what their future positions in the world and their relations to each other are to be. A far bigger and more momentous question, this, than House of Lords' Veto, Home Rule, or Tariff Reform. Without delay the three

countries have got to answer it, definitely and decisively. This may be their last chance to arrive at the right answer and the best for all of them. The time may have come for each of them to realize that mere kinship of race does not ensure to them a kindred and harmonious destiny. How the United States may solve the crisis is not our concern, but for the United Kingdom and Canada there is only one safe and honourable outlet from it. It is immediate and effective federation of the Empire. Let us silence for a time our electioneering shibboleths and—FEDERATE. What has been quietly and wisely done in Australia and South Africa, should not be impossible at Westminster."

This passage gives Mr. Lawson's point of view, and illustrates his style. It may fairly be taken, too, to illustrate his main theme, though this naturally embraces many facets of a huge subject: some Canadian history, sketched in with a big brush; an outline of Canadian finance, of which the author shows an excellent grasp; with some account of Canadian banking, trade, labour conditions, national development, and position in relation to Imperial affairs. Throughout Mr. Lawson is forthright, and, if we may say so without offence, "cocksure," as in the passage quoted. Confidence and bold action have proved eminently successful in many of the newer countries of the Empire, and Mr. Lawson would like to see the lesson taken to heart in England. It is characteristic that in the federation of Australia he should see reason to expect success for federation "at Westminster." But whereas, in the case of Australia, federation—still, by the way, in an immature stage—meant only the drawing together of the several divisions of a single island, federation for the British Empire means the formal drawing together of nations, peoples, and States now separated by all the seven seas—lands occupied by men and women of various races and speaking scores of different languages. The book is a spirited and well-informed presentation of the case for Imperial federation. That it is so largely concerned with Canada is natural and proper. Upon the future of the Dominion of Canada, the larger division of North America, the chances of a federated and united British Empire, within our time, largely depend. Mr. Lawson feels this profoundly, as do other writers who have studied Canada in the light of knowledge of the rest of the Empire.

He writes as a journalist and a student of finance; but also as one who thinks politically in a large way. We have read books dealing with similar subjects from the pens of statesmen of repute which have shown no more statesmanship than this. It is a vivid, thoughtful, plausible piece of work.

An Introduction to the Study of Local History and Antiquities. By John E. Morris and Humphrey Jordan. (Routledge & Sons.)—This closely printed and substantial book suffers from dealing with too great a variety of subjects. It is intended, we suppose, as a manual for young students, for it is dedicated to the past, present, and future boys of the Bedford Grammar School, of which Dr. Morris is an assistant master. The first sentence of the Preface also states that the book is the outcome of a circular of the Board of Education, issued in 1908, on the teaching of history in schools.

Parts of the volume form distinctly good summaries, and show a wide amount of reading and a considerable power of assimilation of diverse material. The long sections dealing with Pre-Celtic and Celtic Britain and also with Roman Britain are much to be commended; but we cannot say the same

of 'Mediæval England,' and especially of 'Ecclesiastical England,' wherein it is easy to point out faults. For instance, it is a mistake to write that the Austin Friars "lived as hermits"; and the statement as to the English mendicant orders becoming possessed of "land and other capital" is hardly borne out by facts. The description of mediæval hospitals is not complete; it would have been well if the writers had consulted Miss Clay's recent monograph on this subject.

The vexed question in ecclesiastical fabrics, of the meaning and object of "low-side windows," had better have been left alone, or treated in a fuller fashion. The most probable solution is confused on p. 252, where it is stated that the opening "was perhaps an aperture through which word was passed to the ringer who had to sound the angelus [*sic*] bell when the Host was elevated." The now generally accepted theory is that the altar clerk rang out of this aperture, or close to its grille when the shutter was opened, the sanctus bell at the usual periods of the Mass. The writers add to the confusion by a further note on the same subject on p. 389, wherein another theory is gravely set forth, namely, that priests heard at these apertures "the confessions of criminals guilty of such bad offences that it was impossible to admit them into the churches." We have pointed out more than once why this theory will not do. To take one point only, no ordinary parish priest or wandering friar could give absolution for the gravest offences. These were reserved for the bishops or the Pope himself.

An attempt has evidently been made to include all subjects about which the young student might desire information with regard to local history and antiquities. But from this point of view the volume is defective; for instance, there is virtually nothing concerning monumental remains such as those distinctly English memorials, engraved brasses. Moreover, the book is silent as to numismatics, which are year by year shown to be of distinct use in settling English topography, both in early and mediæval days.

On the other hand, certain sections as to old roads and coaching days might with advantage have been omitted. They are too sketchy, and leave out various salient points. The few lines about packhorse bridges tell us that such bridges "were ten feet wide, so as to give room for a boast of burden and its leader." The true packhorse bridge has just space for a single horse, with its burdens projecting over the parapets. Of these, fortunately several most interesting examples still survive, particularly in Somerset. Sundry pages are devoted to old roads and the records of coaching; but the opportunity of giving a good outline of the various main roads and the routes they followed has not been seized. Thus there is no mention of the old Holyhead post road established by the Stuarts, or of its important branch the Derby post road, organized in 1660. The Derby Road followed the Holyhead line as far as Towcester, whence the stages were Northampton, Market Harborough, Leicester, Loughborough, and Derby. Two hours were allowed for the mail between Towcester and Northampton, a distance of ten miles. Five miles an hour seems to have been the prescribed rate throughout. Nor do we find any reference to that important adjunct of stage coaches, the stage waggon.

In the earlier sections considerable use has been made of the essays on prehistoric

and early historic times which are contained in the various volumes of the Victoria County Histories. These are for the most part duly acknowledged, but there is a criticism of them in the Preface which deserves notice. Dr. Morris states that these volumes are useful, but might have been much more so, and complains of the system adopted. He says that "to study a single village, one has to plunge into several articles, and there are very few cross-references between the Prehistoric, Anglo-Saxon, Domesday, and Earthwork chapters." If Dr. Morris had looked at those later volumes which deal with the topography of each parish separately, he would not have penned such a sentence as the above. In those accounts he will find all the references he desires, and be saved much trouble.

Two of Marion Crawford's *Uncanny Tales* (Fisher Unwin) did duty in 1894 as a volume of their publisher's "Autonym Library"; but the remaining five include one little masterpiece of fantastic pathos—'The Doll's Ghost'—which is worth far more than the reprinted tales referred to. 'The Doll's Ghost' is concerned with a doll doctor or mender of dolls, who, having grown strangely fond of one of his patients, was justified in his affection by the conduct of its ghost after a second accident had irreparably damaged it. Some of the stories are told in the first person, and 'Man Overboard' is an example of this style of narration in which the author's nautical knowledge serves him well, giving an air of veracity to an anecdote which represents the ghost of a drowned sailor as haunting and finally destroying its fraudulent brother. There is a Poe-like closeness of atmosphere, without Poe's inexorableness, in 'The Dead Smile,' a tale of a malignant baronet who hoped that his heir would make an incestuous marriage.

A BOOKWORM'S PERPLEXITY.

DR. JESSOPP's case is both interesting and practical. If he put the difficulty before a Catholic priest, he would no doubt be told to restore the book. The law, as laid down in our manuals of theology, scarcely admits of any other interpretation. Thus H. Buesbaum writes:—

"Qui bona fide possidet aliquid, de quo postea melius cognoscit, tenetur, ne incipiat esse possessor male fidei et detinere alienum, id tantum et non plus restituere, quod ex ea re ipsi superest, una cum ejus fructibus si extent vel quatenus inde factus est ditior; præterquam si dominium sibi comparavit per legitimam præscriptionem. Ita communiter doctores."

It appears to me that Dr. Jessopp has but two chances of escaping the obligation of returning the book:—

1. On the ground of prescriptive right, since he has had the volume for some thirty years.

2. On the ground of uncertainty, as to whether (a) the volume *ever* really belonged to the University or (if that be granted) whether (b) the University did not part with it by sale or exchange. For there is no doubt that if, *after careful investigation*, the present possessor cannot clear up his doubt, he may take advantage of it, and keep his book, according to the old saying: "In dubio, melior est conditio possidentis."

JOHN S. VAUGHAN, Ep'us.

* * Further correspondence next week,

INCORPORATED ASSOCIATION OF ASSISTANT MASTERS IN SECONDARY SCHOOLS.

A GENERAL meeting of the members was held on Saturday last at the Mercers' School, Holborn, when Mr. A. A. Somerville (Eton College), the Chairman of the Association, in his opening address on the year's work, said that the present time was characterized by energy, progress, and increase both of numbers and influence. New branches had been formed in West Lancashire and Cornwall, and the total membership was close on 3,200. Considerable progress was being made towards the solution of their three main problems, viz., adequate salaries, proper provision for old age, and registration. From the Ulster branch they had learnt of the unhappy state of Secondary education in Ireland, and the Executive was exerting its influence to induce educational authorities to improve salaries and prospects of teachers in that part of the United Kingdom. It could hardly be believed that the average salary in Irish Secondary schools was under 83*l.* a year. Having been invited to give evidence before the Royal Commission on London University, they had testified to the injury inflicted on education, on the schools, and on the University by allowing students to enter on their University work at the premature age of seventeen. It was to be hoped that Lord Haldane, who presided over this Commission, would not turn a deaf ear to this evidence, as he had done in the case of the Army Council, which under his presidency had ignored the protests both of the Head Masters' Conference and their own body against the lowering of the age-limit for Woolwich and Sandhurst.

The Chairman next alluded to the action of the Head-Masters' Conference in inviting this Association to a conference in December last on the subject of salaries of Assistant masters in Secondary schools. As a result of that interview, effective action on the part of the head-masters was awaited. National efficiency and scandalously underpaid teachers were incompatible. The question of superannuation had been receiving the attention of a committee, and the principles on which they and other bodies were agreed would be laid before a conference on May 6th, when Mr. Arthur Acland would preside. Mr. Runciman had on March 30th received a deputation of their members and given them much encouragement. Owing to the better prospects offered by the other professions, their own was not sufficiently attractive for the best men at the end of their University career. Better organization was imperative, and in this they must secure the co-operation of the head-masters. The Universities also ought to be brought into line and use their great influence. The first step was the formation of a Council representative of every branch of the profession, whose duty it should be to form and keep a register of those qualified to teach in their schools. Children of real ability should be able freely to pass from the Elementary to the Secondary school; but there should be no crowding of Secondary schools with pupils whose only title to promotion was the generosity of public bodies. They believed also that there were many teachers in the Primary schools well qualified to teach in Secondary schools, and their Executive Committee had passed a resolution affirming "that no obstacle should be placed in the way of promotion of any such teacher, provided he possessed the necessary intellectual qualifications." As teachers,

they all had in common the great task of organization and progress.

Mr. Fred Charles (Strand School) moved a resolution calling upon legislative and administrative authorities to join with governing bodies in a general effort to provide adequate salaries and a national scheme of superannuation allowances for teachers in Secondary schools. The higher efficiency of German Secondary schools was declared to be a result of better salaries and provision of sufficient pensions. The Scottish Act of 1908 must be their model, and teachers must reach an agreement among themselves, and then obtain their Act of Parliament to secure superannuation as in Scotland. After discussion, in which many members took part, the motion was carried. Mr. G. H. Heath (Mercer's School) moved, and Mr. J. Whitehead (Berkhamsted) seconded the resolution

"That in the opinion of this Association it is necessary and desirable, for the sake of national efficiency and for the benefit of the teaching profession, that there should be no further delay in constituting a Registration Council representative of the profession, in accordance with the Education (Administrative Provision) Act, 1907, to which shall be entrusted the duty of forming and keeping an effective register of teachers."

Great stress was laid on the importance of securing full representation of the Universities on the Registration Council.

The Chairman referred to the circulars issued by the National Union of Teachers and the conferences arranged by that body. He declared that their policy with regard to the National Union of Teachers was quite clear. They were ready to co-operate with that organization in all matters of common interest, but they insisted on preserving their own individuality. A good result of the circulars issued and conferences arranged by the National Union of Teachers had been a marked increase in the membership of their own Association. They as secondary teachers would welcome guidance from the Universities, but not from those whose experience gave no claim to act in such a capacity. That was their reason for advocating representation of the Universities on the Registration Council. They held that the Council must represent every branch of the profession, but that it must not be the instrument of any sectional ambition. Its object must be the raising of the profession and the good of Education as a whole. The resolution was carried unanimously.

UNPUBLISHED LETTERS FROM GEORGE DARLEY TO ALLAN CUNNINGHAM.

THE following letters from that fine poet and able critic George Darley to his friend Allan Cunningham have so much personal and literary interest that I need offer no apology for making them public. There is, indeed, nothing in them that is not honourable alike to the writer and the recipient of them. Both were constant contributors to *The Athenæum* in its early days; and Darley, I believe, remained on its staff until his death in 1846.

The letters, with the exception of the first, are all undated, or only dated with the day of the week or month. On most of them, however, the date of the year has been filled in (perhaps by Allan Cunningham) in pencil. All of them, except the first, if these pencilled dates are correct, were written in

1836. With this brief introduction I leave the letters to speak for themselves, only adding a few notes where they seem to be required.

Paris. May 22. 31.

MY DEAR ALLAN,—I cannot well devote a canonical hour to a more sacred office than that of fulfilling a duty long owed to a friend. There is in fact so much to be seen, heard, read, and recorded here by a visitor who may never return that he has little time to write idle letters such as the present. For, my dear Fellow! I cannot let you into one secret of state. We are all political prattleboxes here, it is true, but communicate so vast a quantity of knowledge that we have leisure to receive none. It is like all the winds of the horizon met together in a cave, and all puffing their souls out to catch other faces, yet not one being able to draw in a breath of air. Like them, too, we are exhaustless tho empty, and inflated, tho having only to look big at a shipwreck. After having brought heaven down in a deluge upon the Royal transports, we seem now inclined to blow it up into a fine blue bubble that will "make itself air" for the clouds to gather in. Here is all the State-information I am able to afford you—and perhaps you will say it is exactly as much more by its own length than you require.

Now let me speak of something much nearer my heart and yours. So we are about to lose the divinest particle of Himself which God has breathed into the nostrils of this generation—it has, perhaps before my letter tells you I lament it, become reincorporated with Supreme Intelligence. What a desolate race we shall be when he is gone! Miserable Pagans when our Delphic Oracle has ceased! Well, he descends like the Summer-Sun in full blazon, covered with the glory he himself has wrought into the world. He sinks in time too!—we are fast becoming a set of mechanical utility-mongers whom mock-suns and moon-calves, satellites and stars of the seventh magnitude, will be quite good enough to enlighten.

How do other affairs proceed in England? I do not mean as to breaking up constitutions, or laying out grounds for the new Utopia—I have as little interest in such things as acquaintance with their merits—but as to the Arts not political. Have your last two volumes succeeded as well as they ought? I read them with pleasure only inferior to that which the first two afforded me. Your Blake is the only thing better than your Flaxman, and your Hogarth than your Nollekens. I don't enter into a laboured critique of these little books, because you would rather have it in ten lines of your poetry. They are clever adequate things, and even were they more would be Albert Durers for beetle-eyed judges—Symphonies of Heaven for those who can relish nothing better than Lillibullero. You throw in a spice now and then for high-seasoned palates, just to show how rich you could make the dish if all who tasted were epicures, instead of the majority being beefeaters. What I would give for your talent and the Messiah's of "checking your thunder in mid-volley"—my little brimstone-flashes either set the object in a fume, or don't affect at all. When you know this, villain! what do you talk to me about Magazining? Unless I give myself as much trouble as would produce a fifth gospel, my essay is not worth a chapter of Generations.

By the by, is it too late to ask for our friend Kennedy's periodical? He seemed too freespirted a fellow for an editor. I see a volume of poems advertised with his name. Does anyone read verses now in England besides those of the Bible? Indeed I often say what a superfluous set of people we are, you, I, K., &c. &c. to write poetry when there is so much of it in print unread. Ay, and of better than the pick of us could execute if our brains were beaten together. Have you ever read Webster? Why, my good Sir! there are passages in 'Vittoria Corombona' almost worthy of the Angel Gabriel. Don't mind what Campbell says—his criticism upon this Author is nearly as strong evidence against his own poetical genius as the 'Pleasures of Hope' is in favour of it. There are passages in that play every whit as good as—No! deuce take it that would be too bad!—but every whit as good as—damn it! that won't do either!—Well, Shakespeare and Milton excepted, there is poetry in Webster superior to that of any other English Author. If you have not 'The White Devil' by heart, get it.

To be sure it is a dead letter to the mob of readers, tho written as plain as a proclamation. But it is *not* a proclamation, and therefore they cannot understand it. Indeed they could not if they were promoted to the minds they will have in Heaven. Travesties on the Bible are

more to their taste—field-preaching bellowed forth in pentameters.—Then there is Andrew Marvel! have you read Andrew Marvel? Diamonds buried in dust.

Any more rapes on the Muses committed since I heard from you? Any more abortions or monsters?—Are you doing anything in the legitimate way yourself? Or are you disposed to let the present bad times go by (perhaps to bring worse)?—As to my own works on hand, my number is nearly that of the Beast. I interpolate comedy with romance, and clap a sonnet into the heart of a tragedy, relieving my philosophy with a few odd rhymes, and my lay-sermons with a bacchanalian. My romance has progressed farther than anything else, but I shall be a year licking it into bearable form. I have gone picture-mad—'tis odds but you see your poor friend one of these days a virtuoso!

How is Mrs. Cunningham? does she still persist in her foolish trick of making her friends happy round her fireside and supper-table?—I am afraid she is horribly given to poets, and they are the next things to distillers of cherry brandy.

I have written to Joseph, but indeed fear he has already far oustript the advice I gave him to direct his progress. There will be no bearing you, I suppose, when he rides home from Bombay on an elephant. Will Mrs. Jean be satisfied with the "grass for a cow" then? No I warrant! she will drive four in hand thro' Dumfries, and the Marquis of Annandale may think himself well off to dress and curry her equipage.—Remember me to any who don't forget me.—Your's ever and ever sincerely,
G. D.

To whom does Darley allude in the second paragraph of the above letter? My first thought was that the reference must be to Coleridge, whose health was then failing; but a friend has suggested that it must refer to Sir Walter Scott, who had an apoplectic seizure about a month before this letter was written. I find it a little difficult to imagine that Darley—whose fault was certainly not that of being an over-lenient critic—could have written of Scott in quite such exalted terms; but I can think of no other author of the time to whom the expressions would be more applicable.

The Kennedy alluded to in the fourth paragraph of the letter is doubtless Charles Rann Kennedy, then well known as a barrister, and as the author of some legal treatises, as well as of the volume of Poems referred to. As to Darley's expression of opinion about Webster, though it is doubtless a somewhat debatable one, it is perhaps worth noting that Lamb probably, and Swinburne almost certainly, would have heartily concurred in it.

The "romance" alluded to in the next paragraph was probably never completed: certainly it was never published.

The Joseph mentioned in the last paragraph was a son of Allan Cunningham, and we shall hear more about him in the following letters.

27 Up. Eaton St.

8 July [1836?].

MY DEAR FRIEND AND FAITHFUL ADVISER,—I am perfectly conscious how just your censure is—a want of the humanities pervades my fragment. The truth is I am sick of them—so much has been said about the human affections and home feelings and sympathies of the heart, &c., not only by Lord Byron and Wordsworth and Mrs. Hemans, but by every young man and woman that can square a few lines into the form of poetry. I hate those humanities, not only as a surfeit, but because they have brought down, to my mind, the tone of our poetic genius. Every milliner (she or he) can scribble greensick verses about love and melancholy and sentiment skin-deep, but I defy them to affect imagination, which is at least as principal an attribute of poetry as feeling. You have said on other occasions that I was not wholly deficient of this latter—but unless my subject allows me to concentrate it I do not, or rather can not, find in it enough of excitement. My mind is sluggish by nature, liable to deep and long collapses, from which it is roused only by stimulants. That's a fault, I know, but we must rather follow our nature than force it. Well again, the third part of my 'Nepenthe' was to have contained my modicum of the humanities; as the first and second shew

the extremes of Aspiration and Dejection, with their evil effects, so the third was to shew the medium, Contentment with our human lot, and its effect, happiness. But after all, I confess the world of 'Nepenthe' would be a world apart, because in such a world does the author himself by necessity live, and is ignorant of all other. What is more piteously ridiculous than to hear a black-bird whistle "Now we're all met together" in an area?

What I have here said is to explain, not to defend, as I am quite willing to undergo any condemnation I justly deserve.—Yours thankfully, and unfeignedly ever bounden, GEORGE DARLEY.

Will you send me back the two 'Nepenthes' I gave you, as they contain some material errors of the press? Two others, corrected, go to you instead.

The above letter refers to Darley's most remarkable poem—that entitled 'Nepenthe'—and is valuable for the author's defence against the charge that it wants human interest. See Mr. Streatfeild's Introduction to his volume of 'Selections from the Poems of George Darley' for another explanation of his design, somewhat different in wording, but nearly the same in substance.

Monday, 1 Feb. [1836?]

MY DEAR ALLAN,—I told you I'd abuse you for your life of Sir Joshua—so transmit you the MS. that you may cut out any of the Billingsgate you don't like. I am a man that cannot measure my words, and indeed live so much out of the world that I do not know how words meaning no offence are translated there. After all, my charge against you is nothing beyond prepossession, and error of judgment, to which we are all liable.

I know too that the painters and picture-lovers are mortally offended with your memoir—so my onslaught may give you an occasion for defence against all your opponents at once.

N.B. There is a page or so more in the same spirit as those you see, but containing a final paragraph which does full justice to your intentions and talents.

However, I would prefer never writing another line to passing unkind censure upon one of your's.—Ever your well-wisher, and warm-hearted as hot-headed friend, GEORGE DOWNRIGHT.

Pray send the MS. after revision to Dilke as soon as possible—he wants it for this week.

Monday evg. [1836].

MY DEAR ALLAN,—Your answer is precisely what I expected from your noble heart. I have sent the review to press, as you make no material objection, and as I do think you deserve just such a *soft scoring*. Instead of harm it will do you good, like all other chastisement from a friend. As to the appearance of personality, it will vanish by means of the additional paragraph, and there will be two pages more all devoted to Beechey, whose 'Life' is but a fourth part of the publication.—Yours, as ever, G. D.

These two letters refer to the Life of Sir Joshua Reynolds in Cunningham's 'Lives of the Painters.'

[Undated.]

MY DEAR ALLAN,—Tho' somewhat of a dreamer, I have little faith in dreams, yet a coincidence between one I had last night and the subject of your letter this morning is so strange that I cannot forbear mentioning it. I walked with a friend on the shore of a wild lake or river, on which a couple of swans with a family of young cygnets were floating along. We had great delight in looking at them. This was soon disturbed by a kite pouncing its beak at one of the cygnets, and tho' the parents drove him away, the young one was killed and sank into the deep. On which my friend exclaimed "Poor bird" with much sorrow. "Poor bird?" said I,—"No! but poor *we*. The bird is now beyond all evil; it is we who have lost the pleasure of contemplating it, that are the real objects of pity."

This little vision would have been more applicable if the parent swans had thus communed—but as it is I thought there was some matter of consolation in it.—Stranger still, it was the arrival of your note which awoke me just after my dream had ended! But indeed the whole preceding night my thoughts were of death and sorrow.

I am glad to hear of your son's appointment. Anything in my power to fit him for success you may command. I have already done as much for him in the Elements of Geometry as I could—the rest he must do for himself. We now propose commencing with those of Algebra, and proceeding thro' that in like manner. With a similar course thro' Logarithms and Trigonometry he will be

completely made up in the elementary Mathematics. This can all be accomplished, even with a knowledge of Oriental languages attaining in the meantime, before next Christmas. To be a *Mathematician* however depends, as I said before, on himself.

I shall be at home this evening, perhaps at five, but certainly at six, and shall be happy to see him then, as well as every Monday evening after. A weekly lecture will be sufficient for the purpose mentioned, with industry on his part—an *hourly* one would be insufficient without it.—Do not think from this reiteration that I hint inattention on his part—quite the reverse—he seems willing and deeply interested. But I know that young men who have not acquired Academic habits, are quite unaware of the necessary severity in order to attain the end in view. This, and a profound sense of the great utility of these sciences (in every profession but *my own* and in few more than his) makes me wish to impress him with a still stronger determination to proceed enthusiastically with them.

Pray give my kind respects to Mrs. Cunningham, and believe me yours most sincerely,
GEORGE DARLEY.

27 Upper Eaton St.

Sat' Ev' [July, 1836?].

MY DEAR ALLAN,—I should have sent you Joseph's intelligent letter before, but have only just now had time to scan it particularly myself—it will no doubt interest you all at home, tho' you have of course heard from him yourself. He does not find, it would seem, a nabobship quite so easy of acquisition as in the good old times of Rumbold and Clive—however, perhaps it is better for his mind as well as his soul that he should make his fortune by engineering than embezzlement and extortion. His letter shews you he is in high scientific trust.

I met all of a certain lady to-day but her eyes—yet they counted the hairs in my hat and whiskers, perused everything about my face, just to let me see that the face itself was not to be acknowledged! This is the cut direct to which she has been coming ever since I abused her husband—tho' I asked leave never so courteously! What a daft wife! Well, I must wait till he gives me an occasion (which he surely will soon) to praise him with as bold a voice, and so reinstate myself perhaps in her favour.—Ever yours with steadfast "love, honor, and esteem," GEORGE DARLEY.

[Undated.]

MY DEAR CUNNINGHAM,—Tho' an Irishman, I have not the immodesty to think myself capable of the task your kind opinion, as kind as it is erroneous, would impose on me. I can merely scramble at the sense of a Latin book. Shall I add you know not what you ask? Our best scholars consider Latin Epitaphs to be of most arduous composition. The learned Canons of Christ Church only write a sort of dog (or rather hog) Latin, which would puzzle the Prodigal son himself, with all his knowledge of Swine language to make out.

But let me do a far more friendly office than attempting to write the version myself—namely, direct you to a competent scholar—our friend Cary—a poet also and writer, who knows the necessities of each department. Should you feel any reluctance to ask the favour of him, I will do so in your name, tho' believing your own request would be more influential.—Ever yours, as far as my possible, GEORGE DARLEY.

Up-getting time—Friday.

MY DEAR CUNNINGHAM,—Without the same excuse, our friend Cary had the same reluctance as myself to undertake the Epitaph. I hope however to have prevailed on him. Where little honor is to be gained, most persons dread exposure to a whole posterity of carping Cantabs and Oxonians, by Latin which may be very good yet not *monumental*. I do think nevertheless that Cary will oblige us both, else he would not have allowed me to leave the original with him.—Ever yours, G. D.

Monday even'.

It is to be feared that George Darley is, to the majority of modern readers, not much more than a name. As to his verses, almost the only fact that is fairly well known about them is that in the early editions of 'The Golden Treasury' Darley's poem "It is not beauty I demand" was printed as a seventeenth-century lyric, instead of being credited to its real author. This is not the place in which an attempt can be

made to do justice to the genius of the unfortunate poet; but perhaps the publication of the above letters may induce some few readers to make themselves acquainted at least with the excellent selection from Darley's poems which I have already mentioned.

BERTRAM DOBELL.

"PRINCESS OF WALES."

West View, Pinner, April 8, 1911.

MRS. STOPES clearly shows in to-day's *Athenæum* that Mary Tudor, the daughter of Henry VIII., was designated "Princess of Wales" in a patent of the eighteenth year of her father's reign, and she has met with another document, not only calling her "Princess," but speaking of "her principality of Wales." Yet no patent or charter has been met with formally conferring the title "Princess of Wales" upon her. There is, however, a third document referred to by Mrs. Stopes in her letter which is no less to the point than the two others, though it deserves a word or two of comment. This is a letter which Lord Ferrers of Chartley wrote to a nobleman, beginning—to the effect, for I think these are not the exact words—"When you were admitted President to the Prince's Council in the Marches of Wales." This, apparently, is the letter No. 1872 in the 'Letters and Papers'; and if so, the word "Princes" should be spelt without an apostrophe in quotation. I do not, indeed, deny that it may mean "Prince's," treating the word "Prince" as of common gender. But "the Princes Council" may have been only a way of writing "the Princess Council"—that is to say, "the Princess's Council," as we should write it now.

There was no great need, at that time, formally to invest Mary with the title "Princess of Wales." She was "the Princess"—generally called so, because she was the only legitimate issue of her father, though it pleased her father, a year or two later, to treat her as a bastard. And being recognized as Princess, she had been, for lack of a male Prince, sent down to the Welsh borders to hold court at Ludlow, Wolsey giving instructions that no subpoenas should be sent to Wales or the Marches, but that every cause there should be tried before the local authorities. Afterwards, when her mother was no longer acknowledged by the Court as Queen, she was called simply "the Lady Mary." JAMES GAIRDNER.

THE BUTLER SALE.

ON Wednesday, the 5th inst., Messrs. Sotheby began the sale of the first portion of the library of the late Mr. Charles Butler. The most important lots were the following:—

St. Augustine, Cité de Dieu, French MS., about 1380, 80l. Biblia Sacra Latina, Anglo-Norman MS., 13th century, 810l.; another MS. of the Vulgate, Italian, 14th century, 100l. Livre de Jehan Bocace, French MS., 1462, 81l. Boniface VIII., Liber Sextus Decretalium, 1476, 25l. Brant, La Nef des Folz du Monde, 1497, 22l. Buch der Kunst, 1478, 21l. Capgrave, Nova Legenda Angliæ, 1516, 17l. Chronicle of St. Albans, 1483, 103l.; the same, 1515, 49l. Chronicon Nurembergense, 1493, 39l. Diversité de Courts, 1526, 26l. 10s. Empereurs de Rome, MS., 1497, 50l. Euclid, Liber Elementorum, 20l. Gould, Birds of Europe, 5 vols., 1837, 67l.; Birds of Australia, 8 vols., 1848-69, 185l.; Monograph of the Trochilidæ, 6 vols., 1849-87, 43l.; Birds of Asia, 7 vols., 1850-83, 43l.; Birds of Great Britain, 5 vols., 1862-73, 46l.; Mammals of Australia, 3 vols., 1863, 30l.; Birds of New Guinea, 5 vols., 1875-88,

20l. Gregorius, Decretales, MS., 14th century, 85l. Guillaume de Guilleville, Pelerinage de la Vie humaine, MS., 14th century, 530l. Hakluyt, Principal Navigations, 3 vols., 1598-1600, 30l. Hemp, Speculum Aurei, 1474, 28l. Officium Beatæ Mariæ Virginis, Lyons, 1499, 31l. Isidorus, Opera, 1483; Lyra, Postilla, 1482, 37l. Justinianus, Institutiones, 1478-9, 28l. Livy, Deche Historiate, 1493, 24l.; the same, Römische Historie, 1505, 19l. 10s. Lodge, Portraits of Illustrious Personages, 4 vols., 1821-4, 19l. Lorriss, Romant de la Rose, 1526, 19l. 10s. Lucan, Pharsalia, 1519, 15l. 10s. Ludolphus de Saxonia, Le grant Vita Christi, 2 vols., c. 1490, 35l. La Mer des Histoires, 2 vols. in 1, printed by A. Verard, n.d., 36l. Missale Romanum, printed at Munich, c. 1500, 23l.; another, Antwerp, 1701, in a contemporary silver binding, 20l.; Missale ad usum Surum, 1533, 21l. Musæus, De Herone et Leandro, c. 1494, 60l. Opera Nova Contemplativa, c. 1510, 35l. Orosius, 2 vols. in 1, 1491, 16l. Plutarchus, Vitæ, 2 vols. in 1, printed at Strasburg, n.d., 25l. 10s.; the same, 2 vols., Rome, 1470, 16l. Primer, English and Latin, 1538, 26l. Puttenham, Art of English Poesie, 1589, 21l. 5s. Rodericus, Speculum Vitæ Humanæ, 1471, 15l.; the same, 1475, 27l. 10s. The Shepherd's Kalendar, 1656, 15l. Smith, British Mezzotint Portraits, 4 vols., 1884, 19l. Capt. John Smith, History of Virginia, 1632, 40l. 10s. Spenser, Faerie Queene, 2 vols. in 1, 1596, 28l. 10s. Statham, Abridgment of the Law, c. 1490, 15l. Tempesta, 110 original drawings to illustrate Ovid's Metamorphoses, 1630, 29l. Terentius, Comædiæ, 1545, 16l. 15s.; New Testament, translated by William Tyndale, 1548, 21l. Tomich, Historias e Conquestas del Rey de Arago, 1534, 25l. Tory, Champ Fleury, 1529, 40l. Vespuccius, Cosmographiæ Introductio, 1507, 52l.; Itinerarium in India, 1508, 24l. 5s. Ysaie le Triste, 1540, 23l.

The total of the sale was 7,569l. 4s.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bavin (W. D.), How to Teach, 2/6 net.
A practical guide for Sunday-school teachers, with many model lessons. Prepared especially for the use of those who at present know nothing of the teacher's art.
- Fremantle (W. H.), Natural Christianity, 2/6 net.
Part of Harper's Library of Living Thought. It is the author's opinion that the growth of clerical power constitutes one of the greatest dangers of Christianity.
- Grosier (William H.), The Opening Life: Studies of Childhood and Youth for Sunday-School Teachers, 2/ net.
A simple outline of child-study based on scientific principles.
- Holmes (T. Scott), The Origin and Development of the Christian Church in Gaul during the First Six Centuries of the Christian Era: being the Birkbeck Lectures for 1907 and 1908 in Trinity College, Cambridge, 12/ net.
- Moslem World, Vol. I. No. 2, April, 1/ net.
A quarterly review of current events, literature, and thought among Mohammedans and the progress of Christian missions in Moslem lands.
- Northern British-Israel Review, Vol. I. No. 4, April, 6d. net.
- Patten (Simon N.), The Social Basis of Religion, 5/6 net.
In the American Social Progress Series. A constructive defence of religion, identifying it with the social reaction against degeneration and vice.
- Stonehouse (Rev. George G. V.), The Book of Habakkuk, Introduction, Translation, and Notes on the Hebrew Text, 5/ net.
- Temple Bible Handbooks: Connection between Old and New Testaments, by the Rev. G. Milne Rae; St. John and his work, by Canon Benham; and The Life of Christ, by the Very Rev. Alexander Stewart, 6d. net each.

Fine Art and Archaeology.

- Boston Museum of Fine Arts, Annual Report for the Year 1910.
- Godfrey (Walter H.), The English Staircase: an Historical Account of its Characteristic Types, to the End of the Eighteenth Century, 18/ net.
Illustrated from photographs and from measured drawings and sketches.
- Imperial Arts League, Journal, April, 6d.

Weigall (Arthur E. P. B.), The Treasury of Ancient Egypt, 7/6 net.

Chapters on ancient Egyptian history and archaeology.

Wrigley (M.), Studies of Trees and Flowers, 15/ net.

With descriptions by Annie Lorrain Smith.

Poetry and Drama.

Baskerville (Charles Read), English Elements in Jonson's Early Comedy.

Bulletin of the University of Texas for April.

Buckley (Reginald R.), The Shakespeare Revival and the Stratford-upon-Avon Movement, 3/6 net.

With chapters on folk-art by Mary Neal, a foreword by F. R. Benson, and an introduction by Arthur Hutchinson. The book contains 16 illustrations.

Hodgson (Robert Arthur), The Love of Mary Magdalene, a Tragedy in Three Acts, 2/6 net.

Law (Ernest), Some Supposed Shakespeare Forgeries: an Examination into the Authenticity of Certain Documents affecting the Dates of Composition of several of the Plays, 3/6 net.
With facsimiles of documents.

Maeterlinck (Maurice), Life and Flowers, 2/6 net.
Translated by Alexander Teixeira de Mattos.

Pocket edition.

Mask, The, April, 15/ annually.

Miscellanea of the Rymour Club, Edinburgh, 21/ net.

A collection of scraps and fragments of Scottish rhyme and music.

O'Hara (John Myers), Pagan Sonnets.

Peckham (H. Houston), Fancy's Guest, and other Verses.

Russell (Rev. Matthew), S.J., A Soggarth's Last Verses, 2/ net.

A collection of sacred and secular verses forming a sort of appendix to 'Idyls of Killowen' and 'Vespers and Compline' by the same author.

Shakespeare: A Midsommer Nights Dreame, 1/6 net.

Part of the Elizabethan Edition, with introduction and notes by William Henry Hudson.

Bibliography.

Longmans & Co.'s Classified Catalogue.

Philosophy.

Cushman (Herbert E.), A Beginner's History of Philosophy: Ancient and Mediæval Philosophy, 6/ net.

The materials are arranged with reference to the history of which they form an integral part. The book is intended for students rather than teachers.

Monist, April, 2/6

A quarterly magazine devoted to the philosophy of science.

Political Economy.

Fisher (Irving) and Brown (Harry G.), The Purchasing Power of Money, its Determination and Relation to Credit, Interest, and Crises, 12/6 net.

Deals in particular with recent change in the cost of living.

Gibbon (I. G.) Unemployment Insurance: a Study of Schemes of Assisted Insurance, 6/ net.

A record of research in the Department of Sociology in the University of London, with a preface by Prof. L. T. Hobhouse.

Graham (William), The One-Pound Note in the History of Banking in Great Britain, 9/ net.

Second edition.

Le Rossignol (James Edward) and Stewart (William Downie), State Socialism in New Zealand, 5/ net.

Webb (Augustus D.), The New Dictionary of Statistics, 21/ net.

A complement to the fourth edition of Muirhall's 'Dictionary of Statistics.'

History and Biography.

Brémont (Anna, Comtesse de), Oscar Wilde and his Mother, a Memoir, 2/6 net.

Broxap (Henry), A Biography of Thomas Deacon, the Manchester Non-Juror, 7/6 net.

A publication of the University of Manchester.

Burgess (Joseph), John Burns: the Rise and Progress of a Right Honourable, 2/ net.

Condemns him as the most reactionary President of the Local Government Board.

Caitness and Sutherland Records, Vol. I. Part V., April, 2/

Issued by the Viking Club.

Calendar of the State Papers relating to Ireland preserved in the Public Record Office, September, 1669-December, 1670, with Addenda, 1625-70.

Edited by Robert Pentland Mahaffy.

Clarke (M. G.) *Sidelights on Teutonic History during the Migration Period: being Studies from Beowulf and other Old English Poems*, 3/ net.

One of the Girton College Studies.

Hamel (Frank), *A Woman of the Revolution*, Théroigne de Méricourt, 16/ net.

With photogravure frontispiece and 16 illustrations. Patriot and reformer, street orator and partisan of the Girondins, Théroigne is said to have typified the spirit of the French Revolution.

Innes (Arthur D.), *A General Sketch of Political History from the Earliest Times*, 6/

Presents such a ground plan of general history as may be helpful to the student's conception of its unity.

Old-Lore Miscellany of Orkney, Shetland, Caithness, and Sutherland, Vol. IV. Part II. April, 2/6 Issued by the Viking Club.

Pike (Luke Owen), *Year-Books of the Reign of King Edward the Third: Year XX. (Second Part)*.

Porterfield (Allen Wilson), *Karl Lebrecht Immermann*.

A study in German Romanticism.

Selden Society: *Select Cases before the King's Council in the Star Chamber*, commonly called the Court of Star Chamber: Vol. II. A.D. 1509-1544.

Edited for the Society by I. S. Leadam.

Sheppard (Thomas), *The Evolution of Kingston-upon-Hull*, as shewn by its Plans.

With many illustrations.

Study of History in Secondary Schools: Report to the American Historical Association, by a Committee of Five, 1/ net.

Geography and Travel.

Baedeker's *Eastern Alps*, including the Bavarian Highlands, Tyrol, Salzburg, Upper and Lower Austria, Styria, Carinthia, and Carniola, 10/ net. New edition, with 73 maps, 16 plans, and 11 panoramas.

Britishers in Britain: being the Record of the Official Visit of Teachers from Manitoba to the Old Country, Summer, 1910, 5/ net.

Edited by the honorary organizing secretary.

Devonport; Holyhead; Kingsbridge and Salcombe, Devon; and Kirkeudbright.

Official publications of the Burgh and District Councils.

'Queen' Newspaper Book of Travel, 1911, 2/6 net.

Shrubsole's Guides: Ballycastle, co. Antrim; Cushendall, co. Antrim, 6d. each.

With illustrations from photographs by the author, Edgar S. Shrubsole.

Sports and Pastimes.

Hittell (Theodore H.), *The Adventures of James Capen Adams, Mountaineer and Grizzly Bear Hunter*, 6/ net.

Education.

McMurray (F. M.), *How to Study, and Teaching how to Study*, 5/

The author is Professor of Elementary Education in Teachers College, Columbia University.

Folk-lore and Anthropology.

Gypsy Lore Society, *Journal*, January, 5/

McBryde (John M.), *Brer Rabbit in the Folk-Tales of the Negro and other Races*.

Reprinted from *The Sewanee Review* for April.

Seligmann (C. G.) and Brenda (Z.), *The Veddass*, 15/ net.

With a chapter by C. S. Myers and an appendix by A. Mendis Gunasekara. This elaborate study of the Veddass of Ceylon contains numerous illustrations, and forms part of the Cambridge Archaeological and Ethnological Series.

Philology.

Modern Language Review, April, 4/ net.

Wessely and Gironés, *English-Spanish and Spanish-English Dictionary*, 2/ net.

Revised by L. Tolhausen and G. Payn. One of Unwin's Pocket Dictionaries.

School-Books.

Blanchaud (R. de), *One Hundred Exercises on the Common Difficulties of French Conversation and Composition*, 4d.

Brown (W. C.) and Johnson (P. H.), *The Home of Man: Part I. The British Isles*, 2/6

Part of the New Outlook Geography, which for purposes of study divides the country into coalfields and deals with each of them separately.

Dumas' *Les Trois Mousquetaires*, Episodes from, 1/6

Edited, with introduction, notes, and vocabulary, by I. H. B. Spiers, for Heath's Modern Language Series.

Epitome of English Grammar for Use in Schools, 10d.

Racine's *Phèdre*, 1/6

Edited, with introduction and notes, by Irving Babbitt, for Heath's Modern Language Series.

Science.

Abbot (C. G.) *The Silver Disk Pyrheliometer*.

Vol. 56, No. 19, Smithsonian Miscellaneous Collections.

British Journal of Inebriety, April, 1/ net.

Edited by Dr. T. N. Kelynack.

Dean (Richard), *Chrysanthemums*, 1d.

One of the One and All Garden Books.

Dooley (William H.), *Textiles for Commercial, Industrial, Evening, and Domestic Arts Schools: also adapted for those engaged in Retail and Wholesale Dry Goods, Wool, Cotton, and Dressmakers' Trades*, 3/6

With 28 illustrations. The author is Principal of the Lawrence Industrial School, Massachusetts.

East Africa and Uganda Natural History Society, *Journal*, Vol. 1. No. 2, 5/ net.

Eugenics Review, April, 1/ net.

Falconer (J. D.), *The Geology and Geography of Northern Nigeria*, 10/ net.

With notes by the late Arthur Longbottom, and an appendix on the Palæontology of the Cretaceous Deposits by Henry Woods. The book contains 5 maps and 24 plates.

National Physical Laboratory, *Report for the Year 1910*.

Wateridge (F. W.), *Prosperous Agriculture and Home Life: What It Means to the Nation*, 4/6 net.

Contains 16 illustrations.

Juvenile Books.

Cule (W. E.), *The Magic Uncle*, 1/

With illustrations by Rosa C. Petherick. Part of the Red Nursery Series.

Griffith (Helen Sherman), *A Wilful Girl*, 2/6

Haydon (A. L.), *The Quest of the "Wild Swan,"* being certain of the Early Adventures in the Life of Francis Flemyn—afterwards that Sir Francis Flemyn, Knight, who was High Admiral of Devon—as set down by his own hand in the Year of Grace 1610, and now for the First Time given to the World, 1/6

Lee (Percy T.), *A Northumbrian Rebel*, 2/6

A romance of the Jacobite rising of 1715, with illustrations by John F. Campbell.

Told through the Ages Series: Stories from Dante, by Susan Cunningham; Stories from Shakespeare, retold by Thomas Carter, 1/6 each.

Each volume contains 16 full-page illustrations.

Fiction.

Agnew (Georgette), *The Bread upon the Waters*, 6/

The story of an artist's model and actress, who dismisses her youthful lover for the sake of his father who had been good to her in her studio days.

Bridges (Philippa), *The Green Wave of Destiny*, 6/

The tale of a wandering Englishman, hampered by his sacrifices to a man who helped him through the Persian desert.

Carter (John L.), *The Pilgrimage of Delilah*, 6/

The story of a dancer. Jealousy causes the man who discovered her ready to murder her and then commit suicide, thinking that she was dead.

Clifford (Sir Hugh), *The Downfall of the Gods*, 6/

The scene is laid at Angkor, the capital of the great Khmer Empire. The novel relates the life-story of Chun, a hewer of stone and the unacknowledged son of one of the Brahman rulers of the land.

Curtis (Marguerite), *Oh, for an Angel!* 6/

Opens with the coming forward of a young man to preach in answer to an appeal from the pulpit.

Dickens Centenary Edition: David Copperfield, 2 vols., and The Uncommercial Traveller, 3/6 each.

Hobart-Hampden (E.), *The Price of Empire*, 6/ net.

Deals with European rule in India.

Hyatt (Stanley Portal), *The Land of Promises*, 6/

A tale of the workings of heredity in South Africa.

Johnson (William Samuel), *Glamourie*, 6/

A romance of Paris.

Lambton (Arthur), *The Splendid Sinner*, 6/

A Neapolitan romance of the days of Lady Hamilton.

Leblanc (Maurice), *The Hollow Needle*, 2/ net. A story of Arsène Lupin, whose adventures and discoveries have had a considerable success on this side of the Channel. This story we have previously read in a cheap English form.

Morice (Charles), *He is Risen Again, a Vision*, 5/ net.

The manifestation of the immanent Christ in Paris is the sequel for such an epidemic of honesty that trade almost comes to a standstill, and He is asked to leave the city.

Orczy (Baroness), *A True Woman*, 6/

The story of a woman into whose humdrum existence there suddenly enters the element of a tragedy, the prologue of which tells of a crime committed in Paris, which presently finds its counterpart in London.

Reynolds (Mrs. Baillie), *The Queen's Hand*, 6/

A collection of short stories.

Rowlands (Effie Adelaide), *A Charity Girl*.

In Stanley Paul's Clear Type Sixpenny Novels.

Sherren (Wilkinson), *Two Girls and a Mannikin*, 6/

The author of 'Tumult' remains faithful to Wessex, but gives the humorous side of rustic life full play.

Warden (Florence), *Laidlaw's Wife*, 6/

In this story a spoilt beauty marries a grave-faced solicitor instead of his friend, a brilliant young physician.

Wiggin (Kate Douglas), *Robinetta*, 6/

A homely romance with its scene in the country.

Wilson-Barrett (Alfred), *Justus Wise*, 6/

Mr. Wise is a private detective whose adventures begin in the first chapter of the book with the discovery of a body in the chimney of his own office.

Wood (Mrs. Henry), *Dene Hollow*.

In Macmillan's Sixpenny Series.

General Literature.

Cargoes and Cruisers: *Britain's Rights at Sea*, by Civis, 2/ net.

With an introduction by Admiral Sir Cyprian Bridge.

Chapman (Hugh B.), *At the Back of Things*, 5/ net.

The author expresses in his preface the hope that the atmosphere of Jesus, after whom he believes that the Western world is genuinely longing, will be intuitively felt throughout this volume, though his immediate desire is to discover how much we actually believe of the popular truisms which are conventionally accepted by educated people.

Copping (Arthur E.), *The Golden Land: the True Story and Experiences of British Settlers in Canada*, 6/

With 24 illustrations in colour by Harold Copping.

Essex Review, April, 1/6 net.

Heelis (F.), *Modern Commercial Practice with Correspondence: Part II. The Export and Import Trade*, 2/6

In the Hooper & Graham Series.

Indian Review, 10/ per annum.

Edited by G. A. Natesan.

New Zealand Official Year-Book, 1910.

Open Window, Vol. I., 4/6 net.

Pocket Gladstone: *Selections from the Writings and Speeches of William Ewart Gladstone*, 1/ net.

Compiled by J. Aubrey Rees, with introduction by Sir Algernon West.

Ronaldshay (Earl of), *An Eastern Miscellany*, 10/6 net.

Deals mainly with the problems of Russia, India, and Japan.

Stevenson (Robert Louis), *Father Damien: an Open Letter to the Rev. Dr. Hyde of Honolulu*, 30c.

An American reprint of the first edition.

Where shall We Live? a Guide to the Residential Localities in and around London, 6d. net.

Edited by P. Row and A. H. Anderson. One of the Homeland Annuals.

Pamphlet.

London County Council: *Indication of Houses of Historical Interest in London*, Part XXXI., 1d.

Records memorials erected to Sir George Gilbert Scott at the Grove, Hampstead, and Sir Joseph Banks at 32, Soho Square.

FOREIGN.

History and Biography.

Hervier (P. L.), *Dickens*, 2fr. 25.

In the series *La Vie Anecdotique et Pittoresque des Grands Écrivains*.

Philology.

Seidel (A.), *Wörterbuch der deutsch-japanischen Umgangssprache*, 12m.

Geography and Travel.

Douël (M.), *Au Pays de Salanumbô*, 3fr. 50.

Sébillot (P. Y.), *La Bretagne Pittoresque et Légendaire*, 3fr. 50.

* * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

It will be of interest to all admirers of Thackeray to learn of the discovery, by Lady Ritchie, of two unfinished MSS. by her father. One, entitled 'The Knights of Borsellen,' is part of a mediæval romance, accompanied by the author's own drawings; whilst the other MS., 'Cockney Travels,' describes tours in the West of England by coach and rail about 1842. This new material, which will appear in the first instance in *Harper's Magazine* and in *The Cornhill Magazine*, will subsequently be included in the "Centenary Biographical Edition" of Thackeray's works.

In *The Cornhill* for May Mr. Arthur C. Benson's subject in 'Leaves of the Tree' is Bishop Lightfoot. In 'Charlotte Brontë's Street in Brussels' Mr. Gerald Cumberland describes the original of the famous house in 'Villette,' which is soon to be demolished. Miss Flora Masson tells of 'The Scottish Homes and Haunts of R. L. Stevenson,' and Miss J. M. Callwell of 'Old Irish Memories.' Mr. Frederick Boyle writes on 'Taming Animals,' while 'The Bass-Fisher of St. Betts' is a sketch from life by Mr. Eric Parker. Short stories are 'Brother Judas,' by Lucia M. Cooke, and 'My House shall be called the House of Prayer,' by Mr. W. H. Hodgson. 'At the Sign of the Plough' gives the answers to the paper on Dickens by Mr. G. W. E. Russell, and questions on Walter Scott by Mr. Andrew Lang.

Blackwood for May contains a paper on 'The Foreign Legion,' the famous corps of the French Army. Other articles are 'About "Marie Claire,"' by "Moirá O'Neill"; 'A Mystery of Dickens,' by Mr. Andrew Lang; 'Lord Melville,' 'The Big Bass of Salajak,' by Mr. Arden Hulme Beaman; and 'Musings without Method.' A poem 'To Wilma' is by Mr. R. C. Lehmann. 'From the Outposts' comprises two characteristic sketches, 'My First Execution' and 'Retaliation'; and there are two stories in the number—'Space,' by Mr. John Buchan, and 'Mr. Tudor Carreg—and Norah,' by Capt. Owen Vaughan.

'THE FAMILY AND HEIRS OF SIR FRANCIS DRAKE,' by Lady Elliott Drake, which will be published by Messrs. Smith & Elder next Thursday, will include hitherto unpublished documents relating to Sir Francis's ancestry and circumnavigation, side-lights on national and county history, local politics, and the fortunes of several Devon families—all based on recent original research. Space has been accorded to many contemporary letters, and the illustrations comprise three photogravures and twenty pages of half-tone illustrations.

MESSRS. CHATTO & WINDUS, in association with Messrs. Cassell & Co., Mr. Heinemann, and Messrs. Longman & Co., will begin in the autumn the publication of a new and complete limited edition of Stevenson's works. This issue will be

named the "Swanston," after the house—still surviving—in which many of Stevenson's earlier essays were written; and will consist of twenty-five volumes, to be issued at intervals which will be announced in a few days.

MESSRS. MACMILLAN are issuing immediately Mr. J. Stuart Hay's study of 'The Amazing Emperor Heliogabalus,' with an introduction by Prof. J. B. Bury; and also Dr. Thomas Hodgkin's new book, 'The Trial of our Faith,' which consists mainly of lectures delivered to fellow-members of the Society of Friends.

PART II. of the third edition of Dr. J. G. Frazer's 'Golden Bough' is nearly ready. This section of the work will occupy one volume, and deals with 'Taboo and the Perils of the Soul.'

Harper's Magazine for May will include 'Among the Titans of the Patagonian Pampas,' by Mr. C. W. Furlong; 'My Lowly Teacher,' a study of a dog by Prof. J. F. Genung; 'Rabat the Inaccessible' by Mr. Sydney Adamson; 'Tapestries of Twilight,' fairy stories by Mr. Le Gallienne illustrated by Miss Elizabeth Shippen Green; and a scientific analysis of 'Bread' by Prof. R. K. Duncan.

A NEW novel, 'The Marriage of Quixote,' will be published on May 4th by Mr. Martin Secker. The author is Mr. Donald Pringle Armstrong, who is, we understand, of Australian birth, but Scotch extraction, being of the stock of Johnnie Armstrong of the ballad. Though this is a first novel, it is, we gather, the work of an assiduous student of letters.

It is desired to gather the letters of that fine scholar the late Henry Charles Lea in view of a biography. His correspondents are therefore requested to send originals or copies of letters to or from him to Mr. Arthur H. Lea, 2004, Walnut Street, Philadelphia.

THE SELDEN SOCIETY is about to issue to members the twenty-fifth volume of their publications, representing the year 1910. This is 'Select Cases in the Star Chamber: Vol. II. A.D. 1509-44,' edited by Mr. I. S. Leadam with a long Introduction. The work covers the reign of Henry VIII., and treats not only of such subjects as manorial tenures, villenage, the relations of monastic houses with their tenants, and the organization of sixteenth-century municipalities, but also of matters some of which are specially prominent at the present time, e.g., State policy in fixing prices and forbidding or controlling exports, and conflicts of interest between the artisan and trading classes. It also traces successive stages in the constitution and procedure of the Star Chamber.

MR. H. BEVERIDGE writes:—

"With reference to Sir. George Birdwood's remark about Miss Frere's wealth of flaxen hair, I remember a lady's telling me that once, at a parade in India, Tommy Atkins made a humble petition that the young lady would let down her hair for them to see. Miss Frere graciously consented and let the golden stream flow down to her feet."

THE English and Colonial rights of 'The Tracer of Lost Persons,' by Mr. Robert W. Chambers, have been transferred to Messrs. D. Appleton & Co.

IN 'Chalkstream and Moorland: Thoughts on Trout Fishing,' which Messrs. Smith & Elder will publish next Thursday, Mr. Harold Russell of the Inner Temple and Midland Circuit gives fishermen the benefit of many years of experience. This he does with the avowed object of amusing rather than teaching, having derived such great delight from what others have written about fishing that he hopes fishermen may get a little pleasure from reading his book.

THE same firm are adding to their shilling net books H. S. Merriman's 'The Sowers,' Mr. Rider Haggard's 'Jess,' F. Anstey's 'Vice Versa,' J. A. Owen's 'Woodland, Moor, and Stream,' Dr. Fitchett's 'Tale of the Great Mutiny,' and Sir H. W. Lucy's 'Sixty Years in the Wilderness.' The first two of these will be published on the 26th inst., two other volumes following on May 3rd, and the last two on May 10th.

MRS. MARRIOTT WATSON has completed a selection from the works of Mr. H. G. Wells which will shortly be published by Mr. Frank Palmer in the form of a Calendar, following the precedent of the same firm's G. B. S. Calendar. The selection constitutes a comprehensive and characteristic record of Mr. Wells's *sententiæ* and *obiter dicta*.

MISS GERALDINE HODGSON, whose forthcoming book we mentioned last week, should have been described as a D.Litt. of Trinity College, Dublin, not of the University of Bristol.

MESSRS. D. APPLETON & Co. will publish immediately 'Diaz: Master of Mexico,' by Mr. James Creelman; and 'The Obvious Orient,' by Prof. A. Bushnell Hart, which aims at including the things which come before the traveller's eye when he first lands in Asia. The author has analyzed and grouped experiences gained from residents, from discussion of problems with local administrators, and from the daily sight of streets and harbour life. Chapters on the Canadian North-west, Oregon, Washington and Alaska are included.

THE Prix (3,000 francs) known by the title of 'Jeune Roman' has this year been awarded to M. Jean Balde, author of 'Les Ébauches.'

AMONG recent Government Publications of general interest we note: Cost of Living in American Towns (post free 5s. 7d.); Scotch Education Grants to Secondary Schools (post free 1d.); Education, Scotland, Minute, 27th March (post free 1d.); Education, Scotland, Fund, Return (post free 1d.); Official History of the Russo-Japanese War: Part V. Sha-Ho (post free 5s.); Public Records, Ireland, Report for 1909 (post free 5d.); and Form and Order of the Coronation Service (post free 2s. 2d.).

SCIENCE

OUR LIBRARY TABLE.

The Stone Age in North America. By Warren K. Moorehead. 2 vols. (Constable & Co.)—This work is designed as an archæological encyclopædia of the implements, ornaments, weapons, utensils, and other objects characteristic of the prehistoric tribes of North America. In more than 300 full-page plates and 400 figures, over 4,000 of these objects are illustrated. The author's qualifications for this great undertaking may be gathered from his exploration in 1889 of the earthwork called Fort Ancient, in Warren County, Ohio, followed in 1892 by a treatise on 'Primitive Man in Ohio,' and from his position as Curator of the Department of American Archæology in the Phillips Academy at Andover, Massachusetts, and as a member of the Board of Indian Commissioners. He has embodied in his own observations contributions from nearly 50 other scholars of eminence in their respective departments; and has obtained photographs and other material from more than 300 persons.

The illustrations are commendable for two reasons: the scale is always clearly stated, and the descriptions at the foot of each are more than usually full and informing.

The author has chosen, perhaps rightly, to arrange objects according to class and type rather than according to the locality of discovery. The other plan might have led to much repetition and unprofitable discussion. The reader who desires to study specially the objects from any given place may do so by reference to the index, where these are specified. In another respect Mr. Moorehead has struck out a line of his own. He refuses to consider the arts of prehistoric times in the light of those of the present Indian tribes. He holds that the prehistoric arts are not to any appreciable extent the same with those which Lewis and Clark found to be practised among the Indians at the time of their historic expedition (1804-6), and that even in the century that has passed since that date arts have either become extinct among them or been greatly depreciated. He rejects also the evidence of the ceremonies practised by the tribes of to-day, on which reliance is often placed as illustrating objects of prehistoric art.

There would seem to be much to be said on the other side of this question. When we bear in mind that in the island of Tiburon in the Gulf of California and on the adjacent mainland of Sonora in Mexico, the Seri Indians are still in the Stone Age, we can hardly doubt that the analogy which has been found useful in other cases between prehistoric peoples and modern savages would be applicable to them. Upon the whole, however, the author's decision appears to be sound; and a work in which all the various "artifacts" (to adopt a word now in frequent use in America) hitherto discovered are described and classified under their several forms, without special reference to any other consideration than that of form, is likely to be of more permanent value than would have been one in which the current scientific opinion of the day had been also recorded. For example, Mr. Moorehead, while describing and figuring

implements resembling in type the palæolithic implements of Europe, declines to discuss the question of the antiquity of men in America, or of the evidence (such as it is) in support of the theory that there was a palæolithic period there. To assist those who desire to pursue the study of this and other questions, Mr. Moorehead has compiled an excellent bibliography of 42 pages, which he does not put forward as complete, but which is quite copious enough for the purpose he has in view. He introduces it with the significant observation that, "in view of the change in archæological processes and opinions that has often occurred in a comparatively short space of time, the arrangement of the titles is made as a whole in chronological order."

Another instance of the conscientious limitations Mr. Moorehead imposes upon himself is his rejection of question-begging terms in describing objects of worked stone. Those which have frequently been called gorgets, amulets, plummets, ceremonial objects, and the like, he (in this following Prof. W. H. Holmes) frankly describes and classifies as "problematical" forms. Of them he says generally that they are distinctly American. He defies any one to pick a series in Egypt, Europe, Babylonia, or elsewhere that will, type for type, compare with them. Unless the word "series" is here used with some special application, this would appear to be a hasty generalization, for problematical forms are not unknown in Europe. There are many specimens figured to which it is difficult to assign any use; for example, two pointed objects from the collection of which he is Curator, similar to many others in American museums, which are not adapted by perforation or otherwise to any apparent practical purpose. In a coloured plate some beautiful objects of butterfly and other winged forms are figured. In another are various types of twice-hollowed or "bicave" stones, frequently called "discoidal." Of the objects called "plummets," Mr. Moorehead quotes from Dr. Peabody a table enumerating 26 different explanations of their purpose that have been offered by as many theorists. The attitude of the author in respect of these matters appears to us to be justified, and to be in accordance with the aim he has proposed to himself of furnishing a comprehensive storehouse of well-arranged facts for reference.

Shell, bone, and horn were, in addition to stone, used for many purposes, and a large selection of things worked in these materials is figured. Mr. Charles E. Brown contributes a chapter on objects in copper, of which as many as 20,000 have been collected in the State of Wisconsin alone, and the search for them is still proceeding. These appear to have been used in common with implements of stone before the coming of the white man. Textile fabrics and basketwork are only briefly dealt with, remains of undoubted prehistoric antiquity being comparatively few. Pottery is treated at somewhat greater length, and a number of typical specimens are figured: but the reader is referred for fuller information to the works of Prof. W. H. Holmes and Mr. Clarence B. Moore. Hematite was known to the Indians, and furnished them with paints and implements.

Dr. H. Montgomery, of the University of Toronto, contributes to the work a chapter on the Stone Age in Eastern Canada, Utah, and Dakota. In two final chapters Mr. Moorehead sums up his conclusions concerning the population in prehistoric times and the ancient culture-groups. We have said enough to show that the book deserves high commendation.

Death: its Causes and Phenomena, with Special Reference to Immortality. By Herward Carrington and John R. Meader. (Rider & Son.)—It is probable that a satisfactory treatise on Death would need the collaboration of a biologist, a general medical practitioner of long standing in his profession, and a physician skilled in mental disease and well acquainted with the laws of evidence. The biologist is wanted because life varies greatly in degree in the various groups of animals. There is latent life, such as may last for years, in desiccated rotifers, which reawaken as soon as they are moistened; there is the potential vitality of frozen fish or of frogs deprived of oxygen, and there is "mimetic death." The general medical practitioner's knowledge would be needed because it is his duty to attend many death-beds and he knows death in various forms. The alienist would assist with his knowledge of the different types of disordered human minds and of the part they play in arriving at inaccurate conclusions.

Mr. Carrington and Mr. Meader appear to take a different view of qualifications. The physiological portion of their treatise is so unsatisfactory that one is tempted to wonder whether they have had any actual knowledge of death and dead bodies, or whether all their information is not obtained at second-hand. Much of it is drawn from untrustworthy sources, and their conclusions are in consequence vitiated. Thus in speaking of the visual purple they cannot have consulted Kühne's original papers or looked into the valuable work done by Franz Boll, or it would have been impossible for them to write: "Certainly very little trace of any scene would be found on the retina twenty-four hours after death." Any one who has studied the visual purple knows the extreme difficulty of retaining it even for the shortest time. Post-mortem mottling is surely due to a transudation of altered blood pigment, and is not caused by the "exudation of blood"; nor is blood the active principle in decomposition. Death does not begin by coagulation in the capillaries, as is stated more than once. It shows a lack of critical faculty to quote without comment a statement that "there is no doubt that the number [of persons] annually put to death by the embalmers is sufficiently large to demand attention," and to state that "one person is buried alive in the United States every twenty-four hours."

A similar laxity of thought and expression pervades the book. Some strange advice is vouched for; for instance, "electricity, or even cold water, may be applied with great success in all cases of 'shock.'" There would certainly be great danger of killing a person when such a condition has occurred after a surgical operation. Perhaps the strangest thing in the book is the following story:—

"A patient lying in bed in a hospital was fast sinking into a moribund condition. Consciousness was fast slipping away, and it was quite certain to the attendant physicians and nurses that...she would soon become unconscious and within half-an-hour dead....Four nurses quietly posted themselves at the four corners of the patient's bed. At a given signal, just as this patient was losing hold of life and passing into an unconscious state, the four nurses simultaneously shrieked at the tops of their voices and forcibly wheeled the patient's bed out into the centre of the ward....From that moment she improved, and within two months was discharged from the hospital cured."

It would be interesting to have further details as to time, place, names of physicians, &c.

The psychological aspect of death is illustrated by some "photographs of the

soul" which convey nothing to the unbeliever in spiritualism, and the latter half of the book deals with the aspect of death as described by clairvoyants, trance mediums, and other mystics. Their evidence has been shown in many cases to be untrustworthy or fraudulent, yet this chapter is headed 'The Testimony of Science.' The conclusion reached is that

"the nature of death is likely to remain unsolved so long as we are ignorant of the nature of life. When the one is isolated and its innermost 'essence' known, then we shall know and understand the other."

There are appendixes on Vampires and other subjects; a Bibliography, and ten columns of index for 552 pages of text.

RESEARCH NOTES.

THE current number of the *Compte Rendu* of the Académie des Sciences contains a communication from M. E. Henriot on the radio-activity of the metals of the alkaline group. Like Mr. Norman Campbell, Prof. R. W. Woods (of Baltimore), Prof. McLennan (of Toronto), and others, he finds that the radio-activity of certain salts of potassium (the haloid salts, nitrates, and sulphates) is well marked, and that the same is the case with those of rubidium; but from those of caesium, which is so like rubidium that it can hardly be distinguished from it save by its greater atomic weight and different spectrum, he could get absolutely no reaction.

The same subject is popularly treated by M. Adolphe Lepape in the *Revue Scientifique* of the 1st of this month, wherein a lucid summary of the radio-active phenomena shown by the whole group is given. The conclusion he arrives at is that the Beta rays from potassium are emitted spontaneously, and come from the atom itself, and are not, as has been suggested, secondary rays excited by some external influence. Although no emission of Alpha rays has yet been shown to exist in the case of potassium, the researches of the Hon. R. J. Strutt made three years ago with the Stassfurt ores give rise to the hope that this may one day be done. Caesium, lithium, sodium, and the ammonia salts have, however, up till now shown no signs of radio-activity.

Yet the facts already acquired upset many of the theories of radio-activity formed shortly after the discovery of radium. If the absence of radio-active reaction among the majority of the alkali metals be due, as seems likely, to the emission by these last of an emanation so short-lived that its existence cannot be demonstrated, we have here a sort of parallel to what happens in the case of uranium, the parent of the radium series. But potassium is nearly the lightest metal of the alkaline group, having an atomic weight of 39 as against the 132 of caesium. What, then, becomes of the hypothesis that it was the excessive weight, and therefore complexity, of the highly radio-active metals, such as uranium and radium, which caused them to break up? M. Henriot, indeed, noting the curious approximation between the atomic weights of potassium and argon (39.88) on the one hand and krypton (82) and rubidium (85) on the other, has hazarded the suggestion that with potassium there is an "integration" rather than a disintegration of the atom, and this is partly borne out by the fact that hitherto no evidence of any lessening in the atomic weight of potassium after prolonged emission of Beta rays has been observed. It seems, therefore, that there still remain many problems for solution in the new study of radio-activity.

M. Lepape also collaborates with M. Ch. Moureu in a paper in the same number of the *Compte Rendu* dealing with the ratio of krypton to argon in gaseous mixtures. These members of the inert group of gases are widely diffused in nature, being met with not only in the atmosphere, but also in the gases emitted by many springs and (in one case) by a volcano. The last phenomena lend some colour to the theory that the inert gases are themselves a sort of by-product of radio-activity, as is certainly the case with helium. But the ratio of krypton to argon in nature seems to be constant, and MM. Moureu and Lepape account for this by supposing that in the primitive nebula which gave birth to our system all the elements existed in the gaseous state, and that the mixture was homogeneous thanks to the whirlpools and other commotions that went on within it. When the earth came to evolve from this, it was only the gases of the helium group which, by reason of their chemical inertia, remained free. Hence all the inert gases should exist on earth in the same relative proportions that they bore to each other in the nebula, and this would be so were it not for the modification produced by the disengagement of helium by radium and its congeners. This theory the authors partly justify by various experiments, and by the demonstration that the ratio of nitrogen, which they describe as relatively inert, preserves a more or less constant ratio to the other inert gases in the gases of springs.

In the current number of the Royal Society's *Proceedings*, Prof. Arthur Schuster has papers on the origin of magnetic storms and the periodicity of sunspots. In these he agrees with Kelvin's dictum that magnetic storms, although they may coincide apparently or actually with the occurrence of sunspots, cannot be due to the direct action of the sun, because the enormous amount of energy which this would suppose the sun to put forth would be beyond its power to produce. It has been suggested, however, that the sun may be the indirect cause of the storms if they are proximately due to the magnetic action of a swarm of corpuscles ejected by the centre of our system. Prof. Schuster examines this hypothesis, and shows on mathematical grounds that this also is untenable. He therefore concludes that if the sun has really any connexion with the magnetic storms observed on our earth, the ejected particles mentioned above must act by increasing the ionization of the outer regions of our atmosphere, and allowing the electromotive forces, always locally present, to increase the intensity of the electric circulation. The rotation of the earth, he goes on to say, which is the primary cause of the electromotive forces which come into play, thus becomes responsible for the energy required to produce the storms in question. If this be so, it would seem possible to adopt some means of protection against them in the interests of telegraphy and telephony.

In the *Journal de Physique* for March M. le Commandant Ferrié draws attention to some new and practical applications of wireless telegraphy. It can now be used, he asserts, to notify the hour of meridian at their port of origin to ships at sea, and thus to obviate, wholly or in part, the taking of daily observations; and he gives instances where this has been effected from the Paris Observatoire through the radio-telegraphy station on the Champ de Mars.

Wireless telegraphy can also be used, according to the same authority, to determine with great exactitude the geographical position of any point of the earth's surface

by a most ingenious process, of which he gives details. Such a method was employed with good results from the Eiffel Tower in 1909, the point to be determined being that occupied by the observatory at Montsouris; and the Bureau des Longitudes has tested the same system at Bizerta, and means to extend its experiments to Algeria, Dakar, Konakry, and other places, all which are to be placed in direct wireless communication for that purpose with the Paris Observatoire, "stations" in foreign parts being established by means of kites or balloons.

The third use for wireless telegraphy is the method of communication lately described in these Notes between land stations and balloons or aeroplanes. Commandant Ferrié warns aeronauts that they must never use the antennæ with which some of them are now supplied when drawing near clouds, or they may find that their vehicles act like a stick of ebonite between two electrodes charged at high potential with electricities of opposite sign, and produce a fatal discharge.

The compass for use at sea which depends for its action on two gyroscopes, and dispenses altogether with the use of magnets, has, it would appear, now been adopted by the German Navy, and was exhibited at the last meeting of the British Astronomical Association. It was briefly described in these Notes at the time of its invention some years ago, and a full description will, it is said, appear in the *Monthly Notices* of the Association in due course. In the meantime, those interested in the matter may be recommended to read a letter appearing in *The English Mechanic* for the 8th of this month, in which the writer sets forth in clear terms his explanation of the reason why the gyroscopic system used always points to the north. The desirability of such an invention, now that the free use of electric currents on board ship has come to reinforce the power of the large masses of iron employed in the construction of vessels to cause unexpected deviations of the magnetic needle, needs no demonstration; but it may be as well to await some description of the means employed for rotating the gyroscopes before warranting its practicability. The invention, it may be noticed in passing, was not originally a German one.

M. E. L. Trouessart has a paper in the *Compte Rendu* quoted above on the origin of the domestic dog, who, he tells us, appeared suddenly in Western Europe in the neolithic age, his remains being first found in the kitchen middens of Denmark and the lake dwellings of Switzerland. Two distinct races were known even then, one being *Canis palustris*, or "chien des tourbières," and the other the Bronze Age dog, which he compares to that sheep-dog which Buffon rightly pointed to as the most typical member of his race. Prof. Jeitteles (of Vienna) a few years ago pointed out the likelihood of *Canis pallida*, or the Indian wolf, being the ancestor of the neolithic dog; but his proofs were not entirely satisfactory, and as late as 1905 Prof. Studer (of Berne) declared the question to be an open one.

M. Trouessart has now made an exhaustive study of the animal skulls in the Musée National at Paris, and finds that those of all the other wolves and jackals differ notably from that of the sheep-dog, the conformation of the bony arch of the eye being much more prominent in the dog than in the wild animal. The only exception to this rule is *Canis pallida*, which shows, besides, the feebler jaw of the domesticated beast. During the Quaternary Age, says M. Trouessart, India must have possessed a more advanced civilization than the North and

West of Europe, which was then mostly covered with ice, and he thinks that both the neolithic varieties of dogs migrated from India by way of the steppes of Russia and the Danube valley. It is the want of prominence in the arch of the eye which gives the wolf, he says, its traditionally stealthy and furtive expression; but one would like to know whether the same cause accounts for its appearance in many colliers, particularly those of the so-called "Welsh" variety.

MM. Desgrez and Caius draw attention in the *Compte Rendu* last quoted to the ptomaines found in fish preserved in tins, such as sardines. They have lately investigated a great quantity of boxes containing tunny-fish, sardines, herrings, and mackerel in oil, and also tins of lobster and salmon. In all of these they found ptomaines to the extent of .20 gr. to .60 gr. per kilogramme immediately upon opening the receptacle, those containing whole fish having more in proportion than when the contents were sliced, as in the case of tunny, lobster, and salmon. The ptomaines were in greater numbers in the centre of the box than at the sides, and no gas of putrefaction or otherwise was found on opening. From this the investigators gather that the ptomaines already exist in the fish before they are put in the receptacle, and think that oil rather favours their growth than otherwise. In all cases the ptomaines increased enormously in number in two days after opening. They promise further experiments as to the existence of some of the organisms noted in live fish, and also as to their toxicity; but they point out meanwhile that in weak doses many of them probably exercise a stimulating effect on the appetite and nutrition. M. Armand Gautier is quoted by them as having come to the same conclusion with regard to bacilli sometimes thought deleterious in cod-liver oil.

As investigation into the life-history of microbes progresses, the impossibility of avoiding the taking of them into the system becomes daily more apparent; but MM. Grenet and Salimbeni announce the discovery of a means by which they can at least be kept out of drinking-water. M. Metchnikoff, as the result of researches made by him and his assistants at the Institut Pasteur, some time ago, announced that a thin film of collodion was absolutely impermeable by the microbes themselves, although it will let through culture liquids and certain bacterial products. MM. Roux and Nocard showed later that the films will arrest germs which pass freely through porcelain filters, infusorial earth, charcoal, and the like; and M. Malfitano has proved that thin collodion will not allow colloids to pass. The difficulties in the way of using collodion for filtering purposes has hitherto been that it splits as soon as dry; but MM. Grenet and Salimbeni now show that this can be avoided by plunging a Chamberland filter cylinder or "bougie" into collodion and then putting it at once into a bath of water containing 50 per cent of glycerine. Thus prepared, a filter after one year's use still gave water "bacteriologically pure."

The administration of radium by the process called cataphoresis, or the passing of drugs through the unbroken skin by means of an electrolytic current, has been tried by MM. Haret, Danne, and Jaboin. After experiments made on rabbits, calves, and finally the human subject, they report it to be perfectly trustworthy and free from all harmful consequences, while the radium is afterwards found in the skin, the muscular tissue, and the bones. F. L.

SOCIETIES.

ROYAL.—April 6.—Sir Archibald Geikie, President, in the chair.—The Bakerian Lecture was delivered by Prof. the Hon. R. J. Strutt, on 'A Chemically-Active Modification of Nitrogen Produced by the Electric Discharge.'—The following papers were read: 'The Association of Lead with Uranium in Rock-Minerals, and its Application to the Measurement of Geological Time,' by Mr. A. Holmes,—and Prof. E. T. Whittaker 'On the Dynamical Value of the Molecular Systems which emit Spectra of the Banded Type.'

GEOLOGICAL.—April 5.—Dr. C. W. Andrews, V.P., in the chair.—Mr. F. Elgee and Mr. M. D. Williams were elected Fellows.—The following communications were read: 'Trilobites from the Paradoxides Beds of Comley, Shropshire,' by Mr. E. Sterling Cobbold, with notes on some of the associated Brachiopoda by Dr. C. A. Matley,—and 'The Stratigraphy and Tectonics of the Permian of Durham (Northern Area),' by Dr. D. Woolacott.

ASIATIC.—April 11.—Sir Raymond West, Director, in the chair.

Sir J. George Scott read a paper on 'Buddhism in the Shan States.' In Mr. Leslie Milne's 'Shans at Home' a chapter by the Rev. W. W. Cochrane states it as a probable fact that Buddhism, and with it writing and literature, were introduced among the Tai by the Talaings and Cambodians. The paper disputed this; pointed to ancient pagodas and evidence of the connexion between Tibet and the Ngai-lao Kingdom long before there was any connexion between Môn and Khmêr races and the Tai; and also showed that there are signs that Buddhism was formerly the religion of the Lahu and other hill races, now included in the Tai country, and that it was certainly not introduced among them from the south. It seems, therefore, right that decision on the point should be suspended pending further research.—A discussion followed, in which Mr. Penny, Mr. Sewell, Mr. Blagden, and Sir Charles Lyall took part.

LINNEAN.—April 6.—Dr. D. H. Scott, President, in the chair.—Mr. Norman Miller and Mr. Moore Betty Fullerton were admitted Fellows. Mr. G. H. Wailes was elected a Fellow.

The President announced that the Council had elected Count Hermann zu Solms-Laubach to receive the Linnean Medal.

Miss Sarah M. Baker read a paper, illustrated by lantern slides, entitled 'On the Brown Sea-weeds of the Salt-Marsh.' A discussion followed, in which Mr. Shenstone, Prof. Oliver, Mrs. Gepp (visitor), and Mr. E. M. Holmes engaged.

A conjoint communication followed on the genus *Salicornia*, in which Dr. C. E. Moss (visitor) gave a history of the genus from Linnæus, 'Species Plantarum,' ed. 1, 1753, to the present time. Mr. E. G. Salisbury then gave an exposition of the characters of the species comprised in the genus; and Dr. Ethel de Fraine dwelt on the anatomy of certain species. Lantern slides illustrated each section of the communication. The President opened the discussion, and was followed by Mr. W. C. Worsdell, Mr. F. N. Williams, Dr. O. Stapf, Mr. Henry Groves, and Prof. Oliver.

ZOOLOGICAL.—April 4.—Dr. H. Woodward, V.P., in the chair.—Dr. H. B. Fantham and Dr. Annie Porter exhibited some diseased bees and combs infected with a minute pathogenic Protozoal parasite, apparently the same as *Nosema apis* found by Zander and Doflein in diseased bees in Bavaria. Microscopic preparations and drawings of the parasite, *Nosema apis*, were also shown, as well as healthy bees and combs in contrast. The material exhibited was obtained from Cambridgeshire and Hertfordshire in March.—Dr. R. T. Leiper gave a demonstration of Nematode parasites obtained from animals in the gardens during the year ending November, 1910.—The Secretary read a letter from the Governor of Seychelles on the subject of the herd of land-tortoises at Government House, Mahé.—Mr. R. I. Pocock exhibited the body of a newly-born cub of the masked palm-civet (*Paradoxurus*

larvatus) from Szechuen.—Mr. F. E. Beddard read a paper on some mammalian tapeworms which had been collected from animals that had died in the gardens.—Dr. S. F. Harmer communicated a paper, by Mr. J. A. Mörch of Christiania, on 'The Natural History of Whalebone Whales,' throwing light upon some of the problems connected with the migrations of the larger Cetacea.

INSTITUTION OF CIVIL ENGINEERS.—April 11.—Mr. Alexander Siemens, President, in the chair.—It was announced that two Associate Members had recently been transferred to the class of Members, and that five candidates had been admitted as Students.—The monthly ballot resulted in the election of four Members and five Associate Members.

MEETINGS NEXT WEEK.

- MON. Surveyors' Institution, 8.—Adjourned Discussion on 'The Conservation of our National Water Resources,' and 'Judicial and Parliamentary Decisions with Regard to Rights in Underground Water since 1907.'
- TUES. Royal Institution, 3.—'Cardinal Manning,' Mr. J. E. C. Bodley.
— Colonial Institute, 4.—'Imperial Telegraphs,' Mr. C. Bright.
— Statistical, 5.—'The Application of the Method of Multiple Correlation to the Estimation of Post-Censal Populations,' Mr. E. C. Snow.
— Institution of Civil Engineers, 8.—Annual Meeting.
— Institution of Mechanical Engineers, 8.—'Steel,' Lecture II. Dr. W. Rosenhain.
— Anthropological Institute, 8.15.—'River Life and People in Upper India,' Mr. P. B. Bramley.
— Zoological, 8.30.—'Some New Parasitic Nematodes from Tropical Africa,' Dr. R. T. Leiper; 'On a Collection of Antelope and other Skins from the Chagwe Forests, Uganda,' Dr. Cuthbert Christy; 'On Three New Trematodes from Reptiles,' Dr. W. Nicoll.
- WED. British Numismatic, 8.—'A Numismatic History of the Reigns of William I. and II.: the Histories of the Mints,' the President.
— Geological, 8.—'The Llandovery and Associated Rocks of North-Eastern Montgomeryshire,' Mr. A. Wade.
— Society of Arts, 8.—'The Production and Identification of Imitation and Artificial Gems,' Mr. Noel Heaton.
- THURS. Royal Institution, 3.—'Optical Properties of Metallic Vapours,' Lecture I, Prof. R. W. Wood. (Tyndall Lectures.)
— Society of Arts, 4.30.—'The Trend of Mineral Development in India,' Sir T. H. Holland. (Indian Section.)
— Geographical, 5.—'Recent Progress in Geodesy,' Mr. A. R. Hinks.
— Historical, 5.—'Notes on the Agincourt Roll,' Dr. J. H. Wylie.
— Institution of Electrical Engineers, 8.—'Battery Economics and Battery Discharge Arrangements,' Mr. A. M. Taylor.
- FRI. Institution of Civil Engineers, 8.—'The Commercial and Technical Relations of Engineering Design and Work,' Mr. T. Frame Thomson. (Students' Meeting.)
— Institution of Mechanical Engineers, 8.—'Gas Producers,' Mr. J. Emerson Dowson; 'The Effect of Varying Proportions of Air and Steam on a Gas Producer,' Mr. E. A. Allcut.
— Royal Institution, 9.—'The Revolutions of Civilization,' Prof. W. M. Flinders Petrie.
- SAT. Royal Institution, 3.—'John Ruskin; or, The Seer and Art,' Prof. Selwyn Image.

Science Gossip.

THE three English parties — i.e., the Government Expedition from the Solar Physics Observatory, under the charge of Dr. Lockyer; that of the Joint Permanent Eclipse Committee, under Father Cortie, of Stonyhurst College; and a private expedition conducted by Mr. J. H. Worthington — sent to observe next Friday's total eclipse of the sun arrived safely at Sydney last month, and are probably now at Vavau in the Tonga Islands, on which most of them propose to select their stations.

The Meteorological Report from Stonyhurst College for 1910 shows that the highest thermometer reading was 78°·0, on June 9th and July 13th, and the lowest 13°·5, on January 27th; the mean temperature of the year 47°·2, which is a little above the average; the number of hours of bright sunshine 1,262, which is 85 below the mean for the past 30 years; and the total rainfall 53·3 inches, of which 8·4 fell in January, the wettest month of the year.

THE orbits of two spectroscopic binaries — 93 Leonis and ε Ursæ Minoris — have been determined, by Messrs. J. B. Cannon and J. S. Plaskett respectively, from plates taken at the Dominion Observatory, Ottawa. The period of the former is 71·7 days; that of the latter, 39·5 days.

FINE ARTS

THE INTERNATIONAL SOCIETY OF
SCULPTORS, PAINTERS, AND
GRAVERS.

BETWEEN the historical critic who sees modern art as an ever-descending movement towards utter decadence and the more up-to-date enthusiast who appraises his contemporaries in proportion as they break in revolutionary fashion from the whole art of the past, mediation is a thankless—an almost impossible—business. No *via media* has the picturesqueness of these extremes, or even plausibility such as belongs to any simple expression of a fundamental truth which both may claim. We admit that each of the alternative schools lays before us a general law which inevitably permeates artistic development; but actuality is more complex than any of its constituent elements, and the bias of much modern criticism makes it see in artistic production very much what it expects to see, and tends to depress artists.

As regards the historic critic, his depressing influence is evident enough. It is ill working in face of convinced pessimism. The present exhibition of the International Society, however, is an example of the equally deleterious effect exercised by the apostles of revolution *per se*, who, whatever their faults, can at least claim to have been the advocates—for years past almost the only advocates—of “the younger school.” At the Grafton Galleries are the painters, then, who have been encouraged by their admirers in the press to be innovators at all hazards. “De l’audace et de l’audace, et encore de l’audace,” has been their motto, and we can foresee that exhibitors at the present show will be taken to task for having fallen away from that sublime maxim.

With respect to the many pleasant little works which are to be found in this as in other recent exhibitions of the Society, it must be admitted that we feel their slightness the more keenly when their novelty has worn off. This is true of the landscapes of Mr. F. Foottet (86), Mr. P. H. Padwick (93 and 125), Miss Maud Button (95), and Miss E. F. Boyd (97 and 175); of the interiors, so agreeable in colour, of M. E. Vuillard (189 and 327); and of M. Louis Legrand’s etchings, Nos. 273 to 277, though No. 278, *Réveil*, compels admiration by the power which is added to its dainty impudence.

M. Vuillard (represented also by a large landscape, *Pélouse*, 310) offers perhaps the most typical instance of the modern view as to the proper way for an artist to develop his powers. Few artists spring fully armed at birth into the arena, and the old-fashioned pedagogic advice was that each should strive, even at the cost of evident effort, to make good his natural deficiencies. Modern taste, on the other hand, is so opposed to respectability in art—so much more concerned that a painting should be new than that it should be excellent—that the artist is encouraged to eliminate from his ambition any qualities which are temperamentally difficult for him. In so far as this has occasionally resulted in his pushing further than did his predecessors the special line of study, the special train of thought, which remained to him, this tendency has given a certain freshness of interest to the

work of the modern painter. The demand for innovation, however, was too urgent and too uncritical to be kept pace with by such means, and more and more we have come to be satisfied with innovation of merely negative order. Boldly to refuse the exactions of any of the older canons of art which might put a rein on his fluency has sufficed to make an artist interesting for us, without our inquiring whether he has imagined for himself fresh requirements as subtly exacting in a new direction. M. Vuillard is a little of this order of talent. He has a natural instinct for colour relations, but we do not feel so much that he has developed it to an unprecedented pitch as that, by throwing over every other demand, he has left himself free to express it with a perfect ease and spontaneity which are not without charm, doubtless, but which leave his art with a slender intellectual basis. Mr. W. J. Leach, with a native gift rather less, has developed his sense of colour with more conscious logic, and will probably surpass M. Vuillard in the long run. At present his persistent choice of subject-matter limited almost entirely to the three elements of sky, water, and snow, enables him to restrict his art almost oppressively to pure mathematics. Mr. T. Millie Dow in *A Northern Shore* (53) tempers what may easily become purely scientific painting with a lyrical feeling for patterning which seems inspired by the example—speaking at a guess, we should almost have said the comradeship—of that poetic artist the late William Stott of Oldham. It is one of the most charming works of the show.

Other pictures which emerge rather less definitely from the class of painting we have till now been considering are Mr. Livens’s *Solitude*, 78 (the sky of which fails to join in the scheme of massive design which should be the artist’s justification for a certain habitual inelegance in handling oil paint), and Mr. Clifford Addams’s excursion into humorous journalism, *The Old Guard at Trafalgar Square* (107). The latter undeniably amusing, if somewhat cruel, skit caricatures the appearance of the copyists more shrewdly than their works. We have never seen a copy in the National Gallery of which the work here shown on the easel would be a truthful representation or a characteristic misrepresentation. It must be Mr. Addams’s ideal, and his version of the ‘Warrior Adoring’ by Catena which enters into the background of his picture fails sufficiently, either in intelligent sympathy, or witty distortion, to give some of his victims a consoling sense of superiority.

It is perhaps the virile facing of difficulties shown by Mr. Strang in his fine composition *Spring* (50) which makes the work of the other exhibitors look flimsy. It is obviously, indeed defiantly, open to criticism, but, except for certain decorative paintings recently shown at one of the Whitechapel Exhibitions, the artist has produced no painting of the same order. It is a worthy successor to that fine series, with an added logic in the use of colour as a means of clarifying a complex scheme of modelling, if with rather less perfection in the proportioning of a colour-pattern. The touch throughout is refreshingly firm and sensitive; the colour-scheme cool and clear-cut, with a margin of crispness for time to mellow. Few modern painters make that allowance. In his treatment of line certainly Mr. Strang is at present more quaint than significant, but even here the frankness of the oddity is, at any rate, pardonable. Mr. Pryde’s design *The Vestibule: Costume Ball* (100), if not quite so inspiring as Mr. Strang’s picture, is a work of considerable

interest. Mr. Pryde is not in the least inclined to discard the accumulated wisdom of previous painters, but is disposed to sum up its essence in a highly generalized form. We doubt if he understands fully the underlying logic of the processes he would resume and this makes him an imitative painter, dependent upon his instinctive sense of the practical gist of his predecessors’ practice rather than any critical understanding of the principles upon which they proceeded. Whether in this he differs from most of the painters of the golden age of art we are by no means certain. Painters when they were effective were probably always quicker to do a thing with their brush than to argue why they did it, and the shame attached to copying another artist’s methods is a modern invention. Perhaps it was rather the advantage the earlier painters had in copying their masters in procedure as well as in result which made their equally imitative outlook more successful.

There is much advantage, however, in the interchange of hints between two students working on a similar problem, and the similarity of aim of Messrs. Nicholson, Pryde, and Orpen has doubtless been fortunate for all of them. Mr. Orpen’s *Knacker’s Yard* (64) shows natural ability complementary to that of Mr. Pryde. The latter has the greater gift for making a limited sequence of tones a symbol for infinity of modulation. Mr. Orpen has the logical apprehension of the line of demarcation between light and shade as an implied silhouette disguised by perspective which makes Mr. Pryde by comparison an uncertain draughtsman; yet Mr. Orpen in his use of whites is some way behind his brother artist.

Among the sculpture we must mention a delicately carved *Sleeping Child* (354) by Mrs. Ottilie Wallace and M. Rodin’s *Visage émerveillé* (160), sensitively modelled also beneath the piebald disfigurement of its sham-antique patina. The French master’s marble group *L’éternelle Idole* (104), on the other hand, cannot be called one of his successes. The preoccupation with the large enclosing planes of a figure which is the typically sculptural quality of his work ceases with the extremities, which are “finished up” cautiously, it is true, but with what looks almost like a concession to the British taste for prettiness. Certain details, like the hands, are executed in a manner which seems almost incredibly at variance with what we have hitherto regarded as the master’s attitude of mind.

‘INDIAN DRAWINGS.’

Bombay, March 29, 1911.

I SHOULD like to say a few words about your review of the above book on February 18th. It is printed, not with Morris, but with Caslon type. I do not understand what is referred to by your reviewer as ‘Seated Sage (Figure IV.)’. You are right in remarking that Indo-Chinese would be a more significant term than Indo-Persian. But it is time the latter term was used with more discrimination; there are both Indian and Persian styles, and the term Indo-Persian should be applied only to work which is a combination of these. The religious painting of the Rajput school in particular has nothing to do with Persia.

My book is about ‘Indian Drawings’ in the seventeenth century—the reference to Ajanta is historical and introductory. It is absurd to complain that I leave out of

account such drawings as 'The Musicians' and 'The Princess with the Lotus' (and the mythical "Figure IV."). The Ajanta work is just 1,000 years earlier than that with which my book is primarily concerned: to have treated it at length, as your reviewer seems to wish that I had, would have been quite inappropriate.

A. K. COOMARASWAMY.

Fine Art Gossip.

MESSRS. MACMILLAN will publish soon 'The Training of Memory in Art and the Education of the Artist,' translated from the French of Lecoq de Boisbaudran by Mr. L. D. Luard. The volume contains 'The Training of Memory in Art'; 'A Survey of Art-Teaching'; and 'Letters to a Young Professor—Summary of a Method of teaching Drawing and Painting.' These three pamphlets give the fundamental principles of artistic education as seen by the French teacher whose pupils included Cazin, Fantin-Latour, Legros, Lhermitte, and Tissot, among painters; Rodin and Dalou among sculptors; Gaillard, the engraver; and Solon, the designer of pottery. The book is illustrated by reproductions of memory-drawings and original paintings, and will be introduced to English readers by Prof. Selwyn Image.

THE same firm hope to have ready shortly a new work by Mr. A. L. Baldry on 'The Practice of Water-Colour Painting.' It will be illustrated by pictures and sketches lent by distinguished modern artists, who have also given the author details of their manner of work.

THE Report on the National Gallery for 1910 has just been published as a Parliamentary Paper (post free 6d.).

AN important addition to the National Gallery of Ireland is Hogarth's 'The Denunciation,' which has been presented by an anonymous donor who has shown a similar generosity to other institutions. The picture, which was painted about 1730, is in perfect condition. Other acquisitions include a large landscape, 'In Wharfedale,' by Cecil Lawson.

At the end of this month Messrs. T. C. and E. C. Jack will publish the work by Mr. Arthur Morrison on Japanese art which has been expected for several years. Mr. Morrison bases his book on the articles he contributed nine years ago to *The Monthly Review*, but those only form the foundation. The author has had the assistance of Japanese experts, and has had access to sources of information not generally available. The work, which will be richly illustrated in colour and colotype, will deal with the history of the various schools of painting, and not merely with the colour prints by which Japanese art is known popularly in this country. It will be called 'The Painters of Japan.'

THE Académie des Beaux-Arts last week elected Anders Zorn, the Swedish painter and engraver, a Corresponding Member in place of Fritz von Uhde.

M. ANTOINE LUMIÈRE, who died in Paris last Saturday at the age of 72, began life as a sign-painter, but developed into an artist of no mean ability. He made his chief success, however, as a manufacturer of

photographic dry plates. He studied art under various masters, and until recently exhibited landscapes at the Salon.

PROF. BERTHOLD RIEHL, the well-known writer on art, whose death at the age of 52 is announced from Munich, was the author of several valuable works, among them 'Die Gemälde von Dürer und Wolgemüt' and 'Deutsche und italienische Kunstcharaktere.'

THE EARL OF CARLISLE, who died on Monday last, added to high rank a keen interest in artistic and intellectual things. He sat on the Chantry Commission, and, being an accomplished amateur in painting, was an Honorary Member of the Old Water-Colour Society besides contributing to the Academy and the Grosvenor Gallery.

THE beautiful "Maison des Musiciens" at Rheims, a thirteenth-century building, the façade of which is adorned with five admirable statues, has at last been acquired for the city. Some years ago the house narrowly escaped being taken down stone by stone in order to be reconstructed by an American purchaser on the other side of the Atlantic. The fact that it was the property of two owners who were unable to agree as to its sale averted this danger. In 1905 a part of the building was purchased by subscription, and recently the society known as "Les Amis du vieux Rheims," by purchasing the other half of the house, secured it for the city.

THE Piazza delle Erbe at Verona, so recently menaced, if not with destruction, at least with the loss of its original character and picturesque charm owing to the proposed erection of modern buildings, has fortunately escaped the threatened danger and has been declared a national monument, which means that it will now be preserved intact and secured against vandalism in the future.

THE year of Paolo Veronese's birth has been a much-disputed point, and 1527, 1528, 1530, and 1532 have all been named. Freiherr von Hadeln, the well-known German writer, seems now to have decided the question, and, after a close examination of all the documentary sources, has declared in favour of 1528.

MR. ARTHUR G. LANGDON, who died recently at the age of 54, was an architect by profession and a native of Launceston. He practised for some years in London, but owing to ill-health he returned to Cornwall, and devoted his time to the study of Cornish antiquities. His authoritative book on 'Old Cornish Crosses' (1896) was the result of twelve years of study and research. His work in the first volume of the 'Victoria History of Cornwall' is equally valuable.

M. EUGÈNE NAPOLEON VARIN, who died last week in his 81st year, belonged to a family of medallists which goes back to the time of Louis XIII. Two of his brothers were medallists, and Eugène studied under one of these, Amédée, and also at the École des Beaux-Arts. The list of his own works and those he executed in collaboration with his brother is very long. He was born at Épernay in 1831, and, owing to failing sight, had for some years ceased to exhibit at the Salon.

EXHIBITIONS.

SAT. (April 22).—Mr. Max Beerbohm's Caricatures, Private View, Leicester Galleries.
— Mr. Walter Hayes's Smaller Works, Chenil Gallery.
— Mr. Rupert Bunny's Paintings, 'Days and Nights in August'; Copperfield Intaglio Colour Prints; and Anne Estelle Rice's Paintings, Baillie Gallery.
— Mr. Nelson Dawson's Water-Colours of the Alps, Private View, Leicester Galleries.

MUSIC

The Pianoforte and its Music. By Henry Edward Krehbiel. (John Murray.)—Since Sir Henry Wood began to give Symphony and Promenade Concerts at Queen's Hall the taste of the public for orchestral music has rapidly developed. Some maintain that chamber music has thereby suffered. That may be so to some extent, but pianoforte music still holds its own. Not only is the literature for that instrument wonderfully rich, but also amateurs have the double advantage of hearing constantly the works of all the great composers from Bach to Brahms, and of practising and playing them in their own homes; and many can interpret them with marked skill and taste. Mr. Krehbiel's volume therefore appeals to a large circle. He devotes two chapters to 'Prototypes of the Pianoforte,' and one to that instrument itself. In them, and indeed throughout the book, he manages to convey useful information within a moderate space, and in a clear, concise manner.

Pianoforte music proper virtually only began after the death of Bach in 1750, but our author notices the music of the English virginalists, the French and Italian clavecinists, and the German School, of which Bach and Handel were the chief representatives; and he does this with good reason, since much of it forms part of the repertory of all pianists of note. He gives some interesting details showing how in the seventeenth century English music was known all over the Continent, and how English musicians held high appointments at different foreign Courts. He mentions several, and among them "John Price in Dresden." Price went there in 1629, but already in 1625 he was a member of an "Engelländische Compagnia," mentioned in the public records of Stuttgart, the other members being John and David Morell and John Dixon.

Mr. Krehbiel, in referring to 'The Well-Tempered Clavier,' mentions the three copies, in Bach's handwriting, of the first set of twenty-four Preludes and Fugues, and adds that "of the second there is no complete autograph." He might, however, have said that the autograph of the second set in the British Museum is complete all but for three numbers, as of the three autographs of the first part not one is complete. There is a short passage concerning Beethoven which deserves quotation, though we do not like the last word of it:—

"When the extremists of to-day appeal to him as the destroyer of form, they disclose crass ignorance of one of his highest artistic qualities; they have no understanding of his attitude toward the most important element of artistic construction. It was not form, but formalism, or formula, which Beethoven antagonized."

In referring to National Schools, the writer justly names the Scandinavian as the first distinctive one. Among the composers mentioned by him, Grieg is not forgotten; but J. P. E. Hartmann, the Dane, according to Dr. Walter Niemann, was the real founder, and his immediate successor was Gade. They were certainly pioneers, but Grieg, as our author admits, gave to that school its individuality and potency. He also discusses Chopin, who "has been held up persistently as a paragon among national composers." In his Mazurkas we "hear a Parisian idealization of the characteristic Polish dance modulated to the key of the

French salons." But surely one ought to distinguish between the early and the later Mazurkas. The French salons, it seems to us, only gradually exerted their influence over Chopin.

Mr. Krehbiel's book not only displays thought, but also suggests it. At the opening he says: "I am more desirous to instruct than to entertain," but he has succeeded in doing both.

LADY HALLÉ.

LADY HALLÉ, who died at Berlin last Saturday, was for many years a notable figure in the musical life of London. She appeared here for the first time on April 30th, 1849, at the Princess's Theatre, and in the same year at a Philharmonic Concert, when she performed a concerto by De Bériot. During the twenty years which elapsed before her second visit, the record of her career is scanty. She visited Russia, played at the Paris Conservatoire in 1864, and about that time married Ludwig Norman, a Swedish musician.

In 1869 she made her second appearance at the Philharmonic Society, and became leader at the series of Monday Popular Concerts before Christmas of that year. From that time down to 1898 she was constantly playing at the Popular Concerts, the Philharmonic, the Crystal Palace, Hallé's Recitals, the Manchester Concerts, &c. Dr. Joachim at an early period of her career declared that she was an artist of paramount excellence, and time proved that his judgment was sound. Her technique was faultless and her tone beautiful. She was an able and earnest interpreter of classical music, and her leadership, especially of the quartets of Haydn and Schubert, was delightful. Joachim is justly regarded as the protagonist of the cause of Brahms both in Germany and England, so that one is apt to forget the part played in that cause by Charles Hallé and Norman Neruda. Her marriage with Hallé took place in 1888, but as early as 1872 Brahms's Pianoforte Quintet was performed at a Hallé Recital, while in 1877 Hallé announced that at each recital of his series a work of Brahms would be given; and in both years Norman Neruda was his violinist. The latter was evidently influenced by him, and, to mention only one instance, her fine rendering of the Brahms Concerto a few seasons ago at Queen's Hall proved that she was in thorough sympathy with the music.

Wilma Neruda came of a musical family. Jakob Neruda, a noted violinist, flourished at Prague towards the close of the seventeenth century. Both his sons, Chrysostom and Baptist Georg, became eminent musicians. A son of the latter was the grandfather of Josef Neruda, organist of Brunn Cathedral and father of Wilma. Her brother Franz is a noted violoncello player; and her other brother Victor and her two sisters were all musical. Wilma studied with her father, and afterwards with Jansa.

In 1890 and 1891 Sir Charles and Lady Hallé paid visits to Australia, and in 1895 to South Africa, and were everywhere received with great warmth. At the end of 1895 Sir Charles died, and about two years later Lady Hallé went to live at Berlin, paying only occasional visits to London. Before her departure a committee, of which King Edward (then Prince of Wales) was president, organized a public subscription in her honour. With the fund raised, the deeds of a palace at Asolo were handed over to Lady Hallé by Princess Louise (Duchess of Argyle).

Musical Gossip.

KING GEORGE has consented to be the Patron of the forthcoming International Musical Congress. It is the first Congress of the kind ever held in this country, and this act of the King will no doubt increase the interest in the undertaking. A fresh prospectus has been issued, giving the list of works to be performed at the Orchestral Concert, with the Queen's Hall Orchestra, on Tuesday evening, May 30th. They are as follows: Symphonic Variations in E minor (Parry); Second Irish Rhapsody (Stanford); Scena from 'Ossian' (F. Corder, a first performance); Overture, 'Land of the Mountain and the Flood' (Hamish MacCunn); songs for baritone (Walford Davies); Norfolk Rhapsody, No. 1 (Vaughan Williams); Symphonic Poem, 'In a Balcony' (Von Ahn Carse); and Tone Poem, 'The Raven' (Joseph Holbrooke).

At the second Orchestral Concert, with the London Symphony Orchestra, on Thursday evening, the provisional programme is as follows: Scotch Rhapsody No. 3, 'Ride of Tam o' Shanter' (A. C. Mackenzie); Second Symphony (Elgar); 'Phantasy of Life and Love' (Cowen); selection from Symphonic Suite (German); song, 'Onaway' (Coleridge-Taylor); Tone Poem, 'Villon' (W. H. Wallace); Symphonic Poem, 'The Shepherd' (W. H. Bell); and Overture (Ethel Smyth).

THE season at Covent Garden opens this evening with Delibes's 'Lakmé,' the title-part of which will be taken by Madame Tétrazini. Mr. John McCormack will impersonate Gerald, and Mr. Edmund Burke, Nilakantha. Signor Panizza will conduct.

ON Monday evening Saint-Saëns's 'Samson et Dalila' will be given, with Madame Kirkby Lunn and M. Dalmorès in their accustomed parts. 'Rigoletto' is announced for Tuesday, with Madame Tétrazini as Gilda, and Signor Sammarco as the Jester; 'Pelléas et Mélisande' on Wednesday with a strong cast; and on Thursday Signor Amedeo Bassi will impersonate Ricardo in Verdi's 'Un Ballo in Maschera.'

THE "SHAKESPEARE CONCERT" given last week by the Dublin Orchestral Society was an interesting and successful experiment. The programme included Liszt's Symphonic Poem 'Hamlet,' the Love Scene from Berlioz's 'Romeo and Juliet,' Schumann's 'Julius Caesar' Overture, and a new work by Dr. Esposito, an Overture, in the manner of a Symphonic Poem, on 'Othello.' The last work contains some fine passages of orchestral writing.

PERFORMANCES NEXT WEEK:

- SUN. Concert, 3.30, Royal Albert Hall.
- Sunday Society Concert, 3.30, Queen's Hall.
- National Sunday League Concert, 7, Palladium.
- MON.-SAT. Royal Opera, Covent Garden.
- MON. Mr. Graham Boys's Vocal Recital, 3, Bechstein Hall.
- Miss Vera Brock's Pianoforte Recital, 3, Æolian Hall.
- New Quartet Chamber Concert, 8.30, Bechstein Hall.
- TUES. Olga de la Bruyère's Song Recital, 3, Bechstein Hall.
- Misses Edith McCullagh and Helen Anderton's Concert, 3, Æolian Hall.
- Miss Myra Hess's Pianoforte Recital, 8, Bechstein Hall.
- Mr. Herbert Withers's Sonata Concert, 8.15, Æolian Hall.
- WED. Paolo Martucci's Pianoforte Recital, 3, Bechstein Hall.
- Madame Lula Myscz-Gmeiner's Vocal Recital, 8.15, Bechstein Hall.
- THURS. Mr. Hans Bottermund's Cello Recital, 3, Bechstein Hall.
- Misses Una and Irene Trumann and Mr. D. Brooks's Pianoforte Recital, 3, Steinway Hall.
- Signor Livio Boni's Cello Recital, 8.15, Bechstein Hall.
- Miss Palgrave Turner's Vocal Recital, 8.30, Æolian Hall.
- FRI. Miss Cary's Vocal Recital, 3, Steinway Hall.
- Miss Leila Duart's Vocal Recital, 3, Bechstein Hall.
- Miss Myrtle Elvyn's Pianoforte Recital, 3.15, Æolian Hall.
- Mr. J. Harrison and Mr. E. Martin's Concert, 8.15, Æolian Hall.
- SAT. — Miss Wallace Revill's Vocal Recital, 8.15, Bechstein Hall.
- Mr. F. Dawson's Pianoforte Recital, 8.30, Steinway Hall.
- Mr. Albert Spalding's Violin Recital, 3, Æolian Hall.

DRAMA

THE WEEK.

HIS MAJESTY'S.—Revival of 'A Midsummer Night's Dream.'

SIR HERBERT TREE made a happy choice when he decided to inaugurate his Shakespeare Festival this year with a revival of 'A Midsummer Night's Dream'; for though half-a-dozen plays at least might be enumerated in which the poet's genius took a loftier flight, this vision of fairyland and of Nature bathed in the magic of moonlight has a perfection all its own by virtue of the pure beauty of its effects, yet is characteristically English in the inspiration which has blended poetry, fantasy, and fun. Hermia and Helena and their swains may be talked of as having wandered from the Court of Athens, Nick Bottom and his fellow-yokels may act their interlude before Theseus and his queen, but after all the lanes and woods of Warwickshire are their real home, and it is in the atmosphere of an English summer night that we listen to their story, or watch the revels of Titania's fairies. Puck may boast that he can put a girdle round the earth in forty minutes, but it is the forest of Arden to which his rogueries really belong, and which should be made their setting. Rightly therefore at His Majesty's, when once we pass into the night and the open air, we are plunged into typically English woodland scenery. Silver birches lift their slender stems to the skies, clouds of bluebells spread a mist of colour across the turf, while in the background a brook trickles down a mossy bank, or we have vistas of the sea. Amid such surroundings we are in the rural England of the poets, the month being rather May, when in kindly mood, than mid-June.

It is difficult in any modern presentment of the play to keep all three elements of its scheme in due proportion. However carefully the cast may be selected, one of them is pretty sure to be subordinated to the rest. In Sir Herbert Tree's present revival the quartet of lovers whose affairs Puck so quaintly muddles suffer eclipse, and the honours of prominence are divided between the fairies and the village clowns. To say this is not to imply that the parts of Lysander and Demetrius or of their sweethearts are "let down" by their interpreters. The kittenish Hermia of Miss Laura Cowie, so ready to snuggle softly into her lover's arms, yet prepared also to scratch and spit under provocation, is a delightfully fresh reading of the character; and Mr. Swinley, a new-comer from the School of Dramatic Art, shows promise as Demetrius. The manager has been singularly fortunate, too, in his choice of the fairy king and queen. His Oberon, Miss Evelyn D'Alroy, may impart too much feminine emotion to her

rhetoric, but she phrases admirably and is able to sing, being allowed, oddly enough, to render the lullaby over the sleeping Titania; moreover she contrives to convey an air of majesty as well as grace. About Miss Margery Maude's Titania there is a curious charm not easy to describe—it is made up partly of girlish ingenuousness, partly of spiritual delicacy and refinement; it is phantasmal almost; and her fairy queen fits in naturally with the dancers of her train. In sharp contrast is the Puck of little Burford Hampden, a boy of precocious talent, impish and highspirited, but rather too perky to suit the company of such a Titania and Oberon.

If to raise laughter at all costs be the function of the comedian, then may Mr. Bouchier as Bottom and the troop of drolls he leads claim to be successful indeed. This Bottom does not need to play the Lion. He roars almost unceasingly, and never so much so as when he stalks the stage in the robes of Pyramus and woos Mr. Robson's grotesquely solemn Thisbe. He is evidently a village autocrat, huge of size, overbearing, almost beyond measure noisy; well up, too, in the tricks of the ranting actor and inventive in the mispronunciation of English, thus in making an extra syllable out of the word "prologue." Mr. Bouchier's is a performance full of boisterous humour and keen self-enjoyment.

GLOBE.—*A Butterfly on the Wheel.* By E. G. Hemmerde, K.C., and Francis Neilson, M.P.

AN obvious appeal to sensation is afforded by stage scenes in the law courts. The contest of wits between a counsel equipped by the resources of long training and knowledge of the law and some poor hunted victim who has been caught in its meshes seems to appeal to the instincts alike of authors and audiences. Trial for murder is common on the stage, but rarely, if at all, has the Divorce Court been represented, though our drama of late years has offered plenty of private inquisitions into the morals of heroines. Messrs. Hemmerde and Neilson's piece carries us into this Court, and their big scene shows a truculent counsel cross-examining a young wife who has been frivolous, pleasure-loving, and indiscreet, but is, as we are permitted to learn from earlier chapters of her story, innocent of the charge brought against her and a lover in whose society she has been curiously careless of her reputation. She had let him separate her from her party and bundle her into a train going to Paris; she had permitted him to take rooms adjoining hers in the hotel at which they stopped; she had received him, while her husband was trying to get into touch with her on the telephone, long after midnight; she had only feebly checked his overtures of passion; and in the witness-box her admissions, prevarications, and self-contradictions seriously prejudice her defence. The title of the play, indeed, well describes

her predicament. When she is under the ordeal of cross-examination, forced to face the consequences of a tissue of lies of her own manufacture, the only successful struggle she makes occurs when, in an outburst of hysteria, she protests against the machinery of man-made and man-worked justice, and passionately asserts her innocence despite damning evidence of guilt. That long duel of counsel and woman, and the acting of Miss Madge Titheradge, touching in its display of feminine weakness and pain, yet full of nervous force, are the only features of significance in the production.

The playwrights have been very adroit in their handling of the law-court incident. Mr. Hemmerde has allowed his legal experience to be modified by tact. While producing the illusion of reality, he has saved us from the tedious moments, which too faithful a copying of actual routine would have involved. As a lawyer describing the process of the law, he confines himself to the single passage of cross-examination, and the quintessence of the trial. But the play, of course, is written round that passage, and only there is the authors' instinct unerring. The rest of the plot—the predicament in which the heroine has allowed herself to be involved, the anonymous letters sent to the husband by his wife's false friend, and the blotting-book by means of which the lover is able to wrest from the lady a confession of her treachery—all that is pure melodrama, as artificial as the Divorce Court act is impressive and convincing.

This is not, it will be seen, Mr. Lewis Waller's play, though it is produced under his management. The male interest such as it is, is divided between him as the lover and Mr. McKinnel as prosecuting counsel. Throughout the trial scene the former is condemned to an almost unbroken silence. On the other hand, Mr. McKinnel, though he contributes a masterly performance, does not appear in any other scene. Mr. Guy Standing, again, as the husband, is even worse off than Mr. Waller, for the latter is granted a fervent love-scene in the first act and has a fresh chance in the blotting-book episode. The chances of the play belong to Miss Titheradge, and hers is the triumph. The delicacy and naturalness of her art in the lighter moments of the story, and the ringing sincerity of her emotion in the butterfly-woman's defence of her honour, reveal her as an actress not only with a future, but also with a present already made good. With this achievement she has forced her way to the front rank of her profession.

LITTLE THEATRE.—*Fanny's First Play: an Easy Play for a Little Theatre, with Induction and Epilogue.*

THE dramatist has always claimed the right to hit back at his critics. Molière did so, and exercised the right. But there is a great difference between answering reviewers or censors, and singling out

one special critic, dressing up an actor in his semblance, reproducing his mannerisms and tricks of phrase, and holding him up to ridicule. The anonymous author of 'Fanny's First Play' has adopted the latter course in his Induction and Epilogue, and left us in no possible doubt either as to the subject of his satire or his own identity. It is true that Mr. Trotter is not brought on alone; he and three journalistic colleagues are among the guests specially invited to witness and judge Miss Fanny O'Dowda's 'prentice effort. Fanny's father, a Count, who, like Byron, prefers Italy to England, is staging the piece by way of a birthday present to his daughter, and real actors have been engaged; critics too—they, we are assured, were more cheaply obtained. The characters and points of view of these journalists are hit off in advance; but, though one of them tells us afterwards he cannot begin discussing a play till he knows the author's name, while another is spoken of as a sort of sea-green incorruptible, only one is so portrayed, alike by his stage interpreter and by the dialogue put into his mouth, that playgoers can label him unmistakably. The allusions to Aristotle, the critic's description of his notices as impressions, his fondness for France, his reiterated assertion that Mr. Shaw's theatrical works are not plays, tell their own tale, if there were not the Tussaud-like model (which Mr. Claude King provides) confronting the audience. It is good fun for the critics who escape attack and the crowd who look on, but it is in indifferent taste, and suggests a personal grievance behind it.

But there is the play itself to consider. It really looks as if Mr. Shaw—why keep up the mystery?—had determined to take up his critic's challenge and make them eat their words. "Come," he seems to have said, "You say I cannot write a play as you conceive it. Very well; I will sacrifice my ideal of one unbroken conversation. You shall have your play in three acts, with the scene once at least varied." And this he has done. "I cannot tell a story. You shall have a story with a vengeance—plenty of story." The result is that he fixes up a hero who is own brother to the young scamp of Mr. Galsworthy's 'Silver Box,' and has very similar experiences. "I don't consider sufficiently," Mr. Shaw seems to have added, "your stage conventions. You shall have them." If his hero has undergone fourteen days' imprisonment for being drunk and disorderly in doubtful company, he is paired off with a sweetheart who has met with a more innocent but similar adventure. The dramatist for once is prepared to duplicate his plot, to deal in symmetry and make full use of coincidence. "Do you want domestic atmosphere?" asks he; and he gives it in two bourgeois households, utterly respectable with Mid-Victorian respectability and eager to rise in the world. They live at Denmark Hill, and here the anonymous playwright seems to have taken a hint from Mr. Granville Barker. But the attitude of the children towards their parents, their ruthless disrespect

and irreverence towards the old folks' ideals, are strictly Mr. Shaw's; the *motif* of this play has been that of half a dozen Shaw "discussions," and the recriminations of husband and wife, followed by conciliatory good sense, and the audacious notion of introducing a girl of easy virtue into a circle conventionally old-fashioned, are characteristic of the specialist in "immoral" plays. Still, he has tied himself down here to the old technique, and only once, when he makes a Frenchman stop the action to deliver an elaborate panegyric on England as opposed to France, does he attempt to shake off his fetters.

What judgment are we to pass on his experiment? We can at any rate better his burlesque critics, who find between them traces of Pinero as well as touches of Granville Barker and Bernard Shaw. The author being undoubted, the question remains, What advance does he show in his art? Mainly that of handling types which are out of sympathy with his own opinions, and doing that without too topsy-turvy a treatment. Technically that is no progress, unless going back is such. We have always known that Mr. Shaw could fill the old skins of dramatic forms with his new wine up to bursting point. But he has not fashioned any further that new medium of which there was a promise in 'Getting Married.' He has returned to travesty.

He concludes his play by making his Count O'Dowda, a romanticist who is shocked at the author's realism, claim at any rate praise for the acting. That praise is deserved. All the actors give colour and character to the author's inventions. Like Ibsen, Mr. Shaw seems to inspire his interpreters.

GARRICK.—*Kismet: an "Arabian Night."*
By Edward Knoblauch.

THOSE playgoers who saw 'Sumurun' will have a good idea of what the new Garrick entertainment is like, though it is staged on a far more elaborate and grandiose scale. It plunges us into the atmosphere of the 'Arabian Nights.' At one moment we find ourselves in a bazaar, full of the noise of chaffering, picturesque alike in the silks and satins displayed in the shops and in the varied aspects of the crowds who pass by as it were in procession. At another we are in a quiet courtyard, and see a maiden as beautiful as Scheherazade entertaining the Caliph unawares, and listening bashfully and glancing ardently as this young gardener (so he seems) promises to wed her before sunset. A little later we are shown the Diwan of the Caliph's palace; and here for a moment the face of Tragedy jerks itself into view in an attempt made to assassinate the Commander of the Faithful. Hajj, the beggar, makes this attempt, and it is a day in the life of Hajj that we are watching.

He has had a strangely crowded day. In the morning, while begging outside a mosque, he was thrown a bag of gold mockingly by the enemy who had robbed him of his wife. That money enabled Hajj to cheat bazaar-merchants and deck

himself out in fine robes. His robes brought him before the Wazir, and his wit enabled him to escape punishment and be taken into the service of this Oriental Nero. The Wazir even promised to wed his lovely little daughter—only poor Hajj must turn assassin. So we see Hajj, after failing in his attempt to assassinate the Caliph, cast into prison, and lo! his old enemy is there. Mighty with a Samson's strength, the beggar breaks his chains, strangles his foe, and, dressed in his clothes, escapes into daylight. There is one more deed for him to do: he must wreak vengeance on the Wazir, who is proposing to torture Hajj's innocent daughter in his harem. So Hajj finishes his day's work with the rescue of Marsinah and the drowning of the Wazir in his own hammam. Marsinah weds her Caliph, but Hajj is banished from her sight.

Spectacle rather than acting makes this pageant, and Mr. Oscar Asche has mounted it with prodigal magnificence. He himself as the beggar hero, whining and meek one minute, the next savagely brutal and implacable, gives a performance that is exactly in the right key. Equally in the picture are the winsome Marsinah of Miss Lily Brayton, the cruel-looking Wazir of Mr. Grimwood, and the Caliph to whom Mr. Ben Webster lends an air of distinction. But indeed every member of a huge cast contributes his or her share towards creating an impression of harmony and colour and movement. Their author helps them. He offers everything in the way of a romantic story except style in its telling. He should not have tried to compete with the poet who wrote the Song of Solomon.

'MIXED MARRIAGES.'

Dunheved, Villa Road, S.W., April 11, 1911.

MENTION in your issue of the 8th inst. of the production at the Abbey Theatre, Dublin, of a four-act play 'Mixed Marriages,' prompts me to note that a three-act farcical comedy of my own was produced with this identical title at Hastings on June 3rd, 1895. As the new piece, according to your correspondent, is "a vivid and trenchant study of life in the North of Ireland," and mine was a fanciful sketch of late Victorian middle-class life in London—it included even a representation of that now-forgotten social terror, a wedding breakfast—there is, of course, no likelihood of the two being confounded, even though their titles are the same. But, perhaps, for my would-be humorous effort may be claimed some small share in the modern history of the English stage, for it gave Mr. Granville Barker the opportunity for one of his earliest "creations"—even if not the very earliest—of a part, that of a priggish young solicitor who fancied his fascinations to be irresistible, his performance of which remains a most pleasant memory to me now.

ALFRED F. ROBBINS.

Dramatic Gossip.

STRATFORD-ON-AVON has decorated itself even more gaily than usual for its commemoration this year. The plays opened

on Bank Holiday afternoon with 'Much Ado about Nothing,' in which Miss Violet Vanbrugh gave great pleasure as Beatrice.

In the evening 'The Merry Wives of Windsor' suited the audience. Miss Constance Collier did not take the part of Mrs. Page, as expected, but it was brightly filled by Miss Farebrother. Mr. Nicholson, a versatile actor, made a very creditable Falstaff for one of his inches, but the rest of the comedy was rather overdone, and degenerated at times into farce.

AN appeal has been made through the press to put the Shakespeare Head Press on a permanent basis by public subscription. Such an appeal is unusual, but in this case it is worth the consideration of all who have the cause of good literature and learning at heart. Mr. A. H. Bullen, who founded the Press at Stratford in 1904, is an excellent Elizabethan scholar, and proposes to add to his fine "Stratford Town" edition of Shakespeare other publications of Shakespearean literature which will add to our knowledge of the period.

'THE MOLLUSC,' one of the few perfect comedies of our time, has left every playgoer in debt to Mr. Hubert Henry Davies, and disposed to look on his earliest experiments with indulgence. 'Cousin Kate,' which Mr. Cyril Maude has revived at the Playhouse, calls for rather less than the ordinary apologies we extend to the drama of conventional sentiment because it is redeemed by wit and humour. Undeniably it belongs to the school of the teacup-and-saucer play, but the hero makes love in so dashing a way that the artificiality of the scheme of the play and the device by which the course of true love is rendered smooth do not call for severe criticism. Mr. Maude has greatly improved on his original performance. His Irish lover now shows dash and has pace; the performance has mellowed and gained in strength, and is pleasantly in harmony with the consummate comedy acting of Miss Ellis Jeffreys. Her "Cousin Kate" still remains one of the most radiant and sympathetic of her impersonations.

TO CORRESPONDENTS. — B. F. L.—H. G. S.—J. M. O. H.—L. W.—W. B.—C. B.—Received.

G. N.—G. B.—Many thanks.

No notice can be taken of anonymous communications.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

We do not undertake to give the value of books, china, pictures, &c.

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LITERATURE

Criticisms and Appreciations of Charles Dickens' Works. By G. K. Chesterton. (Dent & Sons.)

It was waggishly observed of Forster's 'Life of Dickens' that it might with equal aptitude have been termed Dickens's 'Life of Forster,' and a like conceit may be held applicable to Mr. Chesterton's 'Criticisms and Appreciations of Charles Dickens' Works.' Though Dickens be the prime instigator of the brilliant series of Prefaces contributed by Mr. Chesterton to the "Everyman" edition (which series is here collected and issued in a volume), it is the Chestertonian point of view which is the thing, and our author, for all that he indulges in generalities as much as other men, adheres to the ultra-personal note in criticism with all his customary vigour. He says, in effect, "This is my opinion of this or that novel, character, or situation. Of such a thing was Dickens thinking when he wrote this or that passage. If you do not agree, you are wrong, and there's an end of it." There is much that is attractive in this attitude of mind, for the age is full of second-hand and cautious echoes; confidence of any kind engenders confidence; but the canons of criticism—such of them as survive—are apt thereby to be neglected, while dogmatism, uncontested, soon gets out of hand. Hence it is that many Dickensians, as ardent as Mr. Chesterton himself, while admiring the somewhat

boisterous sincerity of his appreciations, together with their stimulating and suggestive quality, may yet cavil at their critical value. For example, the Wordsworthian test of the essence of true poetry, the capacity to detect similarities between things totally dissimilar, becomes especially perilous when applied to criticism. We are told that "Ally Sloper" was certainly stolen from Mr. Micawber," and the only concrete grounds alleged in support of this certainty are "the bald head and the high shirt-collar." Grotesque remarks of this sort remind us of the extraordinary discoveries made by Dickensians who have no critical taste, and little idea of character.

Mr. Chesterton deals generously in paradox, but now and again a worthier humour prevails, as in the following:—

"Our relations with a good joke are direct and even divine relations. We speak of 'seeing' a joke just as we speak of 'seeing' a ghost or a vision";

or a crisp philosophy like the query:—

"Why should equality mean that all men are equally rude?"

while his readjustment, so to say, of the characters in 'Our Mutual Friend' is an admirable piece of criticism, viewed in the abstract and without any reference to the novelist's feelings. In relation to the more inspired figures in that work, and the spirit of prophecy involved in inspiration, Mr. Chesterton aptly, but quite incorrectly observes, "Dickens knew that the South African millionaire was coming, though he did not know his name," in proof whereof he cites the obviously Hebraic origins of Mr. Veneering, Mr. Lamble, and Fascination Fledgeby, contrasting them with the saintly "old patriarch named Aaron (alias Riah)," who is declared to be traceable to no known ethnological species, as well now as at the date of his first attempt to irritate an over-indulgent public. Mr. Chesterton confesses to bewilderment as to whether this phenomenon is rightly to be ascribed to "unconscious observation or fiendish irony"; but the bewilderment is surely academic. Excellent, too, is his summing-up of the miserly symptoms developed by Mr. Boffin, and of their (official) explanation: "It might have taken years to turn Noddy Boffin into a miser; but it would have taken centuries to turn him into an actor." Yet it is only one degree more difficult to believe the Golden Dustman guilty of mean and sordid greed than to conceive serious villainy on the part of the genial fancy which could create, for its own innocent delectation, the bright images of Miss Elizabeth, Master George, Aunt Jane, and Uncle Parker.

To speculations like these, however, there is no end, and certain trifling matters present themselves to which the scrupulous Dickensian may well take exception. It has long been the habit of critics (and pedagogues) to assume that in penning the title 'Our Mutual Friend' Dickens himself was guilty of a grammatical

solecism. Thus writes Mr. Chesterton: "The very title is illiterate. Any priggish pupil teacher could tell Dickens that there is no such phrase in English as 'Our Mutual Friend.'" Mr. Chesterton glories in what he conceives to be "this mistake," because he, personally, would object to see Dickens "absorbed by modern culture and good manners." "No university man would have written the title," he says, adding, by way of handsome compensation, "No university man could have written the book." We are becoming more or less habituated to the kind of criticism which affects to regard a university education as an effectual bar to all achievement, whether literary or otherwise; yet, whatever be the truth as to the latter half of this critic's proposition, the former is very dubious. Neither would the friendly counsel of a "priggish pupil teacher" necessarily have exercised an enlightening influence. For the phrase "Our Mutual Friend" is not, strictly, the author's at all. It is used, markedly, by Mr. Boffin, whose claims to a university education are negligible, and to whom doubtless the good offices of pupil teachers, priggish or otherwise, would have been productive of much grammatical good. Had inverted commas been employed, the misapprehension would never have arisen, but inverted commas do not add to the elegance of a title-page. Dickens may have used the phrase believing it to be good English; but, on the other hand, internal evidence tends to show that he did nothing of the kind.

Mr. Chesterton's passion for antithesis leads him into technical error. Of 'Bleak House' he writes:—

"Little Jo dies pathetically like Little Paul; but for the death of Little Paul we can only blame Dickens; for the death of Little Jo we blame Chancery."

Apart from the fact that the system called "Chancery" was as much to blame for the death of Jo as the system of modern municipal government would be for the death of a man run over by a steam-roller, it is nowhere stated, or even implied, that Jo was of diminutive stature, whereas the smallness of Paul Dombey is his principal pathetic asset.

Again, John Jasper was not, as stated on p. 224, an "elderly organist," but a precentor (which is not necessarily the same thing), and not so elderly at that.

Space does not permit us to enter into more of the numerous fields of controversy, some greater, some smaller, suggested by Mr. Chesterton's illuminating pages. That they should arouse opposition is at least a tribute to the zest which has inspired them, while occasional critical irresponsibilities are balanced by comments so refreshingly sound as those on the conclusion of 'David Copperfield,' or on the solutions that have been put forward for the Drood mystery.

Mr. Chesterton's style tends more and more to the rhetorical tricks of repetition

and redundancy, which add little to the clarity of his argument, and lead to numerous divagations. He is, we suppose, by this time beyond that discipline which even writers unhampered by an academic education, such as Dickens, have applied to themselves with advantage. He seems to do everything in a hurry, and consequently to waste his own and his readers' time. "Nothing that is worth doing is worth doing as well as possible" seems an eminently sound maxim for the busy journalist, but hardly for the writer of books. The volume is embellished with numerous portraits of Dickens, well reproduced, but there is no Index.

The Holy Bible: a Facsimile in a Reduced Size of the Authorized Version published in the Year 1611. With an Introduction by A. W. Pollard, and Illustrative Documents. (Oxford University Press.)

The Holy Bible: an Exact Reprint in Roman Type, Page for Page, of the Authorized Version published in the Year 1611. With an Introduction by A. W. Pollard. (Same publishers.)

Records of the English Bible: the Documents relating to the Translation and Publication of the Bible in English, 1525-1611. Edited, with an Introduction, by A. W. Pollard. (Same publishers.)

THE publication of these three volumes by the Oxford University Press is a commemoration worthy of the occasion, the publishers, and the editor. Mr. Pollard, as students do not need reminding, is our foremost English bibliographer, and his whole life has been devoted to the study of questions such as arise when the history of the English Bible is inquired into. The connexion of the University Press with the Authorized Version is intimate and of long standing, and no printing house could more fittingly or adequately perform the national task it has undertaken.

The first volume under notice is a photographic facsimile of the earliest issue of the Authorized Version of 1611. It is slightly reduced in size—to less than a foot high, in view of the modern dislike of folios—but the reduction only makes for sharpness of outline and increased legibility. It contains all the matter found in original copies of King James's Bible, including Speed's genealogies, together with Mr. Pollard's bibliographical Introduction and copies of some sixty-three documents illustrative of the history of Bible translation and publication, and may be specially commended to libraries and to those who wish to have the Bible in the form in which it appeared in 1611. The second volume, an exact reprint of the Authorized Version in roman type, reduced from the 1833 edition, has Mr. Pollard's Introduction without the documents. The third is a reprint of the Introduction and the documents issued as a separate work.

The second form, printed in ordinary type on Oxford India Paper, is that which most purchasers will prefer for constant use and reference. The reader of the Authorized Version is as a rule not aware that the copy he uses differs in any way from that which left the revisers' hands in 1611: it is therefore a timely service to put in his hands in a convenient form this reproduction of the most accurate reprint of the original that has ever been issued, the 1833 line-for-line reprint of the Oxford University Press. There is nothing sacred or worth emphasizing in seventeenth-century spelling as such, but the slightest departure from the original opens the way to unexpected errors, and it is well that a convenient means of detection should be at hand.

Apart from this Mr. Pollard's Introduction and collection of documents form a work of high value. We cannot say that any one of these documents is absolutely new to scholars, but on the other hand the fact that some of them have never been printed and that the others are scattered over a great variety of volumes, many of them not readily accessible except in the largest libraries, justifies us in recommending the book for a place on the shelves of every literary student as a compendium of original authorities, while on its merits it claims the attention of any ordinary reader interested in the subject. We may suggest that "cuttshoes" (p. 120) stands for cut shoes, i.e. sandals, and that "subvertere" (p. 99) is not used in its classical meaning "overthrow," but rather for "pervert." The reference on p. 191 only holds for the 1886 edition.

The history of the modern English Bible seems to begin with Tyndale. Mr. Pollard has abandoned the fascinating theory that Tyndale founded his version on the earlier Wycliffite translation, we think a little prematurely, considering the number of coincidences of rendering which exist. It is true that in an age of manuscripts a poor man, as Tyndale was, was not likely to own, or even have access to, a complete version; but on the other hand the active propaganda carried on by the Lollards up to the Wars of the Roses makes it nearly certain that an enormous number of fragmentary manuscripts existed and passed from hand to hand. The New Testament, and especially the Gospels, would have been the portions selected; the merchant class of London their most frequent possessors. The records of the early searches for translations of the Scriptures in 1526-30 fall little short of actual proof of the existence of these manuscript copies. Tyndale's method of translation, as far as it can be conjectured from the fact that he was dependent on the services of a skilled assistant, seems to have involved a constant collation and comparison inconsistent with the way in which a direct translation from a single text is made, even in days when dictionaries were not available. A statement of this obligation to his predecessors, if it existed—and the coincidences between

the Wycliffite text and Tyndale's are sufficiently numerous to be inexplicable on any other hypothesis—does not lessen our debt of gratitude to him as the translator of the English Bible, whether by himself or by his sometime assistant and pupil Miles Coverdale.

Lollardism had found its chief support among the trading classes in London and the Eastern Counties, and the rise of Lutheranism found in turn ready sympathy in them, and especially in foreign settlements like the Hanse at Antwerp, where ecclesiastical supervision was somewhat relaxed. London and Antwerp merchants were the supporters of Tyndale during the active years of his life as a translator. The help they gave him must have been considerable, since it allowed him, for example, to undertake the printing of an edition of 3,000 copies of the New Testament in a city where he was unknown and personally without credit, and immediately after to do the same in another city still further removed from any possible market. Mr. Pollard retells the story of how the enterprise was ruined at Cologne, and finally carried out at Worms. He seems disposed to accept without question the ordinary assumption that the Cologne New Testament was printed by Quentell: it is more likely to have been printed by Hiero Fuchs, who issued a Flemish New Testament there the same year in a closely similar type. Be that as it may, from the moment that news of the printing arrived in England, a fierce war against it began. Of the 30,000 Testaments printed within the next few years, hardly thirty imperfect copies exist: of the numerous tracts issued by Tyndale and his fellows, some are altogether lost, the majority are known only in single copies. But their work was accomplished: the suppression which had seemed possible in 1529 was by 1539 replaced by official recognition and support, and thenceforward the English Bible took its place as pre-eminently the book of the English people.

The Authorized Version of 1611 is only the last of a succession of authorized versions, and the one of them which has least visible claim to the title, no other authority for it being seemingly in existence than the line on its title-page. Many suggestions have been made—the most promising being that some authority may be found on the Close Rolls. Since the discovery of the Black Rubric of the 1552 Prayer Book on the Close Rolls of the year, and its exact date, 22 October, in the Register of Signed Bills, it has been thought not impossible that some similar entry might have been made in 1611. As there are fifty Close Rolls every year at this period, the search would be a long one, and the analogy is not complete, as the Black Rubric was evidently intended to be an additional Article, and is so designated in the Register. The Privy Council Registers for 1610 and 1611 were destroyed by fire, but the register of documents passing the king's signature still

exists, and shows no trace of any instrument which could have authorized the new version. It seems most probable, as Mr. Pollard says, that the statement was a pure assumption justified by the circumstances.

The Life of John Oliver Hobbes, told in her Correspondence with Numerous Friends. With a Biographical Sketch by her Father John Morgan Richards, and an Introduction by Bishop Welldon. (John Murray.)

ABOUT twenty years have passed since the present writer made the acquaintance of John Oliver Hobbes in the person of a vivid and smiling woman who, clad from head to foot in white fur, had, in the leathery and despondent atmosphere of a publisher's waiting-room, the aspect of a fairy queen. Irony had already given the finishing touch to her sentimental education, and her grimly symmetrical novelette 'Some Emotions and a Moral' was about to make her pseudonym familiar to thousands of readers. In the elegant perfection of her physical presence she seemed to give dramatic expression to the charm of the incongruity between grace and bitterness. Dying in 1906, she left one's sense of this charm but little impaired. Fashionable among the fashionable, one year a heroine in the mural population of the Royal Academy, another year the guest of a Viceroy at a gorgeous ceremony, in her public life Mrs. Craigie contrasted strangely with John Oliver Hobbes whose austere mind was manifest in fiction illustrative of conscientiousness in action, and lit by humour rather than sunlight. But John Oliver Hobbes opened to her a world as real and brilliant as that to which Mrs. Craigie, the daughter of wealth, had access. It brought her into contact with renowned authors, actors, and dramatists, so that her biography was bound to be interesting to the vast reading circle which is hypnotized by famous names.

Obviously the present bundle of biographical material is not an ideal form of a Life; but it has the great merit of revealing its subject through her own letters and the reminiscences of her father, who supplies with affectionate candour the homely details without which a biography seems artificial. Thus, in telling of the visits of Pearl Richards to Mrs. Weldon's orphanage, he quotes from the latter's journal:—

"1877. April 10.—Pearl so impudent to her mother. I was not pleased—but laughed inside. She is such a clever monkey."

The first important literary influence on Mrs. Craigie's life was Dr. Joseph Parker, who published in his magazine *The Fountain* two short stories written by her in her ninth year. Dr. Parker, whose Church the Richards family attended, was an exceptionally witty man, despite his defiant affection for his own puns;

to him we find Pearl Richards writing a chatty anecdotal letter of over 500 words when she was only seven and a half years old; and her father informs us that "she never lost the impression that Dr. Parker was the finest pulpit orator she ever heard."

Married in 1887, Pearl Craigie definitely parted from her husband in 1891, studied Greek and Latin, and "applied herself with extraordinary energy to her literary work." She joined the Roman Catholic Church in 1892.

In the third and longest section of the book—an anonymous compilation—we have a very interesting example of the ministry of art to the ego of the artist, the way in which art feeds and enlarges vanity; also we have a revelation of the sympathies created by love of art. To opinion Mrs. Craigie was keenly sensitive, and where, with diagrammatic neatness of plot and tragic absurdity of situation, she had failed to fascinate and convince, as in the case of her Carlist tragedy 'The Repentance,' she would become pathetically explanatory.

Amusement may be derived from the series of letters which Mrs. Craigie wrote to Mr. C. Lewis Hind during his editorship of *The Academy*, of which paper Mr. Richards became proprietor in 1896. In two of them the editor is treated to a list of "vulgars and not vulgars," from which we cull the pontifical remark,

"Flaubert was a man of diseased genius. He was vicious—never vulgar. De Maupassant was also diseased, but he was not a genius and he *was* vulgar."

Some light is shed on this criticism by Mrs. Craigie's statement (January 30th, 1897) that the highest compliment she ever received on her work was paid by a Jesuit Father, who says "it is absolutely free from sensuality—and that it is *unique* in that respect." The climax of the list of "vulgars" is "William Morris—vulgarity itself."

Her admirations were not, however, at the mercy of a nervous dislike of indelicate details in works of art. The warmest eulogists of 'Esther Waters' and 'Jude the Obscure' are not more fervent than Mrs. Craigie in her tribute to these works. With Mr. George Moore she had a collaborator's friendship, and touches in her letters to him have a feminine charm to which it must have been pleasant to submit and respond. To him she writes on January 28th, 1894:

"The silence of my life overwhelms me. I dined out last night and met very charming people: I have seen visitors to-day...but the silence...the silence of it all...I cannot face the loneliness of a crowded drawing-room...God only knows how I need a friend—an honest one. I try to forget myself in other people...I choke my soul with work, and yet—and yet!"

Then the writer, after referring to her and Mr. Moore's comedy 'The Fool's Hour' (the incompleteness of which is not

explained), interrupts herself to relate that her

"little boy rolled down the stairs, and on reaching the floor unhurt, arose and said, 'How did I do that, mother?' He was for a second venture, but I warned him that miracles are not to be worked by practice—they happen!"

In reading Mrs. Craigie's letters one is sensible of a literary combativeness formidable to her opponents. She would, for instance, make a clever pinthrust at a critic in a letter to the business manager of his paper. A hasty reader might easily gather that the mere friction and fray of literary life gave her pleasure and absorbing occupation, and that fame and the indulgence of her own creativeness would have made her fairly contented to remain in the world. It was not so, however, and again and again in this book is sounded the dolorous note of a person not really in contact with her kind. The Dean of Manchester seems to write a thought too solemnly of her periodical disappearances into "the Convent of the Assumption or elsewhere," to cultivate "her own spiritual life." Her friends, he tells us, "knew not, they scarcely dared to ask, where she was." The true inwardness of this reluctance is obvious. It is the world's lack of sympathy with other-worldliness. Mrs. Craigie frankly longs for a death in harness as near to her end as March 13th, 1906; she asserts in the same year that "the gospel narratives of the Passion move me so profoundly" that "they unfit me utterly for work, for companionship, for the business of life." Difficult as it is to discount the pleasures of unlimited sight-seeing, luxury, popularity, fashionableness, it is easy to believe that they did not satisfy a soul like hers. When one takes a bird's-eye view of her meditative life, as one can take it in 'Life and To-morrow' (Miss Zoë Procter's selections from her writings), one feels its essential joylessness. John Oliver Hobbes was, in fact, a philosopher whose vogue attests the power of wit to sparkle in or round thoughts of disillusion and to attract worldlings to the side of duty.

In taking leave of this interesting record a word of praise should be devoted to its admirable illustrations, which include several portraits of Mrs. Craigie, and even one of the author of 'Leviathan.'

The International Law and Custom of Ancient Greece and Rome. By Coleman Phillipson. 2 vols. (Macmillan & Co.)

WE have before us a learned and elaborate treatise from a writer who has already given us specimens of his work as a literary lawyer. It professes to be "the first comprehensive and systematic account of the subject that has appeared in any language." Starting from this ambitious position, the writer has also endeavoured to be "concise and to the point in his

argument and the propositions issuing therefrom." These phrases in the Introduction show that he is not afraid of criticism, and that he is not very diffident regarding the result. We may at once say that, so far as he attacks those who have held that international law, or rather formulated international customs, were not understood by the ancients, and were only the discovery of Hugo Grotius and his school, he has certainly won a complete victory. But we do not feel that his adversaries were particularly formidable. Any well-read scholar ought to know from the evidence all through the Greek and Roman historians that there was much the same feeling then as now regarding the mutual concessions and restrictions, the mutual privileges and restraints, which neighbouring nations, like neighbouring families of men, must adopt for the enjoyment of their life and property. The author might have told us that Grotius in his great work takes far the larger part of his illustrations from this civilized ancient history, and any reader of Thucydides should know that, even if the dictates of humanity were often violated in the furious political feuds of the Greeks, they were also appealed to constantly, and often with success. Those who have denied ancient international law must be jurists with little knowledge of the evidence of Greek and Roman literature.

While, therefore, we have to thank the author for having collected this great mass of evidence and arranged it under various heads, we do not find that there is anything specially novel either in his theories or his evidence. He generalizes but seldom; he spends all his time in offering concrete cases, and often in refuting the views of the many foreign critics whom he quotes in the original and also translates for us in his text. This practice prevents him from carrying out his desire to be concise, and it spoils his style. There are many pages in his book which are a mere mosaic of quotations, and where either the original or his excellent translations would have been perfectly adequate. Similarly he not only supplies passages from standard English versions of Thucydides and Polybius, but he also prints the Greek in his foot-notes. Surely no reader wants this corroboration in the case of Jowett's or Shuckburgh's translations.

On the other hand, he should have given us more of the epigraphic evidence which is collected by Dittenberger and others, either in complete text or in literal translation. For, if all scholars have a Thucydides at home to verify what he reports, not many own Boeckh's 'Corpus,' or even Dittenberger or Michel's precious collections. In one case only has he been more than liberal, though hardly concise: he has printed the curious Locrian text of the treaty between Oeanthea and Chaleion (which he calls Chalæum) twice over, and from transcriptions differing widely, in that the one gives the very curious Greek *literatim*, whereas the other turns it into the ordinary alphabet. Nor does he let fall a hint that

he has perceived the difference. Yet he is explicit enough to tell us that *ἀνδροληψία* means "a seizure of men, a term derived from *ἀνήρ*, *ἀνδρός*, a man, and *λαμβάνω*, *λήψομαι*, to take, to seize"—a remark which must have survived from some of his youthful notebooks, and can hardly be intended for people who are to read Thucydides as they read French or German.

These matters are, however, superficial, and may easily be corrected in a new edition, which might also be considerably improved in style. Here is a specimen: "Philosophical speculations and abstract analyses constantly intersected a system of rules derived from actual practice and custom, and the result of such action and reaction naturally tended to become more and more heterogeneous." This is to tell us that *jus gentium*, *jus naturæ* of the Romans were not precise terms either in definition or in use! The author thinks he may say (quoting from a German) that the ancient law is subjective, the modern objective. We think the phrase at least so obscure that the explanation given makes it no clearer, and we might just as well maintain the opposite, and say that ancient law, accepted from the gods and some ancient legislators, was objective, whereas modern codes, thought out by men, and professing to be such, are subjective.

But we will rather turn to some more serious omissions, as a suggestion for another edition. It would indeed be a marvel if any author, writing a book of such myriad detail, had not overlooked something. We miss throughout the chapters, and in the Index, any reference to the peculiar objection the Greeks had to representative government, and its consequent rarity in ancient history. We have been told by Freeman that the great Delphian Amphictyony lacked importance because, being representative, it was regarded as only religious. Probably the ingrained jealousy of the Greek made him repudiate anything but direct assemblies for political purposes.

In the list of advances made by the Greeks over savage nations—a long and important list—the author should have added the (perhaps tacit) agreement not to use poisoned weapons, and not to mutilate either the dead or captives. Indeed, mutilation of youths by a slave-dealer is mentioned with peculiar horror by Herodotus. On the other hand, these civilized Greeks, who had agreed in all ordinary wars to ransom captives at a fair tariff, had made no allowance for the very different case of male and female prisoners. The latter were for the time so completely slaves that their purity was sacrificed as a matter of course. From Chryseis in the 'Iliad' downwards, there is no higher tariff offered for a female captive treated with respect, and what the average Greek feeling was is plain from a casual remark of Xenophon ('Hiero.' 3): *ὅταν γε ἀφροδισιασθῇ κατὰ συμφορὰν τινα γυνή, οὐδὲν ἥττον τούτου ἐνεκεν τιμῶσιν αὐτὰς οἱ ἄνδρες*, provided their affection

has not been tarnished. This is so fundamental a difference in sentiment between moderns and Greeks that it was well worth noticing. But was there any contrast between Greek practice and that of the Thirty Years' War in Germany in this respect?

The author, in referring to the group of inscriptions found at Teos, most of them giving this island international privileges in various cities, should surely have added that these were due to its being the home of a great Dionysiac guild of actors, who were welcome everywhere, as such artists are nowadays. We think that he underrates the amount of international custom in Greece in its best epoch, and when he says that "further development was impossible," and gives among his many reasons "the imperfect notion of comity and of balance of power, and the comparatively small international intercourse," we feel that he has not fully appreciated the completely modern complexion of Greek social life. The facts he himself adduces of wars to preserve this balance, and of the widespread adoption of arbitration to settle quarrels, are enough to persuade any careful reader that he is in presence of a civilization not ancient except in date and probably more developed than that of the republics of Italy in the Middle Ages, with which Mr. Phillipson might frequently have made comparisons to the profit of the reader.

We do not like his method of giving chapters on the Greek and Roman treatment of ideas alternately. It would, we think, have been much better to devote the first volume to Greece and the second to Rome; for although these civilizations present many analogies, these are weakest in this very department of international customs. This is obvious from the fact that in the great majority of Roman cases, Rome is the superior dealing with inferiors, and in every case is the single consistent power pursuing certain very definite legal principles, whereas the conflicts and concessions among the divers Greek polities were often among equals, and often among those who, in the course of a generation, exchanged their former positions of superior and inferior by reason of war or decay of trade. Hence we find necessarily a variety and inequality in the Greek evidence which we miss in Roman history. Such treaties as the oldest between Rome and Carthage, which the author rightly accepts as genuine (against Mommsen), present a very different picture from the treaties with Italian tribes or Greeks of Magna Græcia. After the crisis with Hannibal was past, it was not till the days of Parthian greatness that the Romans felt the check of an equal whom they could not subdue. There were often pretended treaties with allies called free and independent, but all men knew how little this really meant in the minds of the Roman Senate.

Yet the point on which the author will, perhaps, find it hardest to obtain agreement is his general view of the contrast between

Greek and Roman character. He quotes with approval a Belgian jurist Laurent (whom he often censures) for saying that "the Greeks never had the idea of extending their domination over the world; their ideal was not universal monarchy, but the city." Now this is false. Every ambitious Greek—Alciades, Agesilaus, Dionysius of Syracuse, not to speak of Alexander—dreamt of empires far beyond the limits of Greece, of a world-dominion, so far as he knew the world. The contrast next stated regarding the Roman is equally unsound: "The Roman chafed against territorial limits, and thirsted for constant expansion of power." The whole of Roman history contradicts this. If ever a people of great and solid qualities drifted into empire, it was Rome. There was never a great military genius to dazzle the Romans with splendid foreign conquests. The great Scipio Africanus was no Napoleon, but a Wellington, a brilliant servant of the State. Step by step, as Mommsen has admirably shown, the Senate was almost dragged on from conquest to conquest, and the notion that it was carrying out a grand national policy of conquering the world is not in accordance with true history.

These strictures do not mean that Mr. Phillipson's book is wanting in great value. Many of his chapters, especially those on 'Hostages,' on 'Neutrality,' on 'Aliens,' and 'Ambassadors,' are excellent; so are his discussions of words. The only author worth criticizing is the one with whom we generally agree.

NEW NOVELS.

Brother Copas. By Q. (Bristol, Arrow-smith.)

'BROTHER COPAS' is clothed with an atmosphere so charming, and pervaded with a philosophy so acute and contemplative, that one cannot help surrendering to the delightful impressions it makes as one reads. Yet it is extremely slight, and not wholly human. It would almost seem as if "Q." had set out to ventilate political and ethical opinions in a medium which could not be challenged. The book strikes us as largely subjective. The scene is the St. Hospital of the City of Marchester, which we must assume to represent part at any rate of the traditions of Winchester and St. Cross. The story, such as it is, is concerned with the squabbling and internal politics of the brethren, who have as master a venerable divine, and as chaplain a Ritualizing parson. We cannot avoid the inference that "Q.," through Brother Copas, dispenses his personal views on several topics. Brother Copas is a cynic, but he is a kindly cynic, and has a heart of gold. Somehow at the end a jarring note is struck by the introduction of a Pageant arranged by aliens. However, this gives Brother Copas fresh opportunities for his little stings.

Brazenhead the Great. By Maurice Hewlett. (Smith, Elder & Co.)

CRITICS and the public have only themselves to thank if they have by their enthusiasm confirmed Mr. Hewlett in his mannerisms. His style is as bizarre as ever in this his latest mediæval record, which recounts episodes in the history of Salomon Brazenhead, whom we have met before. Mr. Hewlett's Preface strikes the note which he maintains throughout the narrative. It is in Erceles vein, and reminds one forcibly of those mighty lines of Tamburlaine, also the Great. Brazenhead, instead of crying "by Cock," might well have mouthed the words of any Elizabethan swashbuckler as depicted in the pages of Marlowe or Kyd. But for our part we find it difficult to believe that Mr. Hewlett is not consciously producing a travesty. His tongue must surely be in his cheek when he offers such adventures as those contained in 'The Duke of Milan' or 'The Countess of Picpus.' But it is even more in the concluding adventure that we suspect him of fooling us, for here the swashbuckler is disposed of in a manner smacking of such extravaganza as Don Quixote appeared in.

As of old, Mr. Hewlett's command of language, particularly language out of date and curious, is fierce and brilliant. He bristles with strange words, as his hero with strange oaths, and the very vigour of his style carries one along curiously. The extravagance of the adventures may not detract from their popular interest, but we fancy it may puzzle many of the author's former admirers. The whole performance is an astonishing *tour de force*.

The King over the Water; or, the Marriage of Mr. Melancholy. By Justin Huntly McCarthy. (Hurst & Blackett.)

MR. MCCARTHY continues in the romantic vein as enthusiastically as any liege of that pleasant kingdom. Yet we must confess to a feeling that, writing as he apparently does with one eye on the stage, he misses the finer effects which we know are possible to his equipment. In reading one is conscious often of a dramatized version, occasionally of the hollow insincerities and conventions of the boards, and of cruder colours than become Mr. McCarthy at his best. This tale is a case in point. It is deftly put together, "novelized" if the word may be used, but throughout we hear the creaking of the flats, and listen to the voices of the stage carpenters. Apart from that, the theme is rather old and worn, being the love of a deputy for his King's bride. The "King" is James III., and the bride a Sobieski. The hero, not for the first time in fiction, is Wogan. Mr. McCarthy's style is brisk and vivid, and his sentiment is wholesome.

The Street of To-day. By John Masefield. (Dent & Sons.)

THERE is something not wholly convincing about Mr. Masefield's story. In a way it has the seal of the idealist, who is moreover rather an amateur. This is not precisely the work of a professional novelist, and many people may welcome it all the more on account of what may be considered its freshness. Yet it is difficult to find out where the atmosphere becomes unreal. The characters are all excellently sketched, and the philosophy is often weighty and always clever. The asides are those of an acute intellect. But the impression left on the reviewer's mind is one of doubt, Would people behave just as they do here? The character of Rhoda is a conscientious piece of work, and very successful. As a type of the modern young woman she is decidedly instructive, and Mr. Masefield can be congratulated on her portrait. There are, however, other characters who elude us—for one, Mrs. Drummond, a lady of seven-and-forty who never quite places herself for us. Yet the author evidently designs her as his chief figure. Mr. Masefield's principal quality seen in these pages is the sensitiveness of his imagination, which, in no uncomplimentary way of speaking, may be styled feminine.

Vittoria Victrix. By W. E. Norris. (Constable & Co.)

MR. NORRIS, like the sculptor in his novel, maintains a certain level of achievement. He is not a literary Rodin, but a sound technical craftsman, and, it may be conjectured, will leave work historically valuable for its portrayal of society. He is no more exciting than Jane Austen or Trollope, but he has more than a scintilla of their photographic gift. In the present case the gracious Vittoria herself, with the amiability, perhaps Italian, which makes her apt to meet kindness halfway; the commonplace, but clean and honest young nobleman; and the equally honest, but shrewd American, who is the general dissolver of knots and resolver of puzzles, are as lifelike as their atmosphere is unromantic. Vittoria's valetudinarian father and his unconsciously selfish sister are also true types of their class and time.

The Complications at Collaroi. By Rose Boldrewood. (Ouseley.)

COUNTRY LIFE, sport, and travel are described with evident accuracy by Miss Boldrewood, who has an hereditary gift and was herself born on an Australian station in the bush. She has also had some experience of civil and military life in India. The result of the chronicle, which includes much feasting and flirtation, is to leave us with a general impression of hospitality and rustic, if not simple

life. There are honest men and bonny lasses in plenty on the stage, but their "complications" are of a commonplace order. The unstable Dick is too much favoured by fortune, and the faithful Mary too little, when the death of her husband in a "paper-chase" enables her to return to her first love.

Ingram. By R. H. Gretton. (Grant Richards.)

MR. GRETTON terms his attempt to weave a novel out of the politics—or rather the political atmosphere—of the period following the downfall of the Unionists in 1906 "an exercise in the Disraelian manner"; but, in the process of toning down the Disraelian colour, he has neglected to provide the illusion of movement towards some desired goal or state. Consequently an essay could hardly be less dramatic than this novel, which is nevertheless worth perusal. The title-character is a Liberal member of Parliament, who, without exciting the reader, rises to Cabinet rank, and participates in much refined and intelligent conversation on the mechanism and ingredients of Parliamentary life as distinct from the subjects of party programmes. The author is an impressionist, skilful in depicting the attitude of the crowd at election-time, the inside of a poor man's club, and the aspect of men and horses at a racecourse. Some of his dicta have pith and wit; the vigour of a clear thinker is shown in his political portraiture; and there is a love-element in the story, in pleasant contrast to its somewhat arid intellectuality.

John Christopher: II. Storm and Stress.
By Romain Rolland. Translated by Gilbert Cannan. (Heinemann.)

THIS volume comprises 'L'Adolescent' and 'La Révolte.' The translation is in general close and vigorous, though a few passages set us wondering whether the author had not altered his text after its first publication, and in one place a whole paragraph written to conclude an episode has been made to serve as the beginning of a new chapter. Such liberties are, however, rare, and on the whole no better translation from the French has appeared for some time. The adventures of Christopher in search of his soul are followed from adolescence to early manhood: they are not always exciting or even interesting, but the duller passages are relieved by the effect of intense observation, and after all the book is one of those which no one can afford to neglect. Every now and then comes a passage of the first order—some finely seen episode, some seemingly chance illustration which reveals the deep thinker, the critic of life. It is in the favour of the English reader also that the author's style is not dependent on the genius of the

language for its chief merits: the translation can nearly equal the original, and Mr. Cannan, when he takes the trouble to find the equivalent of the French before him, gets quite as good an effect.

PLACE-NAMES.

The Place-Names of Berkshire, by the Rev. Walter W. Skeat (Oxford, Clarendon Press), and *The Place-Names of Berkshire: an Essay*, by F. M. Stenton (Reading University College), though bearing the same title, differ so much in scope that the two books can scarcely be regarded as rivals. Prof. Skeat's work is an etymological dictionary of Berkshire place-names, while Mr. Stenton's essay treats of the historical inferences to be derived from the local nomenclature, the etymology of certain selected names being given by way of proof or illustration of general conclusions. With a little adjustment, the two might not inappropriately have appeared as parts of one treatise. As they stand, there is of course some repetition, and there are also some few discrepancies of interpretation, most of which would certainly have disappeared if the authors had been able to confer together before publication.

As was to be expected from Prof. Skeat's scholarship and his careful use of the documentary material, most of his etymologies, so far as he himself regards them with confidence, are beyond reasonable dispute. In some instances, however, we are convinced that he is mistaken, and occasionally a decisive piece of evidence which he has overlooked has been noted by Mr. Stenton. Swallowfield, for example, was named not from swallows, but from the river Swallow (*Swaluwe*, A.D. 1300), now called the Blackwater. Arborfield, which Prof. Skeat says is "a comparatively modern name" derived from the word which survives as *arbour*, occurs in a document of the thirteenth century, and is no doubt much older. The early forms *Edburgesfeld*, *Erburgesfeld*, *Herbelgiresfeld*, show clearly that the etymon is a woman's name ending in *-burh*. Whether Mr. Stenton is right in identifying this with Hereburh, found in *Hereburge byrig* (Harbury, Warwickshire), may well be doubted. The forms are not decisive, and the chances are rather against the preservation of this rare name (borne only by one known person) as the eponym of two places so far apart.

Prof. Skeat, again, has failed to perceive that *Waneting* (Wantage, in Domesday *Wanetinz*), *Lacing* (Lockinge), and *Gæ(g)ing* (Ginge, in Domesday *Gainz*) appear in Old English lists of boundaries as names of streams. There can, we think, be little doubt that the inhabited places were called after the brooks, and not contrariwise, for the suffix *-ing* in these names (which is found also in other river-names) differs from the ordinary *-ing* of place-names in having a palatal instead of a guttural *g*. Prof. Skeat is aware of the phonetic anomaly, but apparently does not consider it significant. He regards the three names as "patronymic" derivatives from Old English personal names not otherwise known to have existed. It is probable that, like most other names of streams, they are (apart from the suffix) of pre-English origin.

The name of Blewbury (which Mr. Stenton leaves unexplained) appears in pre-Conquest documents as *Bleobyrig*. Prof. Skeat would identify the first syllable with the Old English word *blēo*, colour, complexion, appearance,

and thinks that the name may be literally translated "show-borough." Apart from the intrinsic unlikelihood of the supposed meaning, the known senses of *blēo* do not support the interpretation. In all probability, *Bleobyrig* is a hybrid formation like Salisbury or Manchester; that is to say, the first syllable is a fragment of a British name, which perhaps belonged to the adjacent Blewburton Hill.

Prof. Skeat explains the name of Sinodun Hill as "synod-down," pointing out that *synodus* was adopted into Old English in the form *seonoð*. We suspect, however, that the name, although it has now acquired some popular currency, is merely one of Leland's many figments, suggested by the *Sinadowne* of the romance of 'Libeaus Desconus.' In the French romance, from an older form of which 'Libeaus' was translated, the name is spelt *Senaudon*. It looks very much as if the author had got hold of the English name Snowdon (*Snāw-dūn*), and arbitrarily applied it to the imaginary castle of his story. Of course, if the Berkshire Sinodun can be found mentioned by any writer before Leland, all this falls to the ground.

Mr. Stenton is professedly rather an historical student than a philologist, but his philology is generally satisfactory. There are one or two misplaced marks of vowel-quantity in Old English words; and the suggestion that Ginge represents "O.E. *gæing*, a sewer," is decidedly unhappy. As a contribution to the study of place-names in their relation to local history the essay has considerable value. We heartily commend both these books to all who are interested in their subject.

No traveller in Wiltshire can fail to be struck by the beauty of Wiltshire names. To read of Market Lavington and West Lavington, Tilshead, Shrewton, and Imber in the one-inch Ordnance map is to become conscious of romance suddenly. Mr. John C. Longstaff in *Notes on Wiltshire Names: Vol. I. Place-Names* (Bradford-on-Avon, W. Dotesio), shows that these names are as interesting as they are beautiful; for few things indicate more pointedly than the map of Wiltshire the Celtic, Roman, Saxon, Scandinavian, and Danish elements that have combined to produce England.

As our author justly observes, the oldest, and, he might have added, the most beautiful place-names—the names of hills, woods, rivers, fords, and valleys—are generally Celtic; whereas the names of the towns and villages that grew up amongst them are more often Saxon. Thus the oldest moon-rakers called their highest hill Hack Pen, while the Saxon invaders called what is destined to become the largest town in the county Swindon, or the swine's dune. Mr. Longstaff has an ingenious explanation for every name in the book, and his learning and acumen entitle him to theorize; but it must be understood that judgments in the matter of derivations are apt to be upset. As the author wisely remarks, "in no case is the presentation of one meaning to be held as excluding all others."

The town of Brechin in Forfarshire once enacted, with something of an heroic spirit, that the ancient as well as the modern names of its streets should be painted up to keep them in the public memory. Such an arrangement would have obvious inconveniences. It would be better to have the origin and history of the ancient names recorded, as Mr. G. M. Fraser has ably and learnedly done in *Aberdeen Street-Names*:

their History, Meaning, and Personal Associations (Aberdeen, W. Smith & Sons). As Mr. Fraser remarks in his Preface, the study of street-names has been so much neglected that we need to be reminded of its scope and interest. Early street-names are all valuable: first, as illustrating historical and topographical conditions; and second, because, rightly understood, they are always the centre of a variety of suggestive historical and personal interests. One might generally say that it is impossible for a street-name more than fifty years old to be uninteresting; and hence one can see how rich in historical and personal interest are the street-names that are as old as a town itself.

Mr. Fraser's book, of course, appeals chiefly to Aberdonians, who will no doubt be astonished to find that names familiar to them from youth have such a wealth of interesting story attached to them. But there are many points of general import to be gathered from its pages. Thus the fact is again emphasized that early street-names were not really names at all, but natural descriptions of the various thoroughfares. Hence it is that we find Castlegates and Cowgates and Gallowgates and Causeway-ends and Vennels in most of the older Scottish burghs. It is curious to note that "Cruden's Court" preserves a memory of the compiler of the famous Concordance; curious also to observe the old French influence on Scotland. Thus, in place of "wharves," we have "quays" (the French *quai*)—Waterloo Quay, Regent Quay, Trinity Quay, and so on. One street-name, "The Guestrow," has hitherto remained a puzzle. It is the only "Guestrow" in existence, which implies that the name must have had a purely local origin. Mr. Fraser's researches have brought out the fact that "Guest" is really a corruption of "ghaist" (ghost). The street was near a churchyard, and the residents, imagining that the ghosts of the dead nightly "walked" there, came to speak of the "Ghaist-row." In old Latin charters Mr. Fraser has found the name in the form of "Vicus Lemurum."

We wonder why John Ewen is described as the "reputed" author of 'The Boatie Rows.' In accounting for the name "Craigie Loanings" Mr. Fraser says "a 'loaning' is, of course, merely a lane." But a loaning is not "merely" a lane. In the old song of 'The Flowers of the Forest' we have "Now there's a moanin' on ilka green loanin'." The word in that case means a milking-field; and there are other definitions, such as "a paddock," "a small common." The book has many interesting illustrations, and there is a good Index.

OUR LIBRARY TABLE.

THE general body of Stevenson's admirers, who have been unable to secure the elaborate and limited editions of his works, will welcome the issue, in the familiar blue buckram, of *Lay Morals, and other Papers* (Chatto & Windus). We doubt the inclusion of 'Father Damien,' separate editions of which have been available for some years. A few more notes like those on p. 151 and p. 183 would have been agreeable, but readers will not grumble at their absence, being only too glad to add to the long row of books the papers here printed. As a piece of impassioned and deadly invective 'Father Damien' overshadows the rest of the volume, but the fragments of romance are tantalizing in their promise, and the

'Lay Morals' is, if amateurish, characteristic of Stevenson's mind. The 'College Papers' are not of the author's best, but have that charm of style which was ever his. We have not here the feeling of immature work which distresses us when we come across scraps of writing by the eminent which the diligent enthusiast insists on printing and views with the bias of the discoverer.

More Leaves from a Life. (Eveleigh Nash.)—There will soon be no need to go to Vallombrosa for a time-honoured metaphor, if these home-grown 'Leaves' go on falling so thickly. But in the present shower there is perhaps a suggestion that the exuberant author's energies are not inexhaustible. She continues to pour out her opinions on all subjects with a fine contempt for consistency, though not without a biting shrewdness, and a queer sentimentality which contradicts her assumed cynicism. The flow of talk despises such aids to heedless readers as division into paragraphs: great solid pages march on in an unbroken procession with no obvious regard for the connexion of the subjects, "albeit" (there is a plethora of "albeits") even the author now and then realizes the discontinuity and apologizes, "but this is a digression."

The whole volume is a digression round a simple central theme, which reminds one of a familiar type of old-fashioned novel. There is the wicked "pantherine" woman, with her lovely grey eyes, beautiful shoulders, exquisite feet, glorious black hair, and languorous movements. We recognize her immediately, and are prepared to find her wedded to a "good grey head," distinguished, handsome, soldier and baronet, but pious and dull—and many years too old for "Pantherina," who naturally (it is in the plot) is occupied with the little, plain, short-sighted, pure-hearted painter, "Basil Hodges," in the temporary absence of more attractive game. Among the minor characters we are not in the least surprised to notice the gruff but kindly country doctor and the well-bred vicar; and even the vicar's less fastidious elderly sister, who insisted on marrying that good-looking fisher-boy Jago (who does not appreciate his luck), does not distress us by any excessive novelty. These minor parts are all "adequately played," and give a faint, welcome touch of humour to what is in fact a dreary tragedy, of a familiar kind, though not the less painful for all concerned, including the narrator, who did her best, if ineffectually, to straighten things out.

But it is not a novel that we are reading, it seems; it is a true story. "Basil Hodges" was a real and well-known painter, whose work was often hung "on the line"; and the pantherine's son is the present baronet, happily married and endowed with offspring. What, we must ask, was the use of raking up such a scandal, and the shame of an honourable house, under fictitious names? Had it been done in the form of a novel, the best judgment would have been that it was in bad taste. We do not see that it is any the better for being cast into the shape of reminiscences. The scandal is, on the author's showing, too recent to be forgotten by those who knew the actors in it, and its recital with emphasis must pain many survivors; while the only effect on the general public who do not know the names will be to stimulate a curiosity with which we have no sympathy. If the author's object was to vindicate that "beloved" young painter "Basil Hodges" she has so far succeeded that she has partly justified his foolish heart, very much at the expense of his head.

Turkey of the Ottomans. By Lucy M. Garnett. (Pitman & Sons.)—Miss Garnett knows Turkey in Europe, and some of the more accessible parts of Asiatic Turkey, better perhaps than any other woman, and she has made the women of Turkey her special study ever since the days when (if we are not mistaken) she collaborated with Lady Blunt of Salonika, a lady of much experience in the Levant. Indeed, Miss Garnett has written so often and so much on the different races which are assembled, but never coalesce, under the Ottoman flag that it must be difficult for her to say anything fresh. In the present convenient volume, however, she has presented her accumulated knowledge in an orderly and interesting manner, and those who wish to be informed about the manners and customs, religions, education, industries, and government of Turkey can scarcely do better than read 'Turkey of the Ottomans,' where they will find a large number of closely packed details on most branches of the subject clearly and impartially set forth.

The very first chapter will surprise the ordinary reader, with its account of the democratic character of Muslim society, and the entire absence of any aristocracy and even of hereditary gentry—except a few relics in some country districts. The lack of family pride is curiously seen in the fact that the Muslim Turks have no family names, whilst the ancient law of gavelkind, practised in Turkey as well as in France, wholly prevents the evils and the advantages of primogeniture. Another point for which many readers will not be prepared is the preponderating strain of European blood—often from distinguished sources—which may be traced not only in the line of the Sultans, whose mothers have not seldom been highborn European ladies, but also in the mass of the people, who owe not a little of their fair complexion to the girls whom their ancestors carried off from Christian lands. Perhaps this is why the Vlachs, although they are Christians, "make use of refined language to every one," according to M. Picot, "including their wives." Miss Garnett's account of the other races who make up the population of Turkey is well worth reading, especially her notice of the fine tribes of the Albanians, and her distinctions between the two contrasted races of Circassians, and also of Bulgarians and Kurds. Another curious fact is that the Mohammedans of Crete, who object so strenuously to be annexed to Greece, are "no more Turkish than are their Christian fellow-islanders," but are almost wholly of Greek and Venetian blood.

In her space Miss Garnett can but indicate and suggest the many interesting ethnological problems connected with Turkey. In such concrete matters as ceremonies and ritual her book is rich; and her views for the future of Turkish government are optimistic, though she prudently excludes the law courts from her general approval, and holds out no hope of the abrogation of the Capitulations. It is agreeable to learn that the present Sultan beguiled his long seclusion as heir apparent with music, of which he is a cultivated amateur—rumour says a fine performer on the pianoforte. A few slips need correction: as "eighteenth century," for nineteenth, p. 24; and Mahmoud II. in 1670, p. 44. That the latest Armenian massacre (Adana) "has been indubitably proved to have been commanded from Yildiz Kiosk" is denied by the most recent authority, Mr. Charles Woods, who examined the evidence on the spot. The volume is illustrated by excellent photographs, and has a tolerable Index.

MR. W. N. FERGUSON, who appears to be a medical missionary and agent in China for the British and Foreign Bible Society, explains in the Preface to *Adventure, Sport, and Travel on the Tibetan Steppes* (Constable & Co.) how he came to write the book. He describes it as "mainly an account of two journeys taken through China and Tibet by the late Lieut. Brooke, F.R.G.S.," in 1906-7, and in Western Sze-ch'wan and Eastern Tibet during 1908. He was killed on December 24th of the latter year in the independent Lololand.

Brooke was born in Yorkshire in 1880, and in due course joined the Yeomanry, and served in the Boer War so creditably as to get a commission in the 7th Hussars. He soon resigned and took to exploration, first in East Africa, and next in and around Tibet. On his second journey, that of 1908, he was accompanied by Mr. C. H. Meares, now with Capt. Scott in search of the South Pole, who otherwise would have performed the task which has devolved on Mr. Fergusson. The result, from a literary point of view, is disappointing, and that part (chaps. i.-v.) which consists of "what story I can make... out of Mr. Brooke's diary" is the least interesting, chiefly, we imagine, from difficulties in editing.

Nevertheless there is much to attract geographers, and in a lesser degree sportsmen, though some of the tales seem to require the application of a coefficient of discount. Thus (p. 113) the goral, or Himalayan chamois, a little goat or antelope some four feet long and standing at most two and a half feet high, was "picked off the top of a rock at 1,000 yards, much to the admiration of the natives," by Mr. Fergusson, whilst "Mr. Brooke shot another a few minutes later, which the dogs brought to him." It is difficult to say whether the author's shot or the retrieving by the dogs is the more remarkable performance. All the same, the artless manner and evident sincerity with which the sporting adventures are related have their attraction, though the reader may not always correctly apprehend them. Fuse guns, mentioned occasionally, are, it is presumed, matchlocks; "peimuhchi" (p. 112), "a bird as large as a turkey which lives on these mountains," reads like the capercaillie, the largest of the grouse tribe, but so far as we know it has never been heard of in Southern China; it might be a pheasant, or one of the snow partridges, *Tetraogallus*, which are widely spread and of many kinds.

Of rare quadrupeds the takin or *budorcas* was found and killed by Mr. Meares, and is thus described by Mr. Fergusson:—

"This little-known animal stands as high as a small bullock, but is much more heavily built. Its legs are especially short and thick, and its feet are shaped like those of a goat, only much larger. I have seen some tracks as much as six inches in diameter. They have Roman noses, black curved horns, and short cut-off ears; the hair of the cow is creamy white, but most of the bulls have a reddish-grey coat, a short tail like a goat, and to some extent resemble the musk ox."

Jerdon, writing of the serow or forest goat, *Nemorhaedus bubalina*, remarks:—

"Near this group should be placed that very remarkable animal the takin, *Budorcas taxicolor*, Hodgson, from the Mishmi hills at the head of the valley of Assam. It has something of the aspect of the Gnu of Africa."

In spite of its lack of attention to detail seen in the spelling of names one way in the text and another on the maps, the book is well worth reading;

many of the remarks are full of local colour, and characteristic of the people. Thus we read of the oranges and groves of Chung King:—

"Every half mile along the road they passed a heap of the lovely golden balls, still dewy from the trees. Large, luscious, loose-skinned mandarin oranges—twelve a penny, or sixteen a penny if you give the skins back—and other delicacies," &c.

Again we are introduced to the duck farmer who artificially hatches thousands of eggs, and drives the ducklings about the fields with a long bamboo rod just as if they were sheep; and incidentally are told of a grand scheme of irrigation whereby water enough to supply 100,000 acres is diverted from the river Min, and carried north, through a cut in the mountains nearly 1,000 feet high, to the Yangtze at Lucheo, 300 miles distant. And this great scheme was projected by Lee Ping, a Chinese mandarin 300 years before Christ.

Many of the spellings seem somewhat gratuitous, such as "Muska Cumba" (p. 190), the latter word being surely the familiar "Gompa" or "Gonpa"—monastery, and the word "Ula" is constantly used without explanation; sometimes from the context it might mean a yak, at other times it would seem to be used for baggage or transport.

Drawbacks and deficiencies notwithstanding, the book will be read by travellers with great pleasure and interest; it is a testimony to the aptitude of the author for ingratiating himself with the chiefs and people of the wild tribes through which he travelled, acquiring their confidence, and thereby ensuring success.

Diocesis Herefordensis, Registrum Johannis de Trillek, Pars Prima. (Canterbury and York Society.)—Part XXV. of this Society's proceedings consists of the first 250 pages of the Register of John de Trillek, Bishop of Hereford from 1344 to 1361. His monument describes him as *gratus, prudens, pius*, and this verdict is singularly confirmed by his act-book and the summary of it set forth by Canon Capes, the editor of this Register. Contrary to the habit of not a few contemporary prelates, Trillek devoted himself to the administration of his diocese. He took no part in the business of the outside world during the stirring days in which he lived, and but rarely left the centre of his see, and then only for occasional visits to London, or to his houses at Prestbury and Goldhill.

Although there are no particular details given of his parochial or monastic visitations—the result of these was probably entered in a separate book no longer extant—there are abundant incidental references to his visiting the rural deaneries or parishes throughout his episcopate. Thus in 1346 Trillek issued his mandate to the Dean of Frome concerning the visitation which he proposed to hold in the churches of Bromyard, Much Cowarne, Frome Bishop, Cradley, Bosbury, and Ledbury. The dean was ordered to summon the whole of the clergy as well as representative laity from each church or chapel, and clergy were to bring for exhibition their titles to orders and benefices. In 1346 the Forest deanery was also visited, and subsequently all persons found guilty of offences at those visitations were ordered to appear before the bishop at the church of Newent to receive due correction. Pressure of business caused the visitation of the deanery of Archenfield to be deferred; but the deanery of Ross was duly visited. There is an interesting record of Trillek's visitation held in the church

of Chetton on June 17th, 1353. He then ordered that each married person of Cleobury North should contribute one half-penny at Pentecost to the mother-church of Hereford, and each unmarried person one farthing.

Other details of local administration, both usual and exceptional, abound. The enormous amount of game on the bishop's chase at Ross is shown by the fact that his agent, Walter Moton, was called before the Court of King's Bench, as it was alleged that he had carried off 500 red deer, 500 fallow deer, and 300 roe deer, and that he had also broken into the episcopal free warrens at Ross and other places and taken away 500 hares, 1,000 rabbits, 1,000 partridges, and 200 pheasants. In 1347 the Vicar of Leominster was ordered to excommunicate the evildoers who had broken into the house of the treasurer of Leominster Priory, stealing his swans and killing his peacocks.

Perhaps the most interesting of these local entries are those which refer to the terrible "Black Death" of 1348-9. A mandate was issued in August, 1350, to restrain the exorbitant demands for their services which were being made by priests without cures, and to compel them to fill the many churches vacant through the plague. Two years later the bishop united the parishes of Great and Little Collington on the petition of the patron, clergy, and parishioners, as there was scarcely maintenance for a single priest, for the plague had reduced the inhabitants and impoverished the land.

In the brief English summaries of each entry there are a few matters worthy of correction, but of minor importance. The word "sanctuary," on p. 10, as applied to the church of the Dominicans at Hereford, is equivocal and not warranted by the Latin.

Esmond, the Humourists, The Four Georges—these are the contents of the two latest volumes of the "Thackeray Centenary Biographical Edition" (Smith & Elder), a bill of fare which it is not easy to exhaust in a brief paragraph. 'Esmond' has been particularly fortunate in its illustrator, since, if one could fancy it illustrated at all, it would surely be by the author of 'Trilby.' One, at least, of Du Maurier's designs could hardly be surpassed, namely, that of the duel between Castlewood and Mohun in Leicester Fields—a composition which, one thinks, might even have satisfied Thackeray himself. With the *bellezza folgorante* (as Gautier would have called it) of Beatrix Esmond the artist was scarcely so successful. The drawings for the 'Humourists' and 'Georges,' now reinforced by portraits of the monarchs, are of varied merit; and we note that the publishers have usefully borrowed from the second of Sala's Hogarth papers his own presentment of "Mr. Gamble's Apprentice." We note also a hitherto unpublished portrait of Thackeray by Samuel Lover, and a number of new Thackeray sketches, including Dr. John Brown's 'Johnson and Goldsmith' from *The North British Review*. Among the additions to the preliminary matter we are glad to see that Lady Ritchie has found an opportunity for inserting a fine quotation from George Meredith's "Introduction" to 'The Four Georges' in Blackie's "Red-Letter Library."

To the new "Dickens Centenary Edition" (Chapman & Hall) have just been added *Dombey and Son* (2 vols.) and *Great Expectations*, with the original illustrations to each,

by "Phiz" and Mr. Marcus Stone respectively. Twenty-one out of the projected total of thirty-six volumes have now appeared, and we notice with pleasure the continued maintenance of the high standard of production which makes this handsome reissue a miracle of cheapness. For the Dickensian of small means, and, for the matter of that, for the affluent likewise, we can conceive of no more profitable investment.

Indexes to Irish Wills. Edited by W. P. W. Phillimore.—Vol. I. *Ossory, Leighlin, Ferns, Kildare.* (Phillimore & Co.)—Mr. Phillimore earns the gratitude of all genealogists by his enterprise in printing the Indexes of Irish Diocesan Wills in the Dublin Public Record Office, of which this volume is an instalment. We do not, however, understand why that Office did not print the Index itself, since it was copied in the Office by Miss Thrift, and the Index to the Dublin Diocesan Wills appeared in the 26th Report of the Deputy Keeper of the Irish Records—a valuable work which, by the way, is out of print, and should be reprinted without delay. It is curious how frequently Government offices under- or over-estimate the number of copies that are likely to be sold of their publications. They ought to consult a competent bookseller, who would tell them that an important work of reference, such as an index of wills, commands a much larger sale than a report of the progress of arrangement of documents in the bays of the Record Room. The Stationery Office, not the Record Office, is probably to be held accountable for these unfortunate errors of judgment. We wish Mr. Phillimore success in his undertaking, and the first volume undoubtedly deserves it by its careful transcript, clear Preface, and good type and paper. "Kilmoliver" (p. 15) for Kilm'Oliver is a slight slip, and we suspect "Coolemarig" (p. 54) may be another. If an index of places had been added, the usefulness of the volume would have been increased; but as it is, all Irish genealogists must possess it.

IRREMEABILIS UNDA.

I sit and watch the weary, weeping
weather,
The clustering rain-drops thicken on the
pane;
I hear the waters and the winds complain
O for the years when we were young together.
The dripping branches and the drenched
dark heather,
The low grey clouds that shroud the lonely
height,
Weigh on my heart that once had found
them light.
O for the years when we were young together.
Time, the implacable, has us in his tether,
And Memory's self turns traitor—when
I seek
Her hoard of golden lore she will not
speak—
O for the years when we were young together.
Though still may fall a tide of halcyon
weather
With sun to gild such treasures as remain,
What Time has taken he cannot give
again—
O for the years when we were young together.

ROSAMUND MARRIOTT WATSON.

MR. PASSMORE EDWARDS.

MR. PASSMORE EDWARDS, the well-known philanthropist, died at the ripe age of 87 on Saturday last. Born in the Cornish village of Blackwater, he was the son of a carpenter in a humble way, and the architect of his own fortunes. In Manchester he began his journalistic career on *The Citizen*, but shortly moved to London, and started a monthly magazine of his own, characteristically entitled *The Public Good*, in which he ventilated his views as a strong supporter of Bright and Cobden. *The Public Good* was not a success with the public any more than the *Poetic Companion*, *The Biographical Magazine*, or *The Peace Advocate*; and Mr. Passmore Edwards's earlier enterprises, in spite of unremitting labour on his own part, landed him in bankruptcy, from which he emerged with honour, paying all his creditors in full.

In the sixties *The Mechanic's Magazine* and *The Building News* proved valuable properties to him; and he made a fortune out of *The Echo*, bought in 1876, and *The Weekly Times*. *The Echo* had the monopoly for years of the halfpenny public, and was made a vehicle for the vigorous didacticism of its proprietor; its sincerity and earnestness atoned for its ventilation of the views of "cranks."

Mr. Passmore Edwards when he had reached commercial success still retained the idea that it was to be used rather as a chance to instruct than a means to amuse or flatter the vagaries of public taste. He was something of a Puritan and ascetic, apt to be exacting as an employer, and parsimonious in small ways in order to be generous in large. Late in life he began in his native county and in London to put up the many buildings with which his name is associated. The Passmore Edwards Libraries, begun in 1892, are now a familiar feature, and represent the donor's wish to give others the facilities for education which he himself missed. This result would have been better achieved if adequate endowment had at the same time been made for librarians. The Passmore Edwards Settlement in Tavistock Place and the University building used by the London School of Economics are successful embodiments of his zeal for social advance.

Dominated from youth by strong political views, he was a reformer all his life. It is easy to see the limitations of such a character—more useful, perhaps, to recognize the steady pursuit and realization of ideals in an age in which the mere accumulation of money seems an adequate end in itself.

A BOOKWORM'S PERPLEXITY.

April 15, 1911.

I THINK I can relieve Dr. Jessopp of all reasonable doubt of the righteousness of his retention of the volume that would appear to have been at one time in the possession of the Cambridge University Library. Capt. Butler and Mr. Pierpont Morgan rightly resigned their purchases, for they have been proved to have been stolen goods, and stolen under, so to say, our own open eyes. But Dr. Jessopp's little book in all probability found its way into the market through having been deliberately sold, as so much rubbish and lumber, by some predecessor of Mr. Jenkinson. That is the simple explanation of the occasional appearance of our "Public Records" on the stalls of second-hand booksellers in London. I will cite only one proof of several I could give of this incredible fact.

In *The Athenæum* of Feb. 22, 1873, p. 247, I wrote of how, when the business of the H.E.I. Company was sequestrated to the Crown by the Imperial Parliament in 1858, one of the first acts of the new masters of the India House in Leadenhall Street was to make a great sweep out of the old records that from 1726 had been preserved there with a scrupulous solicitude similar to that shown by the proprietors of Child's Bank in the conservation of their old ledgers. They swept away—and it was Mr. Herman Merivale and Sir John Kaye who did the deed!—300 tons of these records out into the vats of Messrs. Spicer, paper-makers, to be boiled, bleached, and bashed into low-class paper pulp. From one of the cartloads of them, a paper was blown off by the wind, and picked up by a passer-by, of whom, on my providentially making his acquaintance some years afterward, I purchased it, giving him as many pounds as he asked me shillings for it. It was a letter, dated Newmarket, 28 Nov., 1619, from the Duke of Buckingham (Fenton's man), to the Earl of Warwick (Robert Rich), remitting to the latter his interest in the East India Company's shares that had been assigned to him (the Duke) out of the forfeiture incurred to the Crown by the Earl. The paper is sealed with the Duke's own seal, as fresh and sound as when stamped nearly 300 years ago; and is duly signed by the Duke of Buckingham, and addressed: "To my loving friends, the Governours and Company of East India Merchants"; and duly endorsed as received Nov. 28, 1619—the very day it was written. Clearly the India Office had no right in it; and after using it there for the purpose of securing for the future a safer custody of the Office records, I gave it to a friend who had better claims than myself to the possession of so piquant a relic of a great historical English title.

I can see no right of the Cambridge University Library in Dr. Jessopp's "treasure trove"; and if I held it, and felt my own right to it not absolutely clear, I should solve the doubt on the principle of "pecca fortiter!" Conscience is the handmaid, not the master, of reason; or we might strip ourselves of all we have down to the bare bones of us.

In the roof of the Town Hall of Bombay I stumbled on a manuscript of the 'Divina Commedia,' engrossed within 30 years of Dante's death, the illuminations including a portrait of him. But suspecting it to have belonged at one time to the Bombay Branch of the Royal Asiatic Society, I examined the Society's records for 50 years back, and found it had been presented to the Society by Mountstuart Elphinstone on his leaving Bombay, he having bought the precious volume of the Secretary of the Ambrosian Library, Milan. After my return to Europe the Council of the Society wanted to sell it—I valued it at 10,000*l.*—but I peremptorily stopped this by a letter to the editor of *The Times*. Of course if they parted with it, they were bound in reason and conscience to return it, frankly and freely, to the Ambrosian Library: "The Dones of God are given, not sold."

Between these two cases, I think Dr. Jessopp need indulge himself in no manner of dilemma over his thoroughly well-earned "good luck" in a "find" he can appreciate and apply to the public advantage better than any of its previous possessors.

GEORGE BIRDWOOD.

BEFORE a claim for the restoration of Dr. Jessopp's book can be put in by the Cambridge authorities, they should be able to show how the book left them, by stealing,

sale, or exchange. If they cannot do this they are so careless about their books and so indifferent to their own history that they do not deserve any consideration. If there is a doubt, as Bishop Vaughan says, it should certainly be in favour of a person who not only possesses the book, but also presumably read it, as he paid for it. Books are meant to be read, and it is quite likely that this one, because it was never asked for, was sold by the University authorities, or exchanged for some more popular work.

CANTAB.

ANOTHER SHAKESPEARE AND HATHAWAY MARRIAGE.

It is only a coincidence, but it is curious, that a hundred years after the poet's, there was another Shakespeare-Hathaway marriage, with a considerable amount of uncertainty as to its details. In Chancery Proceedings, Bridges, 287 (38), b. 1714, we may read about it. On May 14th, 1689, John Sheakspear, free mason, of Alderley, co. Gloucester, complained that in May, 1676, he married Alice, daughter of Thomas Hathaway of Kingscote, co. Gloucester, innholder, and Mary his wife; that Thomas had promised him 30*l.* as marriage portion with his daughter; and that he had not received it, though Thomas had left it by will, his wife Mary being executrix, with sufficient goods to perform the will, &c.

John Sheakspear must have employed a very cheap lawyer: the parchment is poor, the writing not clerkly, and the details not well arranged.

Mary Hathaway had meanwhile married again; her second husband, Richard Baker, was co-defendant, and their attorney was a better clerk. Mary denied that the marriage had been performed in 1676, as stated, but acknowledged that it had taken place in 1682, though she had not know of any intent of marriage until after it had been solemnized. There never had been any promise of 30*l.* as a marriage portion, "with her good liking." But after the marriage she had said to her husband Thomas that they should give their daughter something, and with his consent she gave Alice 10*l.*, and goods to the value of 5*l.*, which was esteemed "her full child-part, and much more than Thomas left to his other four unmarried children. His personal estate amounted to 84*l.* 2*s.* and no more, and his debts came to as much more." Thomas Hathaway employed Daniel Wellstead to make his will on the 17th day of March, 1683, and died soon after, leaving Alice 5*s.* and no more, and small legacies to the other children. His widow was executrix, and proved the will in the ecclesiastical Court of Gloucester. She denied that 25*l.* was left to Sheakspear as his wife's marriage portion, or that she had persuaded her husband not to give it to him. The said Sheakspear "doth follow his art or craft of a free mason, but she doth not know what advantage he hath thereby." About the time of the marriage he pretended he had an interest in a tenement after his mother in Alderley.

Richard Baker knew nothing about the 30*l.* promised, or the 25*l.* said to have been left as part of it. He had married Mary Hathaway, widow, received most of the personal estate of Thomas Hathaway, and paid his debts and the legacies of the children, which came to much more than the whole value of the goods received.

This was probably the John Shakespeare, mason in Dursley from 1704 to 1739. (See my 'Shakespeare's Family,' p. 133.)

CHARLOTTE CARMICHAEL STOPES.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Carpenter (J. Estlin), *The Place of Christianity among the Religions of the World*, 2/ net. Second edition.

Cope (late Rev. F. L.), *A North-Country Preacher: Sermons*, 3/6 net.

With a memoir by the Dean of Lichfield.

Degroot (J. J. M.), *The Religion of the Chinese*, 5/6 net.

Field (G. C.), *The Doctrine of the Trinity in Recent Apologetic*.

In the Unitarian Penny Library.

Hodgkin (Thomas), *The Trial of our Faith, and other Papers*, 7/6 net.

Consists mainly of lectures delivered during the last forty years to members of the Society of Friends.

Ryder (Rev. Henry Ignatius Dudley), *Essays*, 9/ net.

Edited by Francis Bacchus. The essays treat of Savonarola, Manning, Auricular Confession, Anglican Orders, &c., and several of them are reprinted from magazines and reviews.

Simpson (W. J. Sparrow), *The Resurrection and Modern Thought*, 15/ net.

The history of this doctrine is traced from the Apostolic age to our own.

Law.

Bircham (B. O.) and Morris (Frederick G. C.), *Public Companies: a Treatise on the Law and Practice relating to the Formation and Flotation of such Joint-Stock Companies limited by Shares as invite the Public to Subscribe for their Capital, including an Appendix of the Rules and Regulations of the Stock Exchange relating to Special Settlements and Quotations*, 2/6 net.

Comb (R. G. N.), *Law of Light*, 25/

Fine Art and Archaeology.

Benson (Arthur Christopher), *Ruskin, a Study in Personality*, 7/6 net.

Consists of seven lectures on the life and work of Ruskin delivered in the Hall of Magdalene College, Cambridge, during Michaelmas Term, 1910.

Foley (Edwin), *Decorative Furniture, Section XI.*, 2/6 net.

For notice of earlier parts, see *Athen.*, Aug. 20, 1910, p. 216.

Furst (Herbert E. A.), *Chardin*, 12/6 net.

With 45 plates.

Gade (J. A.), *Cathedrals of Spain*, 21/ net.

Hok'sai, *Two Drawings by*.

From the collection of W. Rothenstein.

Petrie (W. M. Flinders), *The Revolutions of Civilisation*, 2/6 net.

With many illustrations. In Harper's Library of Living Thought.

Portrait Book of our Kings and Queens, 1066-1911, 2/6 net.

A commemoration of the Coronation, with supplementary notes on the ceremony. Edited by T. Leman Hare, with historical and Coronation notes by Charles Eyre Pascoe.

Stabb (John), *Some Old Devon Churches, their Rood Screens, Pulpits, Fonts, &c.*, Vol. II., 7/6 net.

With 162 illustrations from photographs by the author. For notice of Vol. I. see *Athen.*, Feb. 6, 1909, p. 173.

Poetry and Drama.

Bunston (Anna), *The Porch of Paradise*, 3/6 net. Poems with a marked religious tendency.

Contemporary Belgian Poetry, 1/ Selected and translated by Jethro Bithell.

In the Canterbury Poets Series.

Field (Eugene), *Poems*, 10/6 net.

Complete edition.

Hearne (Isabel), *Queen Herzeleid or Sorrow-of-Heart, a Poetic Play in Three Acts*, 2/6 net.

An episode in the boyhood of Parzival.

Moss (Charles), *A Coronation Poem: The British Empire*, 6d.

Rickards (Marcus S. C.), *Musical Echoes*, 4/6 net.

A volume of short poems.

Roman Wit (A): *Epigrams of Martial*, \$1 net.

Rendered into English by Paul Nixon.

Tearle (Christian), *The Gardens of Gray's Inn, and other Verses*, 5/ net.

Music.

Coronation Services, 2d.

Hymns and tunes compiled by the Rev. J. Mountain.

Bibliography.

Jaggard (William), *Shakespeare Bibliography: a Dictionary of Every Known Issue of the Writings of our National Poet and of Recorded Opinion thereon in the English Language*, 63/ net.

With historical introduction, facsimiles, portraits, and other illustrations.

Philosophy.

Constable (F. C.), *Personality and Telepathy*, 7/6 net.

Miller (E. Morris), *Moral Action and Natural Law in Kant, and some Developments*.

Contains the substance of a lecture on some developments since Kant, with a short exposition of the Analytic of the Critique of Practical Reason.

History and Biography.

Archer (William), *The Life, Trial, and Death of Francisco Ferrer*, 10/6 net.

With 20 illustrations. The author considers that the unfair rules of Spanish military procedure were overridden in Ferrer's case to his further disadvantage. But this victim of obscurantism was only interesting, he maintains, because of his martyrdom.

Brookfield (Charles H. E.), *Random Reminiscences*. Reissue in Nelson's Shilling Library of a well-written and amusing volume.

English Historical Review, April, 5/

Fisher (H. A. L.), *The Republican Tradition in Europe*, 6/ net.

The author describes the course of Republican ideas in Europe from the fall of the Roman Empire to the foundation of the Republic of Portugal.

Hay (J. Stuart), *The Amazing Emperor Helio-gabalus*, 8/6 net.

With an introduction by Prof. J. B. Bury, and many illustrations of coins.

Kirkpatrick (John Ervin), *Timothy Flint, Pioneer, Missionary, Author, Editor, 1780-1840: the Story of his Life among the Pioneers and Frontiersmen in the Ohio and Mississippi Valley and in New England and the South*, \$3.50 net.

Leslie (Rev. James B.), *Armagh Clergy and Parishes: being an Account of the Clergy of the Church of Ireland in the Diocese of Armagh from the Earliest Period, with Historical Notices of the several Parishes, Churches, &c.*, 12/6

With a map of the diocese and view of Armagh Cathedral.

Sanderson (Edgar), *Outlines of the World's History, Ancient, Mediæval, and Modern*, 6/ net.

Revised edition.

Sihler (E. G.), *Annals of Cæsar: a Critical Biography, with a Survey of the Sources for More Advanced Students of Ancient History, and particularly for the Use and Service of Instructors in Cæsar*, \$1.75 net.

Geography and Travel.

Brabant (F. G.), *Berkshire*, 2/6 net.

With illustrations by E. H. New and from photographs. One of the Little Guides.

Hawker (George), *An Englishwoman's Twenty-Five Years in Tropical Africa: being the Biography of Gwen Elen Lewis, Missionary to the Cameroons and the Congo*, 6/

With illustrations and a map.

North-West England, 2/6 net.

Edited by F. B. Sandford, with maps by J. Bartholomew & Co. Forms Vol. VI. of the Cyclists' Touring Club British Road Book, new series.

Stanford's Indexed Atlas of the County of London, with Parts of the Adjacent Boroughs and Urban Districts, 7/6

With a preface by Sir Laurence Gomme.

Sports and Pastimes.

Durnford (Richard), *The Fishing Diary, 1809-19*, 10/ net.

Fraser (Duncan), *Angling Sketches from a Wayside Inn*, 4/6 net.

Education.

Caton (A. Gertrude), *A Scheme of Work for Elementary Schools*.

Prepared for use in Holy Trinity School, Birkenhead, by the head mistress.

Bloomer (Mabel), *A Year in the Infant School: a Year's Scheme of Work Fully Correlated*, 7/6 net.

With numerous illustrations.

Finlay-Johnson (Harriet), *The Dramatic Method of Teaching*, 3/6

With many illustrations. In Nisbet's Self Help Series.

Jones (L. H.), *Education as Growth; or, The Culture of Character: a Book for Teachers' Reading Circles, Normal Classes, and Individual Teachers*, 5/ net.

Rousseau, *Minor Educational Writings*, 1/6 net. Selected and translated by William Boyd.

Folk-Lore and Anthropology.

Bombay Anthropological Society, *Journal*, Vol. VIII. No. 8.

Gayley (C. M.), *The Classic Myths in English Literature and in Art*, 7/6

Revised edition, with many illustrations.

Philology.

Bosson (Olof E.), *Slang and Cant in Jerome K. Jerome's Works*, 2/ net.

A study by a Swedish author.

Cicero : *Orationes*.

Edited by William Peterson. Part of *Scriptorum Classicorum Bibliotheca Oxoniensis*.

Gadde (Fredrik), *On the History and Use of the Suffixes -ery (-ry), -age, and -ment in English*, 2/6 net.

One of the Svea English Treatises.

Leeb-Lundberg (W.), *Word-Formation in Kipling: a Stylistic-Philological Study*, 2/6 net.

Another Swedish study of an English author.

Taylor (A. E.), *Varia Socratica, First Series*, 7/6 net.

No. IX. of St. Andrews University Publications.

Wyld (H. C.) and Hirst (T. O.), *The Place Names of Lancashire: their Origin and History*, 21/ net.

School-Books.

Beresford (R. A. A.), *The "Regular" Latin Book for Beginners*, 1/6

Berry (A. J.), *Scotland, Ireland, and Britain Overseas*, 1/6

With appendixes by David Frew, and many illustrations. Forms Book IV. of *Lands and their Stories*, a series which embodies an attempt to provide a correlated scheme of history and geography teaching.

Deslys : *Le Mensonge d'un Ami*, 8d.

Edited by F. W. Odgers, with notes and questionnaire, phrase-list, and vocabulary. One of Blackie's *Longer French Texts*.

Dumas, *Histoire de mes Bêtes*, 4d.

Edited by L. H. Althaus.

Gibson (S.), *Manual Instruction for Juniors: a Course of Handicraft correlated with Practical Arithmetic*, 2/6

Hammond (Charles Thomas), *Modelling in Card-board, Paper, and Leatherette*, 5/ net.

A co-ordinated series of exercises with many illustrations.

Hart (M. L.) and O'Grady (Hardress), *Steps to the Writing of French Free Composition: a Manual of Practice*, 9d.

Lamb (C. and M.), *Tales from Shakespeare*, 6d.

One of Blackie's *English Texts*.

Ovid's *Metamorphoses*, Book II., 1/6

With vocabulary. Edited by F. R. G. Duckworth as part of Blackie's *Illustrated Latin Series*.

Plutarch's *Life of Alexander*, 1/

Sir Thomas North's translation. Edited by H. W. M. Parr as part of *English Literature for Secondary Schools*.

Pope's *The Rape of the Lock*, 3d.

With notes. One of Blackie's *English Classics*.

Snape (H. J.), *Europe*, 2/

One of Blackie's *Causal Geographies Regionally Treated*.

Science.

Barnard (J. Edwin), *Practical Photo-Micrography*, 15/ net.

With many illustrations.

Blair (T. S.), *Public Hygiene*, 2 vols., 42/ net.

Boyce (Sir Rubert W.), *Yellow Fever and its Prevention: a Manual for Medical Students and Practitioners*, 10/6 net.

With 61 illustrations.

Gilbreth (Frank B.), *Motion Study: a Method for Increasing the Efficiency of the Workman*, 4/6 net.

With an introduction by Robert Thurston Kent.

Hutchinson (R. W.), *High-Efficiency Electrical Illuminants and Illumination*, 10/6 net.

Kearton (Richard) and others, *The Nature-Lover's Handbook*, 2/6 net.

A section is devoted to each month, and at the end are tables of birds, butterflies, wild flowers, and trees.

Mach (E.), *History and Root of the Principle of the Conservation of Energy*, 5/6 net.

May (Percy), *The Chemistry of Synthetic Drugs*, 7/6 net.

Pick (A.) and Hecht (A.), *Clinical Symptomatology*, 25/ net.

Shenton (Edward H.), *Disease in Bone and its Detection by the X-Rays*, 4/6 net.

Statistical Society, *Journal*, April, 2/6

Stopes (Dr. Marie C.), *The Study of Plant Life*, 3/6

Second edition, with many illustrations.

Straub (P. F.), *Medical Service in Campaigns*, 6/ net.

United States National Museum: 1810, *Notes on the Distribution of Millipeds in Southern Texas, with Descriptions of New Genera and Species from Texas, Arizona, Mexico, and Costa Rica*, by O. F. Cook; 1811, *Descriptions of a New Genus and Species of Isopod Crustacean of the Family Idotheidae from the Mouth of the Rio de la Plata, Argentina*, by Harriet Richardson; 1813, *Final Supplement to the Catalogue of the Published Writings of Charles Abiathar White, 1897-1908*, by Timothy W. Stanton; 1814, *Notes upon Two Rare Flatfishes (Gymnachirus fasciatus, Günther, and G. nudus, Kaup)*, by W. C. Kendall; 1817, *A New Trematode (Styphlodora Bascanensis) with a Blind Laurer's Canal*, by Joseph Goldberger; 1818, *Bees in the Collection of the Museum*, 2, by T. D. A. Cockerell.

Watson (William), *Rhododendrons and Azaleas*, 1/6 net.

With 8 coloured plates. Part of *Present-Day Gardening*.

Juvenile Books.

Boas (Mrs. F. S.), *The Quest of the Red Cross Knight: a Story from Spenser's 'Faerie Queene'*, 10d.

In the *Masters of English Literature*.

Kingston (W. H. G.), *Mark Seaworth*, 1/

Tells the adventures of an English lad on the Indian Ocean and among the pirates of the Malay Archipelago during the thirties of last century. In Blackie's *School and Home Library*.

Fiction.

Ainsworth (William Harrison), *Windsor Castle*.

One of Nelson's *Sixpenny Classics*.

Askew (Alice and Claude), *The Stolen Lady*, 6/

The heroine, who is of a romantic nature, insists upon being won in accordance with the true laws of chivalry.

Cullum (Ridgwell), *The One Way Trail*, 6/

A prairie story.

Doyle (Sir Arthur Conan), *The Last Galley: Impressions and Tales*, 6/

The stories embrace such subjects as the last sea fight of the Carthaginians, the landing of the Saxons in England, the first appearance of Christianity and the invasion of the Huns.

Drury (Major W. P.), *Bearers of the Burden: being stories of Land and Sea*, 2/ net.

Cheaper edition.

Drury (Major W. P.), *The Peradventures of Private Pagett*, 2/ net.

With 8 illustrations by Arthur Rackham.

Cheaper edition.

Kaye (Michael W.), *For Braganza*, 6/

A romantic novel of the seventeenth century.

Muir (Ward), *When We are Rich: a Callow Chronicle of Frivolous Affairs*, 6/

A story of Bohemian life. Students who reside in Bedford Square and attend a Gower art school figure in the narrative.

Pryor (Mrs. Roger A.), *The Colonel's Story*, 6/

A tale of America.

Silberrad (Una L.), *The Good Comrade*, 7d. net.

New edition.

Thackeray *Centenary Biographical Edition: The Newcomes*, 2 vols., 6/ net each.

Thurston (E. Temple), *The Evolution of Katherine. One of Stanley Paul's Clear Type Sixpenny Novels*.

Three Middle English Romances: *King Horn, Havelok, and Beves of Hampton*, 2/ net.

Retold by Laura A. Hibbard.

General Literature.

Blatchford (Robert), *My Favourite Books*, 7d. net.

Cox (Sir Edmund C.), *Police and Crime in India*, 12/6 net.

With 28 illustrations.

Dublin Review, April, 5/6 net.

Edinburgh Review, April, 6/

Feathers and Facts: a Reply to the Feather-Trade, and Review of Facts with reference to the Persecution of Birds for their Plumage, 6d.

Statement by the Royal Society for the Protection of Birds.

Levy (Hermann), *Large and Small Holdings: a Study of English Agricultural Economics*, 10/6 net.

Translated by Ruth Kenyon, with additions by the author.

Malory (Sir Thomas), *Le Morte Darthur: the Book of King Arthur and of his Noble Knights of the Round Table*, Vol. II., set of 4 vols., 210/

Caxton's text in modernized spelling, with illustrations in colour by W. Russell Flint. For notice of Vol. I. see *Athen.*, Oct. 22, 1910, p. 496.

Verdad (S.), *Foreign Affairs for English Readers*, 3/6 net.

What Matters, 6/

By the author of 'Honorias Patchwork.'

Pamphlets.

Marriott (Major R. A.), *Why We May Expect Warmer Winters*, 1d.

FOREIGN.

Fine Art.

Catalogue illustré du Salon: Société Nationale des Beaux-Arts, 3fr. 50; Société des Artistes français, 3fr. 50.

Schwabacher (Sascha), *Die Stickereien nach Entwürfen des Antonio Pollaiuolo in der Opera di S. Maria del Fiore zu Florenz*, 12m.

Has 37 plates, and forms Part 83 of *Zur Kunstgeschichte des Auslandes*.

Studien zur Deutschen Kunstgeschichte: Part 134, Hans Sebald Beham, by Gustav Pauli, with 6 plates, 6m.; Part 135, Barthel Beham, by the same, with 4 plates, 6m.; Part 136, Die Strassburger Madonna des Meisters E. S., by Paul Heitz, with 5 plates, 2m.; Part 137, Der Meister E. S., sein Name, seine Heimat, und sein Ende, by Prof. P. P. Albert, with 16 plates, 8m.; Part 138, Die frühen Bauformen der Gotik in Schwaben, by H. F. Secker, with 10 plates, 4m. 50.

History and Biography.

Bapst (G.), *Le Maréchal Canrobert: Souvenirs d'un Siècle*, Vol. V., 7fr. 50.

Blok (P. J.), *Correspondance inédite de Robert Dudley, comte de Leycester, et de François et Jean Hotman*.

Forms part of the *Archives du Musée Teyler, Haarlem*.

Maury (L.), *Figures Littéraires: Écrivains français et étrangers*, 3fr. 50.

Ollone (Commandant d'), *Les Derniers Barbares: Chine, Tibet, Mongolie*, 15fr.

An account of the "Mission d'Ollone," 1906-9, with 146 illustrations, 4 maps, and a portrait of the author.

Vignaud (H.), *Études critiques sur la Vie et l'Œuvre de Christophe Colomb: Series II. Histoire critique de la grande entreprise de Christophe Colomb*, 2 vols., 36fr.

The earlier portion of this important work has been crowned by the Institut de France.

Ethnography.

Torday (E.) and Joyce (T. A.), *Les Bushongo*.

Forms part of the *Documents Ethnographiques concernant les Populations du Congo Belge*, and has 400 illustrations in the text, and 29 plates, including several in water colours by Norman H. Hardy.

Philology.

Kleine Texte für Theologische und Philologische: Part 66, *Die Frösche des Aristophanes mit ausgewählten antiken Scholien*, herausgegeben von Dr. W. Süss, 2m.; Part 69, *Poetarum Romanorum Veterum Reliquiae, selegit E. Diehl*, 2m. 50; Part 72, *Die Vitæ Vergilianæ und ihre antiken Quellen*, herausgegeben von Dr. E. Diehl, 1m. 50.

Roudet (Léonce), *Éléments de Phonétique générale*, 10fr.

Has 23 figures in the text.

Fiction.

Collection Nelson: Paul et Virginie, par B. de Saint-Pierre; Mon Oncle Benjamin, par Claude Tillier, 1fr. 25 net each.

General Literature.

Rubris (Marcus de), *L'Eterno Viandante: Favola umana*, 2 lire 50.

With 3 illustrations by Prof. R. Carlucci.

. All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

'AN OUTPOST IN PAPUA,' by the Rev. A. K. Chignell, priest of the New Guinea Mission, which Messrs. Smith & Elder will have ready next Thursday, is a study, in popular form and with photographic illustrations, of native life and character in British New Guinea.

ON May 11th the same firm will publish, under the title 'A Budget of Tares,' a collection of Post Office and other stories by Mr. Austin Philips, the author of 'Red Tape.'

MESSRS. MACMILLAN will publish next week the following American works: 'A Short History of the American People,' by Miss E. H. L. Turpin, with an Introduction by Dr. S. C. Mitchell, President of the University of South Carolina; 'The Country-Life Movement in the United States,' by Prof. L. H. Bailey; 'Southern (American) Field Crops,' by Prof. J. F. Duggar; and 'The Practical Flower Garden,' by Mrs. H. R. Ely, a well-illustrated book by an amateur of experience.

No trouble has been spared in the acquisition and arrangement of materials and illustrations for 'The History of Wexford' by Capt. Philip Herbert Hore, a work representing a labour of more than thirty years. Mr. Elliot Stock now announces the sixth and last volume, which deals principally with the ancient castles and towns of Ferns and Enniscorthy, with notices of the power, influence, and actions of the Clan Kavanagh and some of the Clan O'Byrne.

MR. ELLIOT STOCK also announces 'A Coronation Sermon' by Archdeacon Wilberforce; and a new work by Phyllis Browne, entitled 'The Young Idea: being Talks with Mothers on the Home Training of Children.'

THE new number of *The Journal of Theological Studies* contains a leading article on 'L'Origine du Symbole d'Athanase,' by the Rev. G. Morin; and notes and studies by Dr. M. R. James, Mr. Martin Rule, Prof. F. C. Burkitt, the Rev. W. D. Sargeant, the Rev. G. Margoliouth, and other scholars.

IN view of a memoir of the late John Viriamu Jones, his widow, Mrs. S. Kate Viriamu Jones, will be glad to have on loan any letters written by him. They will be returned with care to those who are so kind as to send them. Address at 203, Abbeyfield Road, Sheffield.

DR. JUSSEURAND is to deliver on July 5th the first annual Shakespeare Lecture of the British Academy, and has chosen as his subject 'What to expect of Shakespeare.'

A MEETING of the Johnson Society will be held in London on Thursday next. The chief gathering will take place in the Mansion House under the presidency of

the Lord Mayor. The programme also includes visits to places of Johnsonian interest.

MR. F. C. CONYBEARE writes:—

"While thanking you for your friendly notice of my theological articles in the new edition of 'The Encyclopædia Britannica,' let me remark that your criticism of my English style is hardly borne out by the example you give. You write thus: 'A phrase like "St. Paul caps his argument" (in the article on "Eucharist") is surely too colloquial to suit the subject.' Nevertheless the 'New English Dictionary' gives examples of the phrase *to cap an anecdote, proverb, quotation, &c.*, from Peele (who wrote in 1584), from Shakespeare, from Bishop Barlow's sermons (1606), from Brinsley (1612), from Richardson's 'Pamela' (1741), from R. Vaughan's 'Mystics' (1860). We have in the same work examples of *to cap* in the sense (closely allied to the above) of *to overtop, excel, outdo*, from Charlotte Brontë, General P. Thompson, and J. R. Green, all of them fairly serious writers."

Our criticism concerns a matter of taste, on which opinions, of course, differ.

MR. C. R. L. FLETCHER AND MR. RUDYARD KIPLING have written for the Oxford University Press a new 'School History of England' from the earliest times to 1911. The prose narrative is the work of Mr. Fletcher, and Mr. Kipling contributes twenty-three new poems, specially written to illustrate periods and episodes. There are as many pictures as poems—in colour and black and white—drawn by Mr. Henry Ford, and seven maps.

'SHAKESPEARE AT WHITEHALL' will be the subject of a paper by Mr. Ernest Law on the occasion of the visit by the London Topographical Society to the sites and remains of old Whitehall Palace next Saturday. Lord Rosebery, President of the Society, will take the chair in the "President's Room" at the Board of Trade, in Whitehall Gardens; and it is hoped that Lord Welby, Vice-President of the Society, will conduct the party to the site of the "Cockpit," in the Treasury building on the opposite side of Whitehall.

NOVA SCOTIA has been called the fairest province of Canada; yet for some reason or other, in spite of its great natural resources, it has not received adequate notice. Mr. Beckles Willson, in a book to be published by Messrs. Constable, recounts his travels through this part of the Empire as he saw it last year.

YONE NOGUCHI writes:—

"Not only in your notice on 'Lafcadio Hearn in Japan' (*Athen.*, Dec. 24, 1910), but in quite a few others, I have been written of as a student in relation to the late Mr. Hearn. The truth is that I was only able, when I returned home from America, where I went in my eighteenth year, to attend his funeral at Kobutera, Tokyo, his beloved temple. I shall be glad for your kindness in making the above fact known to your readers."

THE first draft of Swinburne's 'Atalanta in Calydon,' entirely in the author's writing, has just been presented to the Fitzwilliam Museum, Cambridge. The literary autographs in the Museum already included several volumes of poems by William Morris and Rossetti, and a prose work by Blake.

THE publishing firms of George Allen & Sons and Swan Sonnenschein & Co. have been amalgamated; and the combined businesses will in future be carried on by a new company under the title of George Allen & Co., Ltd. The offices will be at 44 and 45, Rathbone Place, Oxford Street; and after June 30th the premises of Messrs. Swan Sonnenschein & Co. will be closed.

IN *Scribner's Magazine* for May Mr. Price Collier describes his visits to the native rulers of India; and there is an article on 'Frank Brangwyn' (illustrated with his etchings).

THE title of Mr. Justin Huntly McCarthy's novel 'The King over the Water,' which we review elsewhere to-day, has now been discovered to be that of an historical work by Miss A. Shield and Mr. Andrew Lang. This fact is no news to those interested in Jacobite literature. Publishers talk of the difficulties of avoiding the repetition of titles, but do not appear to take the trouble to consult the 'English Catalogue of Books,' where a conspectus of titles for many years is readily accessible.

THE May number of *Guth na Bliadhna* will include Gaelic articles on 'The Folklore Music of Scotland,' by Calum Mac Phàrlain; 'The Motor-Car in Scotland,' by Aonghas Mac Eanruig; 'The Art of Dònnhnall Mac Eacharn'—the late Gaelic essayist—by the editor; and a paper dealing with the astronomical lore of the Gaelic Celts, by Dr. Hugh Cameron-Gillies. Among English articles will be one on 'The Czech Language Revival,' by Count Lützow; and a paper by Mr. Angus Henderson on 'The Origin of Golf,' in which some fresh light is thrown on a much-debated matter.

AT a meeting of the Glasgow Archaeological Society held last week, Prof. W. B. Stevenson showed a series of nine unpublished Voltaire papers and letters recently discovered in Glasgow. They refer to a lawsuit in which Voltaire was involved in 1751, and had belonged originally to the famous German jurist Socceji, one of the judges who tried the case.

AMONG recent Government Publications of interest we note: Board of Education, Report, 1909-10 (post free 10½d.); Report of the Department of Agriculture and Technical Instruction for Ireland, 1909-10 (post free 2s. 4d.); Year-Book of Edward III., Year 20, Second Part (post free 10s. 6d.); and Recent Publications of Military Interest, April, 1911 (post free 2½d.).

SCIENCE

OUR LIBRARY TABLE.

Human Physiology.—Vol. I. *Circulation and Respiration.* By Prof. Luigi Luciani. Translated by Frances A. Welby. Edited by Dr. M. Camis. (Macmillan & Co.)—Italy taught physiology to Europe during the sixteenth and seventeenth centuries. English students gained from her that stimulus to original thought and power of research which made Oxford famous during the later Commonwealth and early Restoration period. Physiological research then shifted to Holland, thence to France, afterwards to Germany. The Cambridge School of physiology owed much of its early force to German methods, but the genius of Michael Foster soon gave it a direction of its own and made it a world centre. Italy suffered eclipse, but the admirable work of Prof. Luciani, the Director of the Physiological Institute of the Royal University at Rome, shows that she is again ready and willing to teach in her old way, looking more to facts and their correct observation than to theories. The Italian textbook which has long been well known in its original language as well as in French and German translations appears at last in English. It has already been translated into Russian.

The present rendering has been made by Miss Frances A. Welby from the third edition, now appearing in four volumes under the editorship of Dr. Camis of the University of Pisa. No higher praise can be given to Miss Welby's work than to say that she has made it appear as if the book had been written in good English, and that she has preserved the remarkable lucidity of the original.

The first volume deals with the circulation, respiration, and the lymph. It is introduced by a Preface from the pen of Prof. J. N. Langley, and is complete in itself, with an Index of Subjects and an Index of Authors. It is admirably illustrated. The historical side of each subject is dealt with fully, and the bibliography is so marked a feature of the book that Dr. Camis has prepared additional lists of the recently published work of English authors.

The volume is of peculiar interest to English students of the history of medicine because the Italian physiologists of the sixteenth and seventeenth centuries laid the foundation of our present knowledge of the circulation and respiration. Prof. Luciani refers with justifiable pride to the teachings of his great predecessors. He contests, naturally enough, Harvey's priority as a discoverer of the circulation of the blood, and points out—what has long been known—that the main facts were appreciated by Harvey's Italian teachers. The circulation itself seemed so obvious to Harvey that he taught it annually in his Lumleian Lectures at the Royal College of Physicians in London for twelve years before he issued his *opusculum aureum*, 'De Circuitu Sanguinis,' at Frankfurt in 1628. Harvey's claim to remembrance is that he brought together the various facts known to other physiologists, tested them by his own experiments, and then gave a clear and logical account of the circulation in so few words that the theory and its importance could be understood by every one who was interested in the matter. The discovery was enunciated so plainly

as to rouse the violent opposition of nearly all his contemporaries. This drew public attention to it; the younger generation examined it for themselves, and Harvey had the satisfaction of seeing it built into the fabric of medicine.

Plant-Life on Land: considered in some of its Biological Aspects. By F. O. Bower. (Cambridge University Press.)—The ten chapters of this little book do not unite to form a complete survey of the science of plant-life, but are rather of the nature of individual, popular essays on a few subjects of more than academic interest. There is no preface, but in the last chapter the author says: "What has been attempted has been to illustrate along various lines of thought, each suggested by common features of the country, the outlook of Modern Botany." The attempt is successful, and is well worth reading. Golfers who have an intelligent interest in the links should enjoy not only the chapter which has been specially written for them, but also several of the others leading up to it.

The professional botanist may be left a little breathless when he reads the meditations on the bracken fern, which conclude with the remark, "Truly the life of such plants may be described as amphibious." But the outlook of the whole book is so distinctively fresh and original, as well as trustworthy and in close touch with recent work, that it forms a welcome contrast to many popular manuals.

The Open Book of Nature: an Introduction to Nature-Study. By the Rev. Charles A. Hall. (A. & C. Black.)—This pleasantly written book is well fitted to arouse in young people an interest in the study of nature, while many of older growth will probably find in its pages much that is not unprofitable reading. Mr. Hall takes his reader for a ramble in the country, keeping his eyes open for any natural object about which he can chat as they go. Nothing comes amiss to him—flowers or butterflies, birds or beasts, rocks or fossils, all in turn are the subject of bright and instructive gossip. The writer is evidently an enthusiastic lover of natural history, in the widest and best sense of the term; and that reader must indeed be unresponsive who fails to catch something of his spirit. As an ardent advocate of open-air study, he has a horror of reliance on mere bookwork, though it must not be forgotten that every naturalist is bound to gather much of his knowledge in his library. Mr. Hall adopts an extremely familiar style, addressing the reader throughout in the second person; calling his sons, to whom he dedicates the book, his "chums," and dropping occasionally into such inelegancies of expression as "Don't funk a few big words."

The chief difference between this book and most others on nature-study is the prominence which it gives to geological subjects. In many localities objects of geological interest are comparatively rare, and probably it is, to a large extent, for this reason that geology has not found its proper place in many popular schemes of nature-study. Even when geological specimens are readily procured, they often need for their interpretation more serious study than is required by plants and animals. Living near Paisley, Mr. Hall writes within sight of a range of old volcanic hills, and his interest in rocks and earth-sculpture has thus become so keen that he is led to devote much of the early part of his book to an introduction to geology.

The 'Open Book' is copiously illustrated. Most of the illustrations are in black and white from the author's own photographs, but there are a few coloured plates, those of birds being especially good. Many of the figures in the text illustrating fossils and geological subjects are old friends which appeared originally, if we mistake not, in Jukes's 'Manual of Geology' nearly half a century ago, but we do not suggest that on that account they are a whit the worse.

An Introduction to Bacteriological and Enzyme Chemistry. By Gilbert J. Fowler, D.Sc. (Arnold.)—Dr. Fowler of the University of Manchester has done well in producing this little book on a department of chemistry which he has made his own. The number of people directly interested in the chemistry of enzymes and bacteria is rapidly increasing, and embraces those concerned in the scientific conduct of huge industries and industrial processes; e.g., agriculture, purification of water, sewage disposal, brewing in all its various forms, and the production of indigo, tea, coffee, cocoa, and tobacco. To the medical officer of health, the engineer, or the manager of such industries as above indicated, this book cannot fail to be of value and interest, especially if he has a fair grounding in general chemistry; the writer has presented the matter in as simple a form as possible without sacrificing scientific accuracy, and many unprofessional readers will derive pleasure and profit from it. There are 4 full-page plates and 28 figures in the text.

Dr. Fowler calls formic aldehyde the simplest carbohydrate; would he also call acetic acid and lactic acid carbohydrates? We have no satisfactory definition of a carbo-hydrate, but most chemists would not include these three compounds. There are a few slips or misprints in the book; e.g., butter fat is hardly correctly described (p. 170) as "a compound of glycerine and butyric acid": it contains but a small percentage of butyrin. The biuret reaction is mentioned on p. 105 and p. 184, but the descriptions of the results are a little difficult to reconcile. In the matter of spelling we find "thrombose" and "thrombase" (both of which occur in the Index also), "glycocol" and "glycocol." There is a misprint in the formula of Lysin on p. 198, and in the formula on the last line of p. 266. These are but minor blemishes, or specks, on a fair book whose success, we think, is assured. The chapters, all too short, in which is discussed the further advancement of industries like the production of natural indigo, and of the art of agriculture, are full of interest and suggestion.

Inorganic Chemistry. By F. Stanley Kipping and W. H. Perkin. (W. & R. Chambers.)—The first part of this volume, 306 pages, was published in 1909; the second part a few weeks ago (see *Athen.*, Feb. 18, p. 194). The whole is now issued in one volume.

The authors anticipate that students will be using this textbook through a three years' course, during the latter part of which organic chemistry will also be mastered. Part I. is considered suitable and sufficient for the first year's course. The arrangement of the matter differs in some respects from that in most textbooks, but is well adapted for those who can give sufficient time for working through the whole book. The use of equations is postponed until later than usual, that is, until after the description of the properties of a good number of

compounds. The subject-matter of Part I. is virtually the same as that of the Syllabus of Chemistry of the London University for the external Matriculation examination, and of the Board of Education for Stage I.

The Professors of Chemistry of University College, Nottingham, and Victoria University, Manchester, have done their work well, and their textbook will probably be adopted in many classes besides their own.

SOCIETIES.

ROYAL NUMISMATIC.—April 20.—Dr. Arthur J. Evans, V.P., in the chair.—Mr. Leonard P. Johnston was elected a Fellow.

Mr. W. J. Hocking exhibited specimens of recent Imperial and Colonial coins, and a composite medal to illustrate the effect of blows from dies in striking. Mr. Garside showed a proof crown of 1879, and Mr. F. A. Walters a very rare second brass coin of the Empress Domitia, struck at Alexandria. Dr. Evans showed a series of ancient British coins illustrating the gradual degradation of the types.

Mr. G. F. Hill read a paper on a hoard of Roman and British coins found in Hampshire, near the Dorset border. It contained 677 pieces, including 13 Republican *denarii*, dating from the period 172–151 B.C. to Octavian; two *denarii* of Tiberius and Vitellius; 21 *asses* from Claudius to Hadrian; imitations, made in Gaul or Britain, of *denarii* and *asses*, including two of Julius Cæsar and Vitellius evidently by the same hand; 83 silver and 206 copper British coins of the usual S.W. type; 9 silver British of another known type; 1 silver and 1 copper coin of a type hitherto known to occur only in the Channel Islands; 2 blanks for striking coins; and—the special feature of the hoard—over 300 cast copper coins showing the final degradation of the native British type, the head on the obverse being represented by a Y-shaped object accompanied by pellets, the horse on the reverse by an arrangement of pellets. Some 40 varieties of this type were distinguishable in the hoard. Previous finds have shown that the struck copper coins, from which the cast ones were derived, were in circulation to about the end of the first century after Christ. The Roman coins found with this hoard show that the native British coinage, in its final state of degradation, went on to about the middle of the second century.

METEOROLOGICAL.—April 19.—Dr. H. N. Dickson, President, in the chair.

Mr. W. Marriott read a paper on 'Variations in the English Climate during the 30 years 1881–1910.' The warmest months were August, 1899, July, 1900, and July, 1901; while the coldest months were February, 1895, January, 1881, and December, 1890. During the last 14 years the temperature in October was above the average, with only one exception, viz., 1905. On the average April is the month with the least rainfall; and October the month with the heaviest rainfall; while June has the least number of days of rain. The wettest months during the 30 years were October, 1903, and October, 1891; and the driest months were February, 1891, and April, 1893. The years with the heaviest rainfall were 1903 and 1891; and the years with the least rainfall were 1887 and 1893. The wind diagram showed that the prevailing winds were from the south-west and west, but that in April, May, and June north-easterly winds were more pronounced than in the other months of the year.

Two papers by Capt. C. H. Ley were also read, viz., 'The Value of the Two-Theodolite Method for determining Vertical Air Motion' and 'An Automatic Valve for Pilot Balloons.'

MEETINGS NEXT WEEK.

- Mon. Institute of Actuaries, 5.—'Notes on the Insurance Act, 1910, Dominion of Canada,' Mr. T. Bradshaw.
— Royal Institution, 8.—Annual Meeting.
— Surveyors' Institution, 7.—Discussion on 'The Land Clauses of the Finance (1909–10) Act, 1910.' (Junior Meeting.)
— Society of Engineers, 7.30.—'The Protection of Water Supplies,' Mr. H. C. H. Shenton.
— Aristotelian, 8.—'A New Law of Identity,' Miss Constance Jones.
— Institute of British Architects, 8.—Annual Meeting.
— Society of Arts, 8.—'Rock Crystal: its Structure and Uses,' Lecture I., Dr. A. E. H. Tutton. (Cantor Lectures.)
Tues. Royal Institution, 3.—'The Decay of Idealism in France and of Tradition in England,' Mr. J. E. C. Bodley.
— Faraday, 8.—'Hydro-Electric Plants in Norway and their Application to Electrochemical Industry,' Mr. A. Scott-Hansen; 'Electro-Metallurgy in the Steel Foundry,' Mr. Verdon-Cutts; 'Two Simple Forms of Gas-Pressure Regulators,' Mr. E. Stansfield.

- Wed. Archaeological Institute, 4.30.—'The Sculptured Figures on West Front of Exeter Cathedral Church,' Miss E. K. Prideaux.
— Entomological, 8.—'South Africa, and a few Australian Aculeate Hymenoptera in the Oxford Museum,' the late Col. O. T. Bingham.
— Society of Arts, 8.—'Improvements in the Transport and Distribution of Goods in London,' Mr. A. W. Gattle.
Thurs. Royal Institution, 3.—'The Optical Properties of Metallic Vapours,' Lecture II., Prof. R. W. Wood. (Trudall Lectures).
— Royal, 4.30.—'Some Phenomena of Regeneration in Sycon, with a Note on the Structure of its Collar-Cells,' Mr. J. S. Huxley; 'Cancerous Ancestry and the Incidence of Cancer in Mice,' Dr. J. A. Murray; 'Motor Localization in the Brain of the Gibbon correlated with a Histological Examination,' Dr. F. W. Mott, Dr. E. Schuster, and Prof. C. S. Sherrington; 'Immunization by means of Bacterial Endotoxins,' Dr. R. T. Hewlett.
— Linnean, 8.—'On John Vaughan Thompson and his Polyzoa, and on Vauvathompsonia, a Genus of Sympoda,' Rev. T. R. Stebbing; 'On Polytrema and some Allied Genera,' Prof. S. J. Hickson; and other Papers.
— Chemical, 8.30.—'The Constituents of Bryony Root,' Messrs. F. B. Power and C. W. Moore; 'Note on the Action of Hydrogen Dioxide on Thiobenzanilide,' Messrs. H. Leete and E. de B. Barnett; 'Purification of Acetic Acid,' Mr. K. J. P. Orton, Miss M. G. Edwards, and Mr. H. King; and other Papers.
— Society of Antiquaries, 8.30.
Fri. Royal Institution, 9.—'New Organic Compounds of Nitrogen,' Prof. Martin G. Forster.
Sat. Royal Institution, 3.—'William Morris; or, The Craftsman and Art,' Prof. Selwyn Image.

Science Gossip.

SIR ISAAC PITMAN & SONS have in hand a pocket volume for students and collectors entitled 'British Ferns.' The author, Mr. F. G. Heath, treats of all the native species and their habitat. The book is fully illustrated.

THE same firm are publishing immediately for Mr. John Ernest Hodgson, Manager of the Ashanti Rivers and Concessions, a work on 'The Dredging of Gold Placers.'

THE BOMBAY NATURAL HISTORY SOCIETY is endeavouring to obtain funds to carry out a zoological survey in India, Burma, and China. It is stated that no systematic collection of the animals of India has ever been made, except in certain parts of the country by Hodgson, Horsfield, Elliot, Sykes, Jordan, and Blanford, and the latest of their efforts is already forty years old. The comparatively small sum of 30,000 rupees (2,000*l.*) is needed, and of this one-fourth has already been promised. If the amount is raised, two or more trained collectors can be employed on the work.

WE note the appearance, as a Parliamentary Paper, of the Report of the Astronomer at the Cape of Good Hope for 1910 (post free 1½*d.*).

THE death of Prof. T. Rupert Jones in his 92nd year has removed a geologist who linked in a marked manner the present with the past. As far back as 1850 he became Assistant Secretary of the Geological Society, and for many years edited its *Journal*, thus laying the foundation of that wide acquaintance with geological literature for which he became distinguished. As Professor of Geology at the Royal Military College at Sandhurst, and afterwards at the Staff College, he acquired, by his consideration towards the younger men and his genial nature, much popularity as a teacher. Such leisure as he could spare from a busy life he devoted to the study of fossil Entomostraca and Foraminifera, on which he was recognized as a high authority. Prof. Jones also took special interest in the geology of South Africa, even at a time when its gold and diamonds were virtually unknown.

THE DIRECTOR OF THE PARIS OBSERVATORY (Dr. Baillaud) presented his *Rapport Annuel* for 1910 to the Conseil on February 3rd. Great regret is expressed at the death of M. Lévy, a member of the Council (elected on it in 1891), and of the distinguished astronomer M. Leveau, of whom a notice has appeared in *The Athenæum*. Mention is made of a change in the staff, M. Giacobini

having been transferred from Nice to Paris, whilst M. Schaumasse has taken his place at Nice.

THE work of the great meridian circle has been continued with accustomed regularity (except in so far as the unusually persistent rains interfered with the observations) under the superintendence of M. Boquet; and that of the garden meridian circle under the charge of M. Renan. The sun, the moon, and the large planets have been kept under observation; the special work on stars has been applied to those needed for reference in the photographic atlas of the heavens. Many circumpolar and other stars were observed with the great meridian circle in the daytime. A loss in that department occurred in December through the removal of M. René Baillaud to the Nice Observatory. Several improvements have been made in the instruments for the longitude service, and it is intended shortly to exchange signals between Paris and Bizerte, on the north coast of Tunisia.

PHOTOGRAPHY has been pursued, chiefly experimentally with the equatorial *coudé*, under M. Puiseux; whilst the equatorials of the upper terrace and the department of meteorology have been superintended by M. Bigourdan, special attention having been given to the comets of Halley and of Faye. Spectroscopical and photometric work has been actively continued under the immediate charge of M. Hamy; but in this also the bad weather was unfavourable during a great part of the year. The Paris section of the photographic chart of the heavens is virtually completed: in the discussion of the plates several proper motions of stars have been detected, and two small planets have been discovered. Many important calculations have been made and investigations published during the year by members of the staff of the Observatory, most of which have appeared from time to time in numbers of the *Comptes Rendus de l'Académie des Sciences*.

THE death is announced of Dr. François Joseph Charles Terby, F.R.A.S., which took place at his native town, Louvain, on the 20th ult. in the 65th year of his age. He had devoted himself principally to planetary observations, particularly of Mars, on which he published in 1875 a separate work, 'Aréographie, ou étude comparative des observations faites sur l'aspect physique de la planète Mars depuis Fontana (1636) jusqu'à nos jours (1873).' He also studied Venus and Jupiter closely and supported Schiaparelli's view respecting the long period of the rotation of the former. He diligently followed the great comets of 1874, 1881, and 1882, and was also a careful observer of meteors, auroræ, and meteorological phenomena generally.

WE regret to notice the statement by Prof. Pickering, Director of the Harvard Astronomical Observatory, in his annual report that it will be necessary to abandon the work at Arequipa, Peru, for lack of funds.

THE moon will be full at 6h. 10m. in the morning (Greenwich time) on the 13th prox., and new at 6h. 24m. on that of the 28th. She will be in apogee on the evening of the 15th, and in perigee on that of the 28th, when higher spring tides than usual may be expected.

THERE will be a penumbral eclipse of the moon on the morning of the 13th, but in this country the moon will set (at 4h. 7m.) soon after the first contact.

MERCURY will be at inferior conjunction with the sun on the 5th prox., but will be

visible in the morning during the second half of the month, nearly stationary in the constellation Aries. Venus will be brilliant in the evening, moving from the eastern part of Taurus into Gemini, and passing due south of Castor on the 29th. Mars rises earlier each morning in Pisces, and is slowly increasing in brightness. Jupiter is in the western part of Libra: due south at 11 o'clock on the 14th, and at 10 o'clock on the 27th. Saturn is in Aries, and will be in conjunction with Mercury on the 29th prox.

FINE ARTS

THE ROYAL ACADEMY.

(First Notice.)

WE are inclined to wonder, in dealing with the present exhibition at Burlington House, how much longer the opening of that show will continue to be regarded as the principal artistic event of the year, though it has been thus regarded for so long that the idea has become habitual. A line of cleavage is gradually making itself felt between painters of serious intention on the one hand, and exhibitors at Burlington House on the other, and, although the division is not complete, yet again and again of recent years we have seen the Academy in its elections, strengthening itself with the public by choosing an artist who did not belong to the second class. We look forward in the immediate future to the time when the likeliest candidate for Associateship will be found among the artists who never send to the Spring Exhibition, and after these, perhaps, among the men who send, but whose pictures are usually either skied or rejected.

It may seem strange that by this policy of concession the exhibition should not get into touch with the more vital movement of art going on outside, and, indeed, the cynical observer may find ground for criticizing the critic in that the latter systematically depreciates, after their acceptance by the Royal Academy, the same individuals, the same artistic movements, which he admired fifteen years before. To complain of this undoubted fact is to fail to realize the elementary conditions of growth, culmination, and decline, to which schools and individuals alike are subject. Nothing in the world stands still for long, and the Academy, by waiting till a painter or a movement is universally accepted before offering its support, finds itself too often the patron of a spent force.

Mr. Sargent has been an exception to the law of inevitable change, maintaining in his portraits an astonishing level of excellence for an unusual period of years. We have found them latterly, however, somewhat mechanical and perfunctory in their accomplishment, and *The Archbishop of Canterbury* (206) suggests that the painter has now reached the limit of his endurance, and that the art of literal presentation, which he had carried frequently to such a high pitch of photographic perfection, interests him no longer. His hand is tired—his interest flags, nor do we doubt that this lapse of interest is largely due, not to any decrease of vitality, but to a transference of energy to another sphere. We do not refer to the landscape paintings which, much admired as they are, reveal the same photographic outlook which makes his later portraits

by comparison, uninspired. *A Waterfall* (94) is vividly literal, but undistinguished; *The Loggia* (545) is no better, though as a *morceau* the foreground figure is of unusual reticence and charm. To produce such photographs of nature is not essentially different from doing photographic portraits, though a certain variety of subject—more apparent than real—together with the pleasanter conditions under which the work is done, may give it the appearance of fresh inspiration.

In his essays in decoration, on the other hand, Mr. Sargent grapples with fresh difficulties, and we take it as of good augury that he should be giving more attention to such work rather than repeating what are by now habitual successes. There is a general reluctance to attach great importance to this decorative work, due in part to the taste for packing away a painter into a mental pigeon-hole in which he is expected to remain, and the disposition to regard the highest artistic powers as Heaven's gift to genius, not to be acquired by study—in part also to the fact that such pictures (this of Mr. Sargent's in particular) do not look their best in these exhibitions, while the knowledge of decoration which might enable one to make allowances for changed conditions is absent.

Yet to the sympathetic critic the power and promise of *Armageddon* (482) are surely at least as evident as its shortcomings. No other figure painting on the walls shows a like control, or, indeed, any noticeable control, of plastic design. Doubtless it will be singled out for reprobation as chaotic, yet in fact, it is a better-knit composition than any other in the exhibition. The subject, and not the treatment, is chaotic—purposely, yet in one or two particulars unfortunately so. We are not informed of the destination of this lunette, but we are inclined to regard it as a part of a ceiling composition. Whether it is thus to be regarded as on a horizontal plane or, as now shown, on a perpendicular, the architectural fragments are puzzling. We cannot tell whether they are supposed to be stationary or tumbling headlong, like the chariot and its late occupants. To paint at all a pair of figures and a chariot and two horses falling upside down through space seems almost an outrage to a public trained to regard painting as a literal record of obvious facts, and apt to resent anything like imaginative power. Certainly we admit that the painting would have gained either by a more reserved and abstract method of presentment, or, if realism must be, by a more vehement characterization of the figures. The painter's realistic training clings to him somewhat unfortunately in his dealing with the accessories. Thus in painting the falling tripod the thing of paramount importance was surely to maintain it beneath the shadow of the falling horse, which combines with the arch of figures to make so finely vault-like an impending mass. The second horse, again, to the spectator's right is insufficiently formalized—the contour breaking up into many and ineffective angles which make the creature obtrusive by sheer diffuseness. A certain insistence on trivialities interferes with the impressiveness of what is, after all, a sustained and coherent effort of the imagination such as we cannot find elsewhere in this year's exhibition. The fact that it is a close-packed composition, perfectly suitable as a filling to contrast with flat spaces elsewhere in a ceiling, does not make it a pleasurable thing to come upon in an already crowded picture gallery. Inevitably, it is a picture with large open spaces, which here are a relief, just as in the

Arena at the Albert Hall an open composition looked meagre and unfurnished in surroundings which sated the desire for space. Mr. Sargent's composition is well distributed, however, and as part of a scheme with a due foil of flat spaces might probably satisfy the demand for restfulness as a decorative quality.

By their response to this demand Mr. Stott (*Hagar and Ishmael*, 181) and Mr. Clausen (*From my Window in the Small Hours*, 268) are welcome contributors; both picture show imagination of the receptive rather than constructive order, which public opinion accepts less doubtfully than a decorator's rhetorical unreality. Mr. Stott's picture, delightful in quality, suffers somewhat from the vague draughtsmanship of the figures, which shirks any clear statement as to the direction of the light. Mr. J. W. North's *Dead Heron* (2) is another example of delicate charm of a more artificial kind. Fancy also rather than imagination is the quality of Mr. Charles Sims's terrace scene (174), wherein the cupid is surely a perfunctory addition introduced for no artistic reason. This pretty picture suffers somewhat by comparison with the more scholarly standard maintained in the picture above it, No. 175, *A Room at Twilight*, by Mr. J. H. Lorimer, whose subtle execution is here pushed to perfection. No more than Mr. Stott is Mr. Lorimer a powerful figure draughtsman, and the absence of figures from this interior is not entirely regrettable. It leaves the logic of his illumination the more perfect because freed from a certain trick of finishing up the contours of his personages which he seems to find necessary for their characterization. A similar sensitiveness to natural lighting was some years back one of the chief beauties of the work of Mr. Sims. The imaginative exercises with which at first he so charmingly enlivened our exhibitions made him almost necessarily less exacting in this respect. As his inventions become yearly more flimsy and incoherent, we are disposed in increasing degree to regret the departure which first we welcomed: his largest work, *Legend* (221), is with one exception the most disjointed he has yet produced, a mere medley of unrelated objects, some of them dexterously painted. In compactness of design, as in logic of illumination, the standard in the Academy is so fatally lax that membership is dangerous to an artist. Mr. Orpen's *Claude E. S. Bishop, Esq.* (771), is sturdy enough, but then he is new to the debilitating atmosphere for which the critic almost unconsciously finds himself making allowances.

OTHER EXHIBITIONS.

MR. MAX BEERBOHN'S caricatures at the Leicester Galleries are clever and amusing, but do not fulfil the promise of artistic development of a couple of years back. The best drawings exhibited are those that have been already shown. The portrait of Mr. Balfour with the militant Tariff Reformer might be singled out as an exception. Mr. Seymour Hicks and Sir Gilbert Parker are less subtle in their delineation. The fact that Mr. Beerbohm handles them with something less than his usual gentleness does not make, however, for ineffectual caricature.

Mr. Nelson Dawson's water-colours of the Alps, shown at the same galleries, are not so subtle as his pictures. In the attempt to introduce many details he loses continuity of line and in the sequence of his tones.

At the Baillie Gallery an extraordinarily fine Chinese screen, whereon the draughtsmanship is sustained throughout at a high pitch of perfection, makes it difficult to accommodate oneself to the lower level of the contemporary European work alongside of it. Miss Anne Estelle Rice and Mr. Rupert Bunny are both painters of some ability. The former is inclined to attach undue value to violence of pitch, which is occasionally, however, as in Nos. 3, 5, and 11, allied to some observation of values. The latter hampers himself by the repetition of a narrow range of subject-matter of which he seems somewhat tired.

Mr. Eli Nadelman contributes to Mr. Paterson's Gallery a perfectly sound elementary statement of artistic principle, and a number of works in marble possessing the qualities of symmetry and largeness of scale in details which are certainly valuable in plastic art. The examples are somewhat deficient, however, in grasp of anatomical structure, and expressed throughout in forms of an excessive roundness which does not make for direct carving.

ARCHÆOLOGICAL NOTES.

THE excavations at Telloh begun by M. de Sarzec, and carried on with much skill and success by his successor, M. le Commandant Cros, continue to yield important results for the early history of Babylonia, and the instalment of *Nouvelles Fouilles de Tello* just published is most interesting. Among the objects found in 1904-5 recorded here was the inscribed statue of a dog made "for the life" of Sumu-ilu, King of Ur, whose date Mr. King puts somewhere between 2150 and 2100 B.C. There was also a cylinder seal in white marble made "for the life" of King Dungi some two centuries earlier, showing the god Ningishzida, with bare head, long curling hair and beard, seated on a throne consisting of an extraordinary animal which M. Toscanne, commenting upon it in the *Recueil de Travaux*, described as a dog, but which looks more like some species of feline with a much elongated neck like that found on the slate shields of the Egyptian king Nar-mer. The identity of this quadruped, which is certainly neither camel nor giraffe, and which has not the prick-ears of the Somaliland gazelle found on another Egyptian slate of something like Nar-mer's date, is more puzzling than ever. The god on the cylinder in question has two wavy lines terminating in barbed points like a harpoon springing from his shoulders, which M. Toscanne took for serpents, and which, according to him, represent thunder; while an inscription in two columns narrates that the cylinder was dedicated to Ningishzida the king by Nig-kalla, keeper of sheep. The cylinder is now in the Louvre.

In the April number of the Royal Asiatic Society's *Journal* is a paper by the Honorary Secretary, Dr. J. F. Fleet, on the Kaliyuga Era of B.C. 3102, which clears up several misunderstandings. Dr. Fleet tells us that the idea lately put forward that this is a real historical era, founded in Vedic times and actually in use from B.C. 3102, is erroneous, and that "the reckoning is an invented one, devised by Hindu astronomers for the purposes of their calculations some thirty-five centuries after that date." He also shows that Kaliyuga means simply the Iron Age, and forms the last (and worst) of the four ages in the Hindu system of cosmical periods, following upon the Golden,

Silver, and Brazen Ages respectively. This, it will be noticed, is in fair correspondence with the tradition recorded by Hesiod and the "Orphic" poets, although they made the series longer by inserting an age of "heroes" between the Brazen and Iron Ages. The peculiarity of the Hindu system is that the "Ages," instead of being indefinite in length as among the Greeks, begin with a period of 432,000 solar years for the Iron Age, and go back, by a kind of arithmetical progression, until they reach the figure of 1,296,000 years for the duration of the Golden Age, showing, as Dr. Fleet says, that the general conception of the Hindus supposed "a graduated deterioration of religion and morality and shortening of human life." Although this conception seems to have been traditional in India some time before the reign of Asoka, who alludes to it in his inscriptions, Dr. Fleet thinks that the calculations upon which the beginning of the era was based were not made till the introduction of Greek astronomy into India, which he puts at a period between 350 and 400 A.D. All mystical notions founded upon the supposed antiquity of Hindu chronology therefore fall to the ground.

In the current number (Janvier-Février) of the *Revue de l'Histoire des Religions* appears an article by M. Eugène de Faye on the formation of the Christian idea of the Deity in the second century of our era, which is written with a great deal of insight into the religious history of the time. In it is shown, step by step, how the wild notions of the Gnostics then current forced the Fathers of the Church to define and formulate their idea of God, and thus to get further and further away from Judaism on the one hand, and from Hellenism on the other. This was the more necessary because, as he says, the Apostolic writers, such as Clemens Romanus, the author of 'The Shepherd' of Hermas, Barnabas, and Ignatius of Antioch, were all of them "men of the people," entirely untrained in philosophy or dialectic, and having at best but a very misty notion of a few of the teachings of Plato and other Greek philosophers which had then passed into daily use among the learned. This was the more timely, because it was at the beginning of the second century, according to Dr. Harnack and other "moderns," that the Christian Church abandoned the belief in the nearness of the Parousia, or Second Advent, and set herself seriously to work to organize her followers with a settled form of government. One is not sure that everybody will agree with M. de Faye when he says that the conceptions of the Fathers about God differed most amazingly from each other, and that the one feature that they had in common was monotheism, or the reference of everything to one common source. Yet his article is well worth reading in this as in other respects, and brings out clearly the capital part played by the Gnostic sects in acting, as Renan said, as a bridge by which the world passed from heathenism to Christianity without knowing it.

Another important contribution to the history of religions is to be found in the number of the *Journal* quoted above, in the shape of a translation, by Dr. A. von Le Coq, of the prayer entitled "Khuastanift" found by Dr. Aurel Stein at Tun-huang in 1909. This is the first document of the Manichæan faith which has come down to us direct from the sect itself, instead of being reported to us by the pens of adversaries, who had no idea of giving a fair or impartial rendering of their opponents' tenets. Its accuracy is also in part guaranteed by the existence of a copy written in the Uighur character, now in St. Petersburg, which has

been published in German by Prof. Radloff under the title of 'Chuastuanit.'

The prayer was written for recital by the "auditores" or "hearers" of the Manichæan community, who occupied, as is known otherwise, an inferior but highly advantageous position in the sect, being free from most of the austerities practised by the "Perfect" or full members of the Manichæan Church, and being besides at liberty to make outward profession of any other religion they pleased. The prayer is, in effect, a confession which they were called upon to recite of all the sins that they may have wittingly or unwittingly committed, and asking for pardon with a refrain which Dr. von Le Coq translates "Remit my sin!" In the course of it we get light upon some hitherto obscure points in the Manichæan theology, particularly with regard to what is here called the "Five-fold God" or Heavenly Man, who forms a sort of mediator between mankind and the First Cause of Good. We also learn from it that besides the Perfect and the Hearers, there was a still higher order in the Manichæan Church called "the Masters," which the author of the paper apparently considers a body of clerics like the Sacred College of Cardinals in the Roman Catholic Church, and as set over the seventy-two Manichæan bishops. It is to be hoped that the translation of other of the Manichæan documents found in Chinese Turkestan by the many scientific missions which have lately visited it may follow.

Not altogether unconnected with this is M. Salomon Reinach's article on 'La Tête Magique des Templiers' in the number of the *Revue* above quoted. Here the ingenious Secretary of the Académie des Inscriptions develops at great length his theory, previously mentioned in these Notes, that the legend of the Baphomet or idol of the Templars was in effect but the echo of an earlier story told in Walter Mapes's book 'De Nugis Curialium,' written in England between 1182 and 1190. Mapes records that a pirate of Constantinople found in a tomb the original head of Medusa which petrified all who looked upon it, and that, by reason of the power conferred by its possession, he married the daughter of the Byzantine Emperor, who, learning the secret, ordered both her husband and his terrible head to be thrown into the sea, where it formed a whirlpool known as the Gulf of Satalia. This, as M. Reinach says, is manifestly a survival of the legend of Perseus, which at the time of the Templars' downfall must still have been current in the islands of the Mediterranean. From this he draws the rather inconsequent conclusions that travellers from the East told of knights in possession of a magic head giving riches and power to its possessors, identified these knights with the Templars, and converted the head into an idol worshipped by them because they were suspected of being secretly converted to Islam. It may be so; but to some of us it will seem as if the mystery, if any there be, surrounding the fall of the Order and its Baphomet were not yet dispelled.

The current number of the *Annals of Archaeology* published by the University of Liverpool is rather a thin one, but contains an interesting paper by Dr. T. Ashby on Lampedusa, Lampione, and Linosa, three little-known islands in the Western Mediterranean, which have just been visited by him on behalf of the British School at Rome. He found many signs that the first-named of these was inhabited in prehistoric times, a considerable number of Punic tombs containing pottery, and buildings belonging

to the Roman period. The sponge fishers now dwelling upon it frequently bring to light Roman antiquities, but these do not necessarily come from the Roman occupation, as they may just as well have come from wrecks. But there is a chapel of the Virgin there which is said to have been used by both Christians and Turks in the Middle Ages, the priest in charge having been willing to profess either religion to suit the taste of his visitors. The Turks also had a legend that if anything was stolen from it, the thief would be unable to leave the island until he had returned it; and further, that fearful apparitions were sometimes seen there. Altogether it looks as if some traces of a pre-Christian religion may have lingered on the island, and it would be curious to investigate these further. No place, perhaps, was so likely to escape the inquisitors of Justinian and other Christian emperors anxious to destroy the relics of their predecessors' faith.

The English excavations in Egypt have not this season met with much success, the exception, so far as appears, being those which Mr. Howard Carter has been conducting on behalf of Lord Carnarvon at Thebes, where a large quantity of gold and other jewellery has again been discovered. The Egypt Exploration Fund's work at Abydos under Prof. Naville has produced but scanty results, and these, by arrangement with the American subscribers, will all go to the United States, where an exhibition of them will be held, probably at Boston. Prof. Garstang has been fairly fortunate at Meroe, and looks forward to an exhibition to be held probably at the Society of Antiquaries' rooms in July, on the lines of last year's show.

The Royal Asiatic Society have been in trouble about the termination of the lease of their premises in Albemarle Street, and have been looking for a house elsewhere. After a committee had examined several other sites, however, arrangements were found practicable which will probably result in their staying where they are. The necessity for some centre like the Hôtel des Sociétés Savantes in Paris, where learned societies can obtain a large meeting-room to be used in turn, together with smaller offices where the secretarial work of each society can be carried on, becomes more pressing every year.

SALES.

MESSRS. CHRISTIE sold last Saturday the following drawings: T. S. Cooper, 105*l.* T. M. Richardson, The Castle of Graffenburg, Moselle, 105*l.* Mr. Dendy Sadler's picture, Over the Nuts and Wine, fetched 30*l.*

The same firm sold on Wednesday last the following engravings. By C. Méryon: Le Pont au Change (W. 18), first state, 94*l.*; L'Abside de Notre Dame (W. 22), second state, 86*l.* Miss Kerr Gordon, 'Angels' Heads,' after Reynolds, by P. Simon, printed in colours, 152*l.* Louisa, by and after W. Ward, printed in colours, 115*l.* Drawings: W. Hamilton, Bat, Trap, and Ball; and Blowing Bubbles, with an engraver's proof of the latter by Gauguin, 194*l.*

The following coins and medals were included in Messrs. Sotheby's sale of the 20th and 21st inst.: George IV. Pattern Crown by Mills, 14*l.* 5*s.* Military General Service Medal, Chrystler's Farm, 17*l.* 10*s.* The Afghan Medal, 17*l.* Henry IV. Quarter-Noble, 14*l.* Among the numismatic books was Cohen, Description historique des Monnaies frappées sous l'Empire Romain, 8 vols., 1880-92, 26*l.* The total of the sale was 1,187*l.* 8*s.*

Fine Art Gossip.

The *Burlington Magazine* for May has two coloured plates of some recently discovered mural paintings in a church at Pedret in Catalonia, with some interesting notes describing them by Señor Pijoan. Mrs. Hungerford Pollen, an authority on the subject, discusses 'Early Design in Lace,' illustrating some beautiful specimens from her own collection. Mr. A. M. Hind writes on Piranesi, some reproductions being given from rare plates of the "Carceri" recently acquired by the British Museum. Mr. Veitch concludes his series of articles on Sheffield Plate with a discussion on the Device Mark period; and Mr. G. Simonson has a note on a newly discovered picture by Guardi of a gala ball at Venice, which will be seen at the Burlington Fine-Arts Club exhibition. The editorials deal with the King Edward memorial, and the loss of Lord Lansdowne's Rembrandt.

THE FITZWILLIAM MUSEUM, which has within the last two years received gifts of portraits of Browning and Swinburne by Rossetti, of Rossetti by himself, and of Edward FitzGerald by Spedding, has just acquired by gift from the trustees of the late Sir Charles Dilke a portrait of Keats by Joseph Severn. It has also acquired, through the Friends of the Fitzwilliam, Blake's 'Vision of Queen Katharine,' an illustration to Shakespeare's 'Henry VIII.' which was among Sir Charles Dilke's pictures recently sold at Messrs. Christie's.

MR. C. H. LEE writes:—

"In the article on the eighteenth-century English pastels in Paris (April 15th) there is a paragraph which conveys a somewhat doubtful meaning.

"After alluding to a good many of the artists represented, your correspondent goes on to mention that there are 'ten portraits by Francis Cotes, and sixteen by John Downman. The "Portrait of Mrs. Harry Linton," of 1785, is interesting, but lacks the charm seen in the art of his uncle Thomas Gainsborough."

"Whose uncle is here referred to? The context would lead one to suppose that John Downman was T. Gainsborough's nephew, which he certainly was not."

For the celebration of the Imperial Coronation at Delhi the Museum of Archaeology in that city, which at present occupies rather cramped quarters within the Fort, is to be transferred to a more commodious building outside, and great efforts are being made to augment the present collection with loan exhibits of historical and archaeological interest. These will relate especially to Moghul rule, and it is hoped that the collection will offer an interesting means of studying the Court and private life of the old emperors.

THE forthcoming exhibition in Paris of the works of Ingres, to which reference has already been made in this column, is expected to include the portrait of Louis Philippe at Wood Norton: the artist's own portrait, and that of Bonaparte as First Consul will be lent from Liège; and that of Napoleon as Emperor from the Musée de l'Armée.

THE LOUVRE has recently obtained a terra-cotta bust of Madame Favart, the well-known eighteenth-century actress, by J. B. Defernex.

M. AUGUSTIN MONGIN, the French etcher who won the Médaille d'Honneur at the Salon of 1901, died last week at Châtillon-

sous-Bagneux. He was a pupil of Léon Gaucherel, and had been a regular exhibitor at the Salon since 1874, when he sent an etching of Meissonier's 'L'Ordonnance.' He was born in Paris in 1843, and was at one time president of the Société des Aquafortistes. He was a prolific worker, and among his best known renderings are those of Munkacsy's 'Christ before Pilate' and Alma Tadema's 'Death of the First-born.'

THE Spanish correspondent of *L'Art et les Artistes* states that three new works by Goya have been added to the Prado Museum—two portraits of Charles IV. and one of his Queen, Marie Louise. Though not to be reckoned among the artist's best, they form nevertheless an interesting addition to the royal portraits in the Museum.

THE same writer alludes to Señor José de Arma's attempt to prove that the Prado possesses the original of the 'Mona Lisa,' and states that the Director of the Museum, who apparently is not of this opinion, is dealing exhaustively with the question in a forthcoming article. Señor de Arma's theory aroused considerable attention at the time in Italy, though it seems incredible that it should ever have been taken seriously. Numerous versions of the 'Gioconda' are known to exist in museums and private collections, but not one, including the example at Madrid, approaches the Louvre portrait.

AN interesting series of portraits by Hans Asper (1499-1571) are now exhibited in the new Museum at Zurich. Many of them are admirable examples of this vigorous master's work, and show how closely he followed Holbein.

Two allegorical statues by the Milanese sculptor Tommaso della Porta, 'Fides' and 'Religio'—fragments of the tomb of Pope Paul IV.—have not long since been placed in the passage leading to the sacristy in the church of S. Maria sopra Minerva, Rome. They have recently been photographed by Anderson, and are reproduced in the *Cicerone* (Heft 5) by Dr. Steinmann.

THIS writer gives some interesting information relating to other churches in Rome. The cloisters of S. Paolo fuori le Mura, the work of Pietro di Capua (1220-40), have been restored, and the statue of Boniface IX. of c. 1400, the authorship of which is much disputed, has been placed there. Trecento frescoes have been discovered in the church of the Quattro Coronati: and beneath the floor of S. Crisogono, the original church has been found, with paintings and sarcophagi comparatively intact. The excavations, which extend to a great depth underground, are being carried on by electric light. It is satisfactory to learn from Dr. Steinmann that the windows recently placed in the Sistine Chapel—a gift from the Prince Regent of Bavaria to the Pope on the occasion of his Jubilee—harmonize well with their surroundings.

THE celebrated Bossard Collection at Lucerne, with its many rare and choice examples of goldsmith's and silversmith's work, is to be sold at Munich at the end of May. The *Cicerone* (Heft 8) gives a short account of some of the chief treasures collected by Herr Bossard (himself a goldsmith of distinction) in the last thirty years of the nineteenth century.

MR. JAMES STARK FLEMING is publishing with Mr. Alexander Gardner of

Paisley an elaborate quarto on "The Ancient Castellated Structures of Ireland." It will include 400 illustrations of drawings by the author.

EXHIBITIONS.

- SAT. (April 29).—Royal Academy Summer Exhibition.
 — Mr. Simon Bussy's Pastels of Italy, the Riviera, &c., Goupil Gallery.
 — Contemporary Works of Art chosen by the Hon. Neville Lytton, Carfax Gallery.
 — Miss Helen Donald-Smith's Water-Colours of Venice and London, Dowdeswell Galleries.
 — Hawkshaw Collection of Japanese Kozuka and Japanese Paintings by Kwason, Seitei, Koson, Konen, and Koko, Dudley Galleries.
 — Mr. Baragwanath King's Water-Colours of Bonnie Scotland, Mount Street Galleries.
 — Mr. William Nicholson's Paintings, Goupil Gallery.
 — Pictures of Devon by Bertram Nicholls, and Studies of Children by Garnet Wolseley, St. George's Gallery.
 — Mr. Frank Short's Mezzotints, Rembrandt Gallery.
 — André Wilder's Pictures, Stafford Gallery.
 MON. — Mr. Tom Simpson's Water-Colours of Cornish Scenery, Press View, Victoria Galleries.
 TUES. — Alpine Photographs, Press View, Alpine Club, 23, Savile Row.
 WED. — Mr. Arthur Meyrick's Water-Colours, 'By Land and Water,' Private View, Modern Gallery.

MUSIC

THE WEEK.

COVENT GARDEN.—*Lakmé. Samson et Dalila. Rigoletto.*

THE season at Covent Garden opened last Saturday evening with Delibes's 'Lakmé,' a work which was given at the Gaiety Theatre in 1885, but not heard at the opera-house until last year. There are two songs in it, the 'Légende' and the "Bell" song, which appeal to soprano singers with flexible, high voices. The opera was revived last year for Madame Tetrassini, who again appeared in it on Saturday, and with success. In the second act, by far the best of the three, there is dainty ballad music, while certain touches show that the composer possessed dramatic instinct; his individuality, however, was not strong enough to produce a really interesting work. Of Gerald and Nilakantha, the lover and the Brahmin priest, Messrs. John McCormack and Edmund Burke gave effective impersonations. Signor Panizza conducted.

On Monday another French opera was performed, namely, 'Samson et Dalila,' by Saint-Saëns. The success obtained by this work when given here for the first time in 1909 has been steadily maintained. When it was produced at Weimar in 1877 the composer was accused of Wagnerism, though the traces of that influence are not deep. Moreover, it was not of long duration; Saint-Saëns, as is fully shown in a chapter of his 'Portraits et Souvenirs' never became a disciple of the Bayreuth reformer. 'Samson' is one of his finest works, and the clear and clever writing, the restrained yet attractive orchestration, and the melodic charm of the Dalila music fully account for its popularity.

The rendering of the work on Monday was excellent. Madame Kirkby Lunn and M. Dalmorès impersonated Dalila and Samson with skill and convincing power. Signor Campanini conducted.

On Tuesday evening Madame Tetrassini appeared as Gilda in 'Rigoletto,' and, although her voice was not in the best order, she sang extremely well. Madame Kirkby Lunn was the Maddalena; Mr. John McCormack as the Duke achieved a legitimate success; while Signor Sammarco was forcible as the Jester. Signor Panizza was the conductor.

BECHSTEIN HALL.—*Senhor da Motta's Bach Recital.*

A WHOLE pianoforte recital dedicated to Bach was given by the excellent Portuguese pianist Senhor Vianna da Motta last Saturday afternoon. The only other instance we can name of a similar kind is the series of recitals of the whole of the '48' by Charles Hallé many years ago. Senhor da Motta interprets Bach not only as if he understands the music, but also as if he loves it. He first played the Partita in E minor, but the selection of Preludes and Fugues from the '48' which followed, being probably more familiar, made a stronger appeal. They were all presented with admirable skill and rhythmic life. There were, however, a few touchings-up which disturbed our enjoyment. The programme included the wonderful 'Goldberg' Variations.

THE SHEFFIELD FESTIVAL.

THE Triennial Festival opened on Wednesday morning with 'The Messiah,' while Bach will be represented by his Mass in B minor and the 'Matthew' Passion. Sir Henry Wood, the Festival conductor, has been his own chorus-master, so that the performances ought to be specially good. This, we believe, is a new departure, and only an earnest musician like Sir Henry would have undertaken the double duty. There is no question that festival choirs must feel the change from choirmaster to conductor, while the latter, however gifted, has only limited time, at the final rehearsals, to give finishing touches, and establish mutual understanding between choir and orchestra.

Of the performance of 'The Messiah' it will only be necessary to say that it served to show the excellence of the Festival choir, both as regards quality of tone and balance between the different voices. The singers were Miss Agnes Nicholls, Miss Phyllis Lett, and Messrs. Ben Davies and Frederick Austin.

In the evening was performed, for the first time in England, 'Ruth,' a sacred cantata by Prof. Georg Schumann, conductor of the Berlin Singakademie. It was originally produced at Hamburg in December, 1908. The story of Ruth lends itself well to musical treatment, and the composer, who prepared his own libretto, introduced scenes which bring about contrast and animation, such as 'In the Harvest Field,' with its bright, secular Chorus of Reapers; and the

fantastic, clever Chorus of Nocturnal Spirits in the following section.

In his cantata Prof. Schumann seems halting between two styles: the old and the new. The former is evidently the one in which he was brought up, but as an intelligent musician he has refused to ignore what is going on around him at the present day. Now and again the mixture of styles is disturbing. Old forms of melody and old cadences ill assort with the *arioso* and dramatic recitatives. This transitional stage will do the composer no harm if he presses steadily forward. We say "if" because at times he seems sinning against his better self; in other words, he seems consciously making concessions to public taste.

Judicious use is made of representative themes. The music is sometimes reminiscent. One phrase, indeed, is mentioned by the analyst on account of its striking similarity to one in 'Tannhäuser.' We almost think that it is intended as a quotation. The orchestration is often very effective, yet at times the music sounds too heavily scored. It is an unequal work, though on the whole decidedly interesting.

An excellent performance was given under the direction of Sir Henry J. Wood; and the soloists (Madame Agnes Nicholls, Madame Kirkby Lunn, and Messrs. Thorpe Bates and Robert Radford) rendered all justice to their respective parts. The choral singing was bright and intelligent.

Musical Gossip.

AT the tenth concert of the London Symphony Orchestra at Queen's Hall on Monday, May 15th, the programme will include a new Symphony by Dr. Walford Davies, also Mr. Joseph Holbrooke's Poem, No. 5, 'Queen Mab.'

MISS MARIE BREMA, having received many applications from persons anxious to obtain experience of choral and dramatic work, has decided to found the Marie Brema Orpheus Society for the rehearsal of plays and short operas. A public performance is to be given each term.

PERFORMANCES NEXT WEEK.

- SUN. — Concert, 3.30, Royal Albert Hall.
 — National Sunday League Concerts, 3.30 and 7, Palladium.
 7, Queen's Hall.
 MON.—SAT. Royal Opera, Covent Garden.
 MON. — Mr. Fritz Scavinius's Pianoforte Recital, 3.15, Aeolian Hall.
 — Mr. Arrigo Scrato's Violin Recital, 3.15, Bechstein Hall.
 — Miss Alice Verlet's Vocal Recital, 3.15, Queen's Hall.
 — Miss Vera Brock's Pianoforte Recital, 3.15, Aeolian Hall.
 — Miss Lois Barker's Concert, 8.30, Steinway Hall.
 — Miss Gladys Honey's Vocal Recital, 8.30, Bechstein Hall.
 TUES. — New Symphony Orchestra, 3, Queen's Hall.
 — Mrs. Ingo Simon's Vocal Recital, 8.15, Bechstein Hall.
 — Miss Rosamond Ley's Pianoforte Recital, 8.30, Aeolian Hall.
 — Miss May Mukle's Orchestral Concert, 8.30, Queen's Hall.
 WED. — Ysaie and Pugno's Sonata Recital, 3, Queen's Hall.
 — Mr. William Murdoch's Pianoforte Recital, 3.15, Bechstein Hall.
 — Miss Eva Digby O'Neill's Recital, 3.15, Steinway Hall.
 — London Trio, 3.30, Aeolian Hall.
 — Mr. Theodore Byard's Vocal Recital, 8.15, Bechstein Hall.
 — Miss Edith Walton's Pianoforte Recital, 8.15, Aeolian Hall.
 THURS. — Mr. Charles de Souza's Pianoforte Recital, 3, Aeolian Hall.
 — Madame Ernestine Enriquez's Song Recital, 3.15, Steinway Hall.
 — Miss Katharine Goodson's Pianoforte Recital, 3.15, Bechstein Hall.
 FRI. — Mr. Paulo Gruppe's Cello Recital, 3.15, Bechstein Hall.
 — Miss Beatrice La Palme's Vocal Recital, 3.15, Aeolian Hall.
 — Miss Mary Dickenson's Violin Recital, 8.15, Aeolian Hall.
 SAT. — "In Memoriam" Concert, New Symphony Orchestra, 3, Queen's Hall.
 — Mr. Ernest van Dyck's Lieder Recital, 3, Bechstein Hall.
 — Mr. Ronald Nicholson's Vocal Recital, 3.15, Aeolian Hall.
 — Herr Schonberger's Pianoforte Recital, 3.15, Steinway Hall.

DRAMA

THE WEEK.

PRINCE OF WALES'S.—*Better Not Enquire : a Three-Act Comedy.* Adapted by Gladys Unger from the French of Alfred Capus.

'LES DEUX ÉCOLES' seems to have aged rapidly. It represents a mode with which younger Paris is beginning to be a little impatient, and it comes to London in an English form just at the time when our playgoers have grown rather tired of that sort of farce which has infidelity for its motive and "the surprises of divorce" for its complications. Truth to tell, the mechanism of M. Capus's piece was always rather worn, while its motto—"Whoever the man a woman marries, she must expect to be deceived and had better not ask questions"—expresses a philosophy of sex which is drearily and wearily cynical. It was the style of this witty play which redeemed it and recommended it some years ago, when it was presented over here in its original language—that and the art of its interpreters, Jeanne Granier, Brasseur, and above all the piquant Lavallière.

Now it is just the style which Miss Gladys Unger has missed reproducing in her otherwise admirable and very adroit adaptation. She has compressed four acts into three without any serious damage to such plot as there is. She has preserved, except for certain necessary alterations, the humours of the famous restaurant scene in which the heroine and her divorced husband meet in company with their latest partners, and, comparing the old love with the new, rediscover their former attraction for each other. Further, she has arranged that, while the French names of the characters are kept and the French setting, the situations in which they figure shall seem as appropriate to London as to Paris. But the conventionality of the whole scheme—the impression that the new morals can lend themselves to just as much artificiality of design as old-style sentiment—forces itself on our notice all the more because the Gallie sparkle is absent from the dialogue.

There seems a fashion just now for giving the young girl a chance on our stage. It is a reaction, no doubt, from the practice which invited actresses nearing middle age to assume youthful parts. But reaction may go too far, and it is a mistake, for instance, to cast so talented yet so young a player as Miss Marie Löhr for a character such as Alix Maubrun, who has had seven years' experience of marriage and jealousy. Apart from certain little bursts of emotion, Miss Löhr's is the merest acting, intelligent of course, but never carrying conviction

or suggesting temperament. The naughty Estelle, again, is made pretty and to no little extent seductive by Miss Enid Leslie, but she is rather tame and unreal when compared with the temptress of Mlle. Lavallière. On the other hand, Mr. Charles Hawtrey plays the philanderer and liar with all the careless gaiety and lightness of touch we associate with him, and he obtains a capital foil in Mr. Holman Clark as the solemn official who proposed to take the husband's place in the affections of Alix. Whether any of M. Capus's English interpreters convey an idea of Paris life or types may be doubted, and there are one or two members of the cast who furnish unmistakably British performances. Still, shortcomings notwithstanding, the playgoer may count on a very amusing entertainment at the Prince of Wales's, even though he may vote it a trifle old-fashioned.

CORONET.—*Mr. Robert Arthur's Repertory Company in 'As You Like It.'*

THERE is one great merit about the performance of 'As You Like It' with which Mr. Robert Arthur has opened his stock season at the Coronet, and that is the merit of youthfulness. The members of his company are most of them young and alert, with the result that we get Shakespearian acting of a pace that is agreeably brisk and spirited.

The Rosalind of Miss Alice Crawford sets the fashion, and the actress proves her right, by temperament and talent as well as physical qualifications, to assume the part on which every English actress looks with longing in the heyday of her career. Miss Crawford may miss some of the poetry of the character, may give us a rendering that is rather exuberant than refined; but her Rosalind is a delightfully warm-blooded creature, full of the challenge of sex and of ardent femininity. This heroine is of the most "coming on" disposition; never have doublet and hose seemed less of a disguise than in her case. The intensity which she puts into her share of the mock love scenes ought to have opened the eyes of the dullest of Orlandos. She is, indeed, fathoms deep in love, and cannot help betraying her state by a hundred little tricks of restlessness. Perhaps she is over-much preoccupied with the sentiment of her part, and therefore inclined to do less than justice to that phase of the heroine which is expressed in the indignant protest, "My father was no traitor." Certainly her appeal is frankly and engagingly sexual; she may cry "Woo me! woo me!" to her lover, but it is she who does the wooing, and never more so than when in her bridal robe, all green and flower-decked, she delivers, archly yet simply, the famous epilogue.

In the Orlando of the revival, Mr. Frederic Worlock, Mr. Arthur seems to have discovered a romantic actor of promise. Commended by a picturesque

appearance and an easy if rather too conversational style of diction, he makes a pretty foil to his Rosalind, if only because, while she is all animation and nerves and joyous vitality, he is quiet and dreamy and almost shy. He needs more vivacity, a more ringing declamation, and perhaps also a suggestion of more virility. The Celia of Miss Dulcie Greatwich is seen to best advantage in shepherdess garb; her childishness, though it pleases, hardly suits the princess at Court. The Audrey of Miss Maidie Hope strikes the right bucolic note; and Mr. Ben Field as Touchstone is unobtrusive in his humour and has some capital by-play. A performance which has real distinction is that of Mr. Clifton Alderson as Jaques. Make-up and manner are alike perfect, and his delivery of the Seven Ages speech, as if it were extemporized, is one of the best of recent years. The scenery of the revival is adequate, notably that for Arden Forest, which looks very pretty with its carpet of dried leaves, though this litter rather troubled the dancers in the Masque of Hymen.

OUR LIBRARY TABLE.

Dramatic Values. By C. E. Montague. (Methuen & Co.)—If these notices and papers, reprinted mainly from the columns of *The Manchester Guardian*, are representative of its dramatic criticism, it may be heartily congratulated in that respect. Mr. Montague writes from a definite standpoint—the standpoint which wants to see our drama a vehicle of ideas as well as of emotions; he has thought and felt intensely about the theatre, and pays it the compliment of taking it seriously; he has an æsthetic of his own, and well-considered standards of value; he is exceptionally equipped in scholarship and knowledge of classic and foreign stage-art; and he is the possessor of a pretty and fastidious style. The one reproach to which he lies open is almost inseparable from the enthusiasm of talented youth—he is too much inclined to adopt the pose of the superior person. His writing takes on too often a quality of preciosity, his judgments betray now and then a touch of arrogance. Yet who shall say that an analysis such as his—singularly trenchant and exact, although it is so contemptuous—of the "wholesome play" and its eulogists is not needed in these days, when our theatre seems the refuge of sentimentality and cant and mental indolence? Who can help smiling at the good-humoured irony with which Mr. Montague affects to excuse productions of conventional romances and sham costume-comedies on the ground that they are "fiscal measures" that help to subsidize art, and then with a prick or two bursts these bubbles, looking on the while in mock solicitude? Much can be forgiven to a writer who combines wit with enthusiasm, and never writes commonplace phrases. There is original thought behind his studies of Ibsen and Mr. Bernard Shaw and Synge and Oscar Wilde, and no reviewer in this country has appreciated more happily than he the qualities of Coquelin's art.

The surprising thing about Mr. Montague's book is his silence about that younger school of our drama with which, we may suppose, he is in full sympathy. He has

scarcely a word to say of Mr. Granville Barker or Mr. Galsworthy—indeed, he has hardly an allusion to Mr. Maugham. What is stranger still, he does not reprint a single notice of any of the ventures of Manchester's pet enterprise—the repertory playhouse which is under Miss Horniman's management. Why this policy of suppression?

Oedipus, King of Thebes, by Sophocles. Translated into English Rhyming Verse, with Explanatory Notes, by Gilbert Murray. (George Allen & Sons.)—Prof. Gilbert Murray's version of the 'Oedipus Rex' opens up the whole vexed question of poetical translation. Such work must at the very best remain an experiment, more or less successful, according to the adequacy of the mould chosen by the translator for recasting the thought of the original. Perfect success comes only when the result is an English poem, capable of making its appeal as such, and this has been done in rare instances, even at some cost to the original. An old, though notable example is Ambrose Philips's adaptation of Sappho's 'Ode to Aphrodite': "Blest as the immortal gods is he," although there the later stanzas fail. It is a little surprising that Mr. Murray, who is perfectly alive to the peculiar difficulties of Sophocles, should have chosen to pursue the path he followed in his Euripides. There, if he did not always succeed, he achieved good and even brilliant things now and then, and the perilous experiment of writing in rhymed couplets did not altogether jar on the more romantic spirit of his author. But a translator of Sophocles must not yield to the modern shyness of the "grand manner." For the "singer of sweet Colonos and her child" it must be the grand manner or nothing. Sophocles verse is so clear-cut, his expression so lofty and polished, that the blurred outlines and familiarities of the Celtic school, traceable in this translation, destroy the essentially Sophoclean feeling. The reader is teased by a consciousness that this, with all its merits, is Sophocles in disguise. Had Mr. Murray chosen blank verse for his dialogue passages, and dared to be more literal in his choruses, even to a striving after some retention of the mere order of words in the Greek, he would, we think, have been happier in his work and happier in his result. Rhyme in dialogue has been his bane. The frequent ending on "blood" has in nearly every case forced an unpleasantly loose assonance; so, too, most of the endings on "-er." In alternate distichs, dread of the jingling couplet has led him to seek an ingenious distribution of rhymes so that the last speaker's last line shall rhyme with the first of the next. It is some help certainly towards the effect of blank verse, but it only makes one regret the more keenly that that form was not chosen boldly. We may, perhaps, be bigoted in desire for literalness, but the rendering of

ὥστ' ὠνομάσθης ἐκ τύχης ταύτης δὲ ζεῖ

by

From that they fain
Must call thee Oedipus, "Who walks in pain,"

seems to do at once too much and too little. For the general reader the explanation may be useful and necessary, but if his enlightenment were the object of the paraphrase, a rather stricter philological adherence to the exact meaning of "Oedipus" might not have been amiss. The example, if minute, is typical of what, we contend, is the chief defect of the work.

In the choral odes, particularly the superb opening song, perhaps the happiest lines are

those describing the flight of the pest-spel souls:—

We have seen them, one on another, gone as a bird is gone
Souls that are flame; yea, higher,
Swifter they pass than fire
To the rocks of the dying Sun.

And yet, even here, have we the stately majesty of the Sophoclean close?

ἀκτὰν πρὸς ἑσπέρου θεοῦ.

The image is hardly caught, and "rocks" is almost unaccountable. No, the Sophoclean ode must not be approached in the lightly-girt spirit of the 'Bacchæ,' where it is all very well to "ply a white foot in the night-long dance." Sophocles demands discipline in his translator.

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LITERATURE

The Digressions of V. By Elihu Vedder.
(Constable & Co.)

To know oneself is admittedly man's first philosophical duty, and to review oneself may perhaps be held a literary corollary for an author, however disconcerting to the professional critic. Mr. Vedder, at all events, has cunningly forestalled most of the things we might have been inclined to say about his book. He confesses he is "appalled at the meagreness" of its contents:—

"A few impressions, — a few moods, — a few doings and happenings, — a few reflections of doubtful value, — and a few stories, equally of doubtful value, — and a great deal of self. However, as this last is what I aim at, I now give it to my friends. And as there may be in this great big world some who are not friendly, to avoid the evil eye, I use an old incantation—I spit three times and say garlick—with a *k*."

We for our part, in great apprehension, especially of the *k*, hasten to dissociate ourselves most emphatically from the unfriendly. No one, indeed, could help being grateful in the first place for a book full of delightful drawings by the delicate imaginative pencil which the illustrations to FitzGerald's 'Omar Khayyam' first made famous. Nor can any one, we think, who knows the joy of life and its sadness, fail to enter with understanding into Mr. Vedder's chequered moods, jovial, rollicking, reckless, sympathetic, melancholy, sentimental, by turn; frivol-

ous on the surface, serious at heart; and always and above all kindly, warmhearted, a friendly man. He stands as a Bohemian in days when true Bohemia has been wiped out of the map, a denizen of the Quartier as it once was, though hardly in his time, a rolling-stone who is perpetually lamenting his poor show of moss, yet, if he had to roll it over again, would infallibly roll the same way. He is not one of the groaners over spilt milk, and repentance is not his devotional attitude. He tells the story of how he met a friend at the club and asked, "How about drinking nowadays?" "Ah," was the reply, "as for trinking, I have quvite giffen it up; dat is to say, except ven I am in gompany or ven I feel lonesome." So, adds Mr. Vedder, "I am still unrepentant, and drink just as much as nephritis will allow. But perhaps I am bragging."

Mr. Vedder has a deserved reputation as a raconteur, but every one knows the difference between the spoken and the written word, and how much a tale loses when deprived of gesture and expression. Victor Hugo's grandchildren, when they demanded another recital of the oft-told story of "the good flea and the wicked king," always rigorously insisted on having "les mouvements" with it, and Mr. Vedder cites this in deprecation of the apparent flatness of some of his own anecdotes. Not that "the motions" are unattended with risk. Rinehart, we are told, "had a habit when dining, no matter where, of throwing out his hands; then, of course, all the glasses in his vicinity went by the board," to the detriment of gowns.

"He was always breaking things and always asking pardon. And this was his way to the very last; for when he was dying, surrounded by his grief-stricken friends, his very last act was to throw out his arms in the old way, sweep a glass off the night-stand, and say, as he heard it break, 'I beg your pardon.'"

We miss the explicatory "motions," however, in many of the stories in this book, which, we are sure, were spoken very differently from the way they read; and we are convinced that the author has a fund of other "yarns" which could be told adequately only "in Spanish" or some other discreet and learned tongue. As it is, there are some good specimens of the kind of humour which is cultivated in the United States. There is wit in the following:—

"William Hunt, aside from being one of the most fascinating and loveable men I have ever known, was also an accomplished swearer. My brother Alexander once said to me, 'Ell, I wish you wouldn't swear. Not that I object to the swearing, but you do not do it gracefully.' Now Hunt did do it gracefully. He could swear in any society, and did so; and, although I never heard him, I am persuaded he could have sworn in church with perfect propriety. He had his days; there were days when he swore constantly; on others he seemed to have sworn off swearing, and only swore intermittently."

There is humour of another sort in the story of the Roman cabman who, when remonstrated with for yelling at the top of his voice to attract "fares," and asked why he did it, "answered with a smile 'Hunger!'" A Jew's sense of incongruity is well expressed in the case of "Simmit," who, when on a walk in the Campagna, fell to on ham and eggs like any Christian:—

"But we were not prepared for what followed. The sky darkened, there was a muttering of thunder, and the rain began to fall. Simmit went to the door to see what our chances were of getting to Rome with dry skins. Just then there came a blinding flash of lightning, followed by a tremendous roar of thunder, and all Hell seemed to break loose. Simmit, coming back to the table, sat down, and quietly remarked, as if to himself, 'By Jove, what a fearful pothor about a little pork!'"

This anecdote is not exactly new, but perhaps worth repeating to a generation which has no remedy.

But we confess a good many of "V.'s" stories leave us as cold as the audience who listened to Artemus Ward's lecture at New York:—

"Artemus was most sympathetic. He looked so frail and delicate that he gave an impression of one doomed to die young. There was something comically pathetic as he patiently waited for the audience to catch on to his jokes; no wonder, for it was often a case of pearls. It was to him the man said after a lecture, 'I say, it was just as much as I could do to keep from laffin' right out two or three times.'"

We did not "keep" ourselves, but we could have wished to laugh oftener. Some of the jokes strike us as what Mr. Vedder calls "Chippendales," but we have not heard before the story of the lady who asked for Max O'Rell's 'John Bull and his Isle' at Piale's Library, and was told by the young man, "Madame, I think you have made a mistake. Marcus Aurelius has never written anything about England—at least not recently." Whence we deduce the disadvantage of studying the classics through French.

Mr. Vedder's disadvantage is different: he is in the sad position of the lady during the siege of Paris who was reduced to eating her favourite dog, and murmured, "How poor Fido would have enjoyed these bones!" Most of the old friends about whom his 'Digressions' cluster are dead, and from an English point of view some of them never lived: they may have been familiar figures at New York or at Rome, but they never reached the eye of the Briton. This makes the book peculiarly one for a small circle, and we do not forget "V.'s" statement that he writes "expressly for friends." But this does not affect the fact that the 'Digressions' make only a limited appeal to the general reader. Those who do not either know personally Mr. Vedder or did not know his circle of friends in America and Italy will, we fear, discover little point in some of the trivial incidents and anecdotes here related, though we can realize their interest for the few.

Least of all should any one open this volume in the hope of information. "V." need not have warned us that there would be no emulation of the instructive "Murray." The whole book, as its title warrants, is a chaotic collection of digressions, including a 'Digression on Digressions' (a sub-title in which the author was anticipated by Swift), and, but for a very useful list of paintings at the end, interspersed with biographical jottings, we should never know where we were, at what period of the author's life, at New York, or with his father in Cuba, at Paris or Rome. But what is to be said to one who blandly confesses, "I fear those fond of chronology will here get mixed up a bit, but they cannot become more so than I am myself"? He remembered, indeed, a great comet: "it was a most impressive sight, and has served me as a date ever since—only I have forgotten in what year it occurred." "One of the hardest things to resist," he adds, "is the tendency to prattle." We can honestly say that no attempt at such resistance is discoverable in these pages; nor does the author show any false affectation on the subject.

"What am I to do with a memory like mine? And then what am I to do about my fear of degenerating into mere prattle? It is a fear I cannot overcome. 'But, V., what do you call prattle?' 'Just what I've been writing.'"

This is "V.'s" cunning way of taking the wind out of our sails.

We shall not contradict him. He wrote to F. Millet, in a letter he never sent: "If the thing doesn't speak for itself, will anything I can say mend it? It may turn out that there are more people who will like this sort of thing (high prattling) than you or I wot of." We trust there are, and that they may be in the right mood—it all depends on that—to appreciate these characteristic sketches of men and things, not by any means omitting "girls." Some may think 500 pages of prattle, even "high prattle," exuberant; but let them remember the headpieces and stray stanzas of quaint verse, and the blank pages, and the pictures—no one could wish fewer of them—and then, as the kindly author says in his generous way, "there is such a thing as skipping, which might here come in very well." Only let none skip the records of the Vedders of Schenectady, who all married other Vedders if they did not marry Veeders, and among whom was that precise grandfather of "V.," a "good, honest, solid, pigheaded old Dutchman," who ate his eggs with the shell on, followed a "religion which was simplicity itself" (the nature of it may be read in these lively pages), and, when the day of his death came, wound up his watch, announced the hour of his departure just as if he were fixing the time for a cab, and went.

The Speakers of the House of Commons from the Earliest Times to the Present Day. By Arthur Irwin Dasent. (John Lane.)

WE should like to praise this outcome of conscientious research without reserve, but its lack of concentration is too obvious. Mr. Dasent has attempted to combine the biographer with the historian, the topographer, and the antiquary, and the result is sometimes chaotic. As an extreme example of his want of method we may take his remarks on Sir Thomas Lovell, Speaker in the reign of Henry VII. Lovell was a bencher of Lincoln's Inn, and as such originated the fine old gatehouse in Chancery Lane. The gatehouse being near the chapel, Mr. Dasent is prompted to make a vigorous onslaught on Lord Grimthorpe's "restoration" of that building. Lord Grimthorpe's name in turn suggests "Big Ben," and so we get back to Westminster. It is all very readable, but hardly *ad rem*. Elsewhere, Trafalgar Square being in proximity to St. Stephen's, we find our attention called to some suggestions for its improvement. If these were occasional excursions on Mr. Dasent's part, they could be readily forgiven; but throughout the book there is a constant shifting from Parliamentary custom and precedent to the occupants of the Speaker's chair, and back again. The figures fail to stand out from the background for the most part, though Lenthall and Arthur Onslow are adequately treated, nor is there much amiss with the character of truculent Sir Fletcher Norton.

Mr. Dasent's learning enables him incidentally to clear up certain disputed points of more or less relevance to his subject. Thus he has discovered some writs of summons to knights of the shire and burgesses dated 1275—"an imperfect Parliament," no doubt, as Stubbs would have called it, but still an important move towards popular representation. The first meeting-place of the Commons is also established to have been, not, as has been generally supposed, the Chapter House of Westminster Abbey, but the Painted Chamber, whence they migrated to St. Stephen's Chapel in 1547.

Later, an early, perhaps the earliest, instance of a contested election to the Chair, was when, in 1566, Richard Onslow, the first of three Speakers of the same name and family, was chosen by eighty-two votes to sixty. In 1738, we get an early reference to the custom of separating the Government from the Opposition in the House. Mr. Dasent might have noticed that a few years before, when Walpole and Pulteney made their famous classical bet, they were certainly sitting side by side. We are also duly reminded that Speaker Denison was the last of his line to exercise the right of speaking and voting in Committee. But the topic of the publication of debates and division lists is somewhat confusedly treated. It is taken up at the appearance, in 'The Court Kalendar' for 1732, of the

names of those who protested against the employment of the Hessian troops, and then Mr. Dasent harks back to the journals of Sir Symonds D'Ewes and the famous notice: "These are the Staffordians, Betrayers of their Country."

Mr. Dasent has drawn up a more complete list of the mediæval Speakers than we have had hitherto. There is no certain knowledge about any of them until William Trussell, "Procurator totius Parliamenti" on the deposition of Edward II., is reached. He was sufficiently famous to be buried in Westminster Abbey. But the Speakers soon attained the position of champions of popular rights, notably Peter de la Mare, the fearless opponent of Alice Perrers. It was a change, indeed, to the "servile lawyers," as Mr. Dasent not unjustly calls them, who filled the chair under the Tudors. Here we touch on one of Mr. Dasent's difficulties. These men regarded the Speakership as a mere stepping-stone to judicial appointments, and sometimes held it in plurality. No wonder that their biographer finds it hard to make up his mind when to take them up and when to drop them.

Of the numerous good stories scattered about Mr. Dasent's book, there is human interest in Speaker Widdrington's blunder. The poor man had been kept dinnerless in the chair all day, and when it came to giving his casting vote at nine o'clock in the evening, he ejaculated, "I am a Yea, a No I should say." The character of a later Speaker, Harley, is incorrectly drawn by Mr. Dasent. "Brilliant" he assuredly was not. Harley was dull, though he had a knowledge of men, and he illustrated the general rule that those who have been successes in the chair have failed as political leaders. Spencer Compton, Addington, and Grenville are later examples. Mr. Dasent has some apt remarks on the gradual evolution of the non-partisan Speaker, chosen for the most part from the ranks of the country gentlemen, though Gully was a reversion to the lawyer type. Personal knowledge lends an interest to the sketches of recent occupants of the chair.

We must not conclude our notice of Mr. Dasent's book without congratulating him and his publisher on the admirable collection of portraits and illustrations of historical buildings which adorns its pages. Mr. John Lane's erudite note tells all about them, and the assiduity with which they have been brought together from country houses, churches, and other sources deserves every praise.

Some Principles of Liturgical Reform. By W. H. Frere. (John Murray.)

THOSE who follow the newspapers of the day cannot fail to be aware that the Church of England is mildly agitated by proposals for the revision of her Book of Common Prayer. The discussion of the subject has hitherto been violent, but the

interest of it has been ephemeral. With the exception of a report by certain bishops submitted to the Upper House of the Convocation of Canterbury, nothing has resulted from the alarms and excursions which is likely to have any enduring place in theological literature; and they must be sanguine indeed who imagine that the proposals of the Committee of the Lower House on the revision of the Prayer Book are likely to be accepted by the Church. Up till now the proceedings have been like those which accompany the proposals made from time to time for the "restoration" of an ancient building. A number of persons who have no expert knowledge have expressed their opinions with forcible lucidity, and a society for the protection of things ancient has stepped in with criticism at once violent, justifiable, and pedantic. What is found so difficult to obtain is the union of expert knowledge and common sense.

Now at last, after much negligible clamour, we have in the volume before us a careful consideration of "some principles of liturgical reform" by an expert who has a practical knowledge of practical needs. Dr. Frere's book is to be welcomed, then, by the hesitating Churchman as well as the inquiring student. It is the sensible book of a learned man.

Dr. Frere will have none of the "non possumus" attitude: he brushes aside the people who say that the Church of England is not sufficiently united to revise her forms of worship, and dare not risk the intervention of an ignorant and unsympathetic House of Commons. As a matter of fact, he says, in the past the Prayer Book has always been revised in times of controversy; and the State, after the appointment of a Royal Commission, and the issue, as a consequence, of "letters of business," would stultify itself if it did not give every facility to the Church. The Church

"will not be guiltless if it does nothing, or if it allows the beginnings that have been made to lead to no end. Inaction would be worse than a crime; it would be a blunder too. For if the Church were to pronounce itself incapable of using the opening which has been given to it, not only would it be stultified, but the State would be bound itself to legislate on behalf of the Church that had declared its own incompetence or unwillingness to reform. Our choice at present lies between a fresh revision or a fresh Public Worship Regulation Act, and all that that implies."

Now that is common sense which appeals to the plain man. More sensible still is the statement which follows, though antagonists have utterly obscured its truth and point in their vehement vapourings: "There is no hurry; the Church can hardly be said to have taken the matter seriously in hand yet." After an immense amount of dust and turmoil the unprejudiced expert tells us quite plainly that the Committee of the Upper House has done good work, and produced a report of "immense value,"

while what has been done by the Lower House is valuable "rather by way of warning that in any other respect." Nothing really can be done till it is decided that as much pains are needed to revise the Common Prayer as were needed to revise the Authorized Version, and that a committee, not of deans and archdeacons, but of scholars, should be entrusted with the work. When this body has reported, the issues must be submitted to the Convocations, to the Houses of Laymen, to Diocesan Conferences, and to the Churches who, in two hundred languages, use the present book.

Then Dr. Frere dwells, in language as wise as it is witty, on the dangers of "insularity" and "incongruity." He uses certain recent productions, which are "nothing but a shuffling of familiar materials," as a terrible example:—

"It is as ludicrous to make a new prayer cut of bits of others as it is to try to make a poem out of tags of existing poems; as ludicrous to compile a service by shuffling the familiar material as it would be to try to make a new Shakespearean play by shuffling different scenes from the authentic plays."

Nor is it less true that the English rite has a distinct character of its own, which is destroyed by the introduction of foreign ceremonial or incongruous liturgical expression.

So far Dr. Frere deserves not only to be read, but also to be accepted by all sensible people. When he proceeds further to elaborate his own opinions and make definite suggestions, there is a great deal in what he says which is worthy not only of attention, but also of acceptance. All that he has written should be read by any one interested in the subject as scholar or as practical worker, and especially by persons in authority, to whom, in matters of liturgical knowledge, neither reading nor writing comes by nature. But we certainly do not anticipate universal acceptance for all the suggestions which Dr. Frere puts forward. Some of them show a curious absence both of historical sympathy and of a sense of actuality. Is it, for example, at all likely that the Church will now agree upon a fixed date for Easter, after 1900 years? Would any Englishman who cared for the history of his country consent to abolish the feast of St. Crispin, or declare that the reason for retaining it was "a similar plea" to that for St. Brice's day? What scholar who is acquainted with the history of the cult—one might almost say who has any knowledge of art—would agree that St. Anne "should be deleted" from the Calendar? And, while wishing to do this, Dr. Frere would preserve St. Faith! He would also delete the Conception, and the Nativity, of the B.V.M. in favour of the Assumption (but he would call it "the Repose"). Indeed, his vagaries on the subject of the Calendar, which we need not further particularize, are remarkable. We will only observe that he does well in advocating the commemoration of Patteson and Hamington.

But he ignores the fact that the commemoration of Charles I. was definitely ordered by Convocation and Parliament, neither of which authorities has withdrawn the order; and he states, without any support from authentic history, that Becket "emphatically gave his life" for "the cause of the English against the foreigner."

As regards the reform of the Prayer Book services his suggestions are for the most part practical and deserve careful study. He appears to be against the use of the imprecatory Psalms or the Athanasian Creed; he favours a wholesale revision of the use of Psalms and lessons, and the creation of a Sunday cycle distinct from that of the weekdays.

He wishes to reduce the fast days after a scheme of his own. He would play quaintly with the Litany, and retranslate the Lord's Prayer. Some of these things will be regarded as the eccentricities of genius. On the other hand, his explanation and history of "rubrics" form an admirable instance of the wise popularizing of expert knowledge; and he points out with equal sagacity that Disestablishment would still leave the State full power over Church legislation, since this would not be valid without the assent of the Crown.

A Dictionary of Oriental Quotations (Arabic and Persian). By Claud Field. (Sonnenschein & Co.)

In spite of some obvious limitations, this volume will be found interesting and useful by those who wish to make a bowing acquaintance with the two great literatures of Islam. It is not, indeed, so representative as it might have been, since the compiler has drawn his material almost entirely from English translations, which in comparison with the untranslated literature are but a tiny oasis in the surrounding desert. His dependence on one very partial source of supply has had the unfortunate, but inevitable result, that the Persian quotations far outnumber the Arabic, though the latter language boasts an unrivalled store of memorable sayings both in prose and verse, which have stamped themselves on the Eastern mind by sheer weight of meaning and pungency of expression. Such are the following from Zuhair and others.

Of all the verses which thou hast made, the fairest in praise
Is that whereof, when they hear, men say, "Yea, that is the truth."

Add not to ill-doing its sister; the worst ill-doing is to do ill twice.

Reckon thou all mankind thy dwelling-place, and fancy all the earth thy home.

The tongue is a man's one half, the other the heart within.

And I know not when bound for the land of my quest if my portion shall be
The good which I hope for and seek, or the evil that seeketh for me.

When Qais died, it was not one who went down
the way of death;
A people it was, whose house with his death in
ruin fell.

Against him the wild days dash, he meets them
with cunning mind.
Is one of his nostrils stopped? He breathes
through the other free.

The reader may justly complain that Mr. Field has given specimens of such quality with a grudging hand. The Koran is well represented, usually in the version by Rodwell, and there are about twenty of the Prophet's *obiter* and *other dicta*—surely a scanty allowance for one who said so many good things during his life, and was credited with a large share of those which fell from the lips of pious Moslems in the following ages. The Caliph Ali, whose wisdom was no less renowned than his bravery, appears only once in this collection, as the author of some verses on mortality:—

O tenant of the lofty palace,
Know that thy grave shall soon be filled!
It has an angel who cries daily,
"Draw nigh to death, for ruin build."

We may observe in passing that the last line is not rendered correctly. It should run,

Get sons for death, for ruin build.

The excellent translations of Arabian poetry by Sir Charles Lyall and Prof. Margoliouth are too few to satisfy us. We have looked in vain for several famous and favourite passages from the 'Mu'al-laqât' or 'Suspended Poems.' Of Im-rû'u'l-Qais, the chief of the ancient bards, we find nothing except the four opening lines of his best-known ode. Among the moderns Abu 'l-Alâ and Tughrâ'i alone obtain recognition; not a word is quoted from Abu Nuwas, Abu 'l-Atahiyâ, or Mutanabbi. It would be unfair to blame Mr. Field for all these omissions, as the last-named poets are not accessible in English; but we regret that he did not take fuller advantage of the translations which he has utilized. He has effectively illustrated the style and matter of two Arabic books, the Koran and the 'Maqâmât' of Hariri, and the space allotted to them is not greater than their importance demands. The rest is, approximately, silence.

In making the Persian anthology Mr. Field was able to cast his net further, and he has laid before us an admirable selection from the works of eminent Persian writers on ethics and mysticism, the principal contributors being Sa'di, Jalaluddin Rumi, Omar Khayyam, Hafiz, Jami, and the author of the 'Anwari Suhaili.' Sa'di's 'Gulistan,' an abridgment of all that is pleasant and unpleasant in Persian morals, provides countless familiar quotations, many of which are translated here. It is surprising not to find what is perhaps the most celebrated sentence in the whole book: "A well-meant falsehood is better than a malicious truth." If Sa'di portrays the light and shade of the Persian character as it appeared to a keen observer and accomplished man of the world, its higher and deeper qualities are revealed by

Jalaluddin Rumi, a poet and mystic of the first rank whom Mr. Whinfield and Dr. R. A. Nicholson have made accessible to English readers. The copious extracts given by Mr. Field will undeceive those who imagine that Haji Baba is the only true mirror of his fellow-countrymen:—

I was ere a name had been named upon earth,
Ere one trace yet existed of aught that has birth,
When the locks of the Loved One streamed forth
for a sign,
And Being was none save the Presence Divine!
Named and name were alike emanations from Me,
Ere aught that was "I" yet existed, or "We";
Ere the veil of the flesh for Messiah was wrought,
To the Godhead I bowed in prostration of thought.
O Thou who art my soul's comfort in the season
of sorrow,
O Thou who art my spirit's treasure in the bitter-
ness of dearth,
That which the imagination has not conceived,
that which the understanding has not seen,
Visiteth my soul from Thee; hence in worship
I turn towards Thee.

Since Jalaluddin always subordinates art to truth, he does not lose by translation so much as Hafiz, the most exquisite of Persian literary artists, whose haunting melodies are sadly to seek in Bicknell's or any other English version. Mr. Field should not have forgotten the well-known lines, thus freely rendered by Sir William Jones:—

Sweet maid, if thou wouldst charm my sight,
And bid these arms thy neck infold,
That rosy cheek, that lily hand,
Would give thy poet more delight
Than all Bocara's vaunted gold,
Than all the gems of Samarcand.

When Timur (Tamerlane) rebuked him for his freedom in giving away two imperial cities, the poet is said to have replied: "Sire, it is by such acts of generosity that I have been reduced to my present state of indigence." This, however, is fable, not history. Timur was a ferocious barbarian, with as little taste for poetry as for honeydew, and Mr. Field is mistaken in ascribing to him the verse,

If thou canst not soar like the Simurgh to the
heights of Caucasus,
Be thou small like the sparrow, and fold up thy
wings and feathers.

Among classical Persian authors the worst treated is unquestionably Firdausi, who is represented by two brief specimens, one from the 'Shâhnâma' and the other from his lyrics.

The Arabic and Persian quotations are printed in Roman type, and arranged in alphabetical order. Although the transliteration is faulty, it will enable students to trace any passage which they may desire to verify in the original, and we are grateful to Mr. Field for the labour it must have cost him.

NEW NOVELS.

Joan of the Tower. By Warwick Deeping.
(Cassell & Co.)

BROTHER PELLEAS, the hero of Mr. Deeping's latest story, has been brought up among the monks of Roding Abbey, and in the opening chapter he runs away from them because the indulgence of the

librarian had allowed the viper of French romance to coil itself in his bosom.

When Don Quixote left La Mancha to put in practice what he had read of knight-errantry, he took with him both horse and arms—of a kind. But Pelleas, sallying forth before dawn from Roding, takes only a young oak staff for a club, and trusts to his two feet to win him through his adventures. These come hot upon one another's heels: in one place the emancipated monk himself is lost in wonder at the queer way things happen in the world, and we ourselves have to own a share in his surprise. But Joan of the Tower is a story of King John's time, and since he was certainly no puritan, such adventures as the author describes may well have taken place in his day. Whether they did or no, the recounting of them makes pleasant reading. The author's style is attractive, but it was unnecessary as well as inartistic to introduce an Epilogue in order to assure us that Pelleas married Joan.

The Major's Niece. By George A. Birmingham. (Smith, Elder & Co.)

THE author is in danger of carrying a good thing too far. He invented an excellent character in the Rev. J. J. Meldon, who was quite a new kind of curate as well as a new kind of Irishman, and we have already had two amusing novels about him. The third leaves us slightly tired of him. There is plenty of humour in 'The Major's Niece,' but it is sometimes rather forced, and "J. J.'s" thrills have become so familiar as to be nearly irksome.

The story turns on the discovery that the niece whom the Major is to receive and house is not, as the curate supposed, a young lady, but a little girl. Meldon's pranks are frequently amusing, but the story is by no means so effective as 'Spanish Gold.' If we are to judge from the prefatory dedication, some of the author's readers have misunderstood the part his red-haired curate plays, which, he explains, is that of a villain.

The Magic of the Hill. By Duncan Schwann. (Heinemann.)

To convey the magic of the Bacchic and lyrical features of life in Montmartre, Mr. Schwann sends there the heir of a wealthy English baronet, and pictures the young man observing the lighthearted sensuality flourishing around him, without losing his self-control in compliment to the charms of a French siren. He incurs the danger, however, of marrying a titled English widow who had been false both to her husband and her lover. The ranting of this woman when she is at bay has an artificial sound, and the process of her exposure is crude.

One is more interested in the minor than the major characters of the novel, because the former, which include a

French disease, are in harmony with the author's vivid Parisian local colour. The jollity of Montmartre seems fairly to beckon to Mr. Schwann's reader from some of his pages, and it is therefore easy to be lenient to his artistic deficiencies.

The Valley of Regret. By Adelaide Holt. (John Lane.)

THE author has a delicate way of narrating the most lurid incidents that makes them appear not only probable, but even vivid and actual. The story is concerned with a marriage between two highly exceptional natures, a girl remote and passionate, a man gifted and headstrong. But the character of Edward Charteris has one defect: he has inherited a craving for drink. He makes the acquaintance of a Jewish financier, who discovers to him the delights of unbridled speculation. Between drink and Oppenheim he falls desperately—and, to the author's credit, with remarkable convincingness—and husband and wife are parted. In what manner good is brought out of this evil is told in an entertaining fashion. The book is written with a good deal of wit, and, in a measure, is noteworthy for the deft way in which the melodramatic threads are woven into the general fabric.

The Land of Promises. By Stanley Portal Hyatt. (Werner Laurie.)

THE reader who could enjoy Mr. Hyatt's story where it touches England and English life would have to be very young and crudely revolutionary. But for the most part the narrative is concerned with Africa, and, as in previous tales from his pen, the author has a certain rough fluency, and a theatrical sense of the telling features of melodrama which enable him to carry the reader with him, careless of crudities of diction, and genuinely interested by the rapid movement of the tale. The philosophizing about English society is inadequate. Mr. Hyatt's bitterest scorn and detestation seem reserved for everything that he labels "Victorian," from furniture to morals, and from dress to art, literature, and religion.

Repton. By Lieut.-Col. F. Kane. (John Murray.)

'REPTON' is a somewhat tedious story of the Court of St. Germain in the time of the Young Pretender. The narrative wavers between an attack on the Society of Jesus and the alarms and excursions of the Jacobites. Charles Repton is destined by his father to become a Jesuit, and accordingly is sent to the college of St. Omer, where he discovers much of which he disapproves. He returns to the world, becomes involved in an intricate mesh of Jacobite intrigue, meets a woman who captures his affections, and steadily becomes

alienated from the faith in which he was bred. The purely technical question of the manner of Repton's baptism is made to play an important part—not a very effective device for the purposes of the story-teller. It cannot be said that the author has contrived his plot skilfully, nor do his mild attacks on the Roman Church afford us much entertainment. The book is written in a style meant to recall the period.

The Black Spider. By Carlton Dawe. (Eveleigh Nash.)

The Window at the White Cat. By Mary Roberts Rineheart. (Same publisher.)

WE notice together two volumes which come under the designation of detective stories. Mr. Dawe's introduces us to a series of jewel robberies in the Riviera complicated with a love-interest, because the thief is an attractive and admired woman. Her guile in the case with which we are concerned was fairly obvious, and the story does not move with sufficient rapidity at the beginning, where too much time is spent on doubts and surmises. The thief is throughout tolerably clear to the expert. The classic advice to dash "in medias res" is still, we believe, sound for narratives of crime.

The second volume before us answers these demands much better. It is a highly involved and ingenious mystery based on the financial disasters due to dishonest American politicians. It shows, too, a sense of character which is more developed than usual in such narratives, yet does not delay our interest in the main business. The gradual disclosure of the complicated plot is bound up with a love-story and an innocent escapade. The volume is one of the best of its sort that we have seen recently.

The Irresistible Husband. By Vincent Brown. (Chapman & Hall.)

THE author, who begun with books of much promise, appears to us to be developing increased cleverness rather than growing wisdom. There is a kind of flippancy about the present tale of matrimonial indiscretions in a Scottish hydro which does not please us at all. The story has no priggishness about it—a negative sort of commendation not always earned by this author—but it seems to us to lack the feeling and sincerity of his best work.

The Casement: a Diversion. By Frank Swinnerton. (Chatto & Windus.)

THROUGH "the casement," which is presumably the window of her boudoir, Mr. Swinnerton's chief heroine watches unawares the arrival of her lover that is to be, and the circumstance that he is likewise an old love of her married sister's pre-nuptial days supplies the chief of the slender threads from which the

author has suspended his "comedy of sentiment." Analysis throughout preponderates over action, and, as there are but five persons immediately concerned, a good deal of dissection falls to the lot of each. We use the metaphor advisedly, for after a promising opening, in which we are introduced to two fascinating feminine creations, a change comes over the story whereby the characters seem gradually to lose vitality. The two timber merchants, husband and wooer respectively to the two attractive sisters, fail to kindle our interest greatly; while a neurotic youth of aristocratic origin, whose mental instability prompts him first to amateur burglary in quest of rare books, and afterwards to attempt a less venial offence, is far from convincing. Mr. Swinnerton's psychology is, in fact, over-elaborated, and handicaps his insight and ability.

The Socialist Countess: a Story of To-day. By Horace W. C. Newte. (Mills & Boon.)

JANE, LADY DERWENTWATER, the "Socialist Countess," is a species of aristocratic Mrs. Jellyby, without that lady's straitened means and general inkiness, whom a penchant for press-cuttings has driven to espouse the cause of Socialism with as much comprehension of the issues involved as was enjoyed by her predecessor concerning Borrioboola Gha. Her daughter, fresh from a convent school in France and thrust into the vortex of her mamma's dimly perceived ideals, becomes engaged, not unnaturally, to a silver-tongued, noble-featured apostle of the Cause, who is at the same time a mechanic working in Stepney. The little circle of East-End characters into which Aenomene (the name is somewhat strange) thus pledges herself to enter is altogether lifelike, sketched with a kindly humour devoid of snobbishness. The ultimate breaking-off of the engagement gives occasion for an effective situation, apt for the stage, which Mr. Newte has handled with admirable skill. The characterization throughout is clear and effective.

BOOKS ON ITALY.

Italy the Magic Land, by Lilian Whiting (Cassell & Co.), is an English edition of a book published in America about three years ago. It is the kind of travel-book which Italy seems peculiarly liable to call forth. The author has a true feeling for the beauty of the country, as is shown by her rather highly-coloured descriptions. But the only part of her book that can be considered in any way new is the first chapter on 'Modern Art in Rome,' of which she gives a short sketch, with reference largely to the many foreigners who have studied there and to living American artists such as Mr. Vedder, whose book we notice elsewhere to-day, and her friend Mr. Franklin Simmons, intermingled with interesting if generally second-hand gossip.

The rest of the volume is mostly in the form of detached notes which suggest a diary, for they do not seem to be put together on any particular plan. We go from Cardinal Merry del Val, his personality, golf, and prospects of the Papacy, to the Arcadian Academy; then to the Lateran, and on to Queen Margherita, for no apparent reason. Some places of interest are described in detail, others receive the barest mention. Indeed, as far as mere sight-seeing goes, the author seems to have hardly made the most of her time and opportunities. Yet she has little else to describe. The chapter on 'Social Life in the Eternal City' consists almost entirely of accounts of excursions to the usual places that are visited. She informs us that between the Blacks and the Whites there is a great gulf fixed, though we had always understood that, with the exception of a few people in official positions and one or two old "black" families, the heads of which belong to the former generation, no such distinction is now usual in Rome. Time and the removal of the "non expedit" are doing their work. Cardinal Merry del Val is credited with a desire to restore the temporal power, which is, we believe, generally considered to have disappeared from practical politics; but Pius X., we are told, "would not be disinclined to the uniting of Church and State as in England." Yet even the Italian Government admits that the Pope is entitled to the rights of a sovereign. The strictures on the railways must be greatly modified, for State control has already worked wonders, and the improvement in the system during the last three years is most marked, though the robbing of foreign luggage is unfortunately almost as prevalent as before. Miss Whiting attaches due importance to the great increase of Socialism in the peninsula. On leaving Rome she visited Naples and the South, and she gives a long account of Vittoria Colonna and her friendship with Michelangelo in connexion with Ischia. Then she took ship for Genoa, and paid visits to Assisi, and afterwards Venice.

There are a number of slips, such as "Monumento nazionali," "Grotto Ferrata," and "Terre di L'avorio"; while Lord Madox Brown makes an interesting addition to the peerage. Guido's famous picture in the Barberini gallery is still said to be of Beatrice Cenci, though it is known that he did not come to Rome till after her death. We also note some strange hybrid expressions such as "San Silvestre" and "Accademia des Arcades."

Florence Past and Present, by the Rev. J. Wood Brown (Rivingtons), is concerned with the survival of primitive and pagan customs in the life and worship of modern Florence. The later chapters strike us as the most interesting. In discussing amulets our author shows that the bells, the flag, the little mirror, the eye, and all the other ornaments on harness in Italy, are really charms against the Evil Eye. He acknowledges his debt to some unpublished MSS. of the late C. G. Leland, now in his possession. Leland's profound knowledge of Florentine folk-lore makes us hope that Mr. Brown will some day see his way to preparing these for publication. A Tuscan wise woman told Leland to plait or twist everything and to sew so that the threads crossed, as then the witches, being unable to count, would be powerless.

Our author devotes some interesting chapters to the origin of the great festivals. The log at Christmas and the noise at the feast of the Befana—the witch who brings

toys to good and rods to bad children as she walks along the housetops, and whose feast was connected with Epiphany—represent the farmer's dread of the dead season, and desire to rouse the sun to life again. So the Easter car and the travelling fire are connected with the New Year, which began on March 25th at Florence. Mr. Brown considers "that Florence is called after the goddess Flora, whose earlier Etruscan name seems to have been Arna," and who may be identified with Cybele, the mother of the spring corn. He also provides interesting accounts of the feast of the Grillo and the Midsummer celebrations centring round St. John, the patron saint of Florence, and connects the Virgin's birthday in September with Dionysus and Demeter.

Some of his conclusions strike us as rather far-fetched. Florence, he holds, was founded by hunters, Rome by shepherds, and the desire for independence among the former made them build groups of towers instead of palaces, like the latter. Are we, then, to hold that dwellers in flats are less independent than those in houses? He also appears to believe that hunters have a specially good ear for languages. If so, this would surely be displayed in pronunciation; yet no one has ever regarded the Tuscan dialect as the ideal in this respect. The proverb runs "Lingua toscana in bocca romana."

Excellence of method has made Hare's many guide-books so deservedly popular that a reissue of his *Cities of Southern Italy*, edited by Mr. St. Clair Baddeley (Heinemann), will be widely welcomed. Most tourists in Italy get as far as Naples, but, if they venture further, they generally take the boat to Palermo. Sicily certainly has far more to offer to the average sightseer than most of the districts described in the book before us, though it includes Naples and its environs. Apulia and Calabria have none of the beauty of the Conca d'Oro or the Sorrento peninsula, but we should have thought that the very fact of their being so little visited would have attracted the jaded palate of the much-travelled. Hotel accommodation is primitive and the risk of typhoid and malaria considerable; but here at least we can find an almost uncivilized population, so poor that a man with only five francs upon him thinks it wise to take a gun if he is going a couple of miles. Carts are unknown in many districts, for the railway has preceded the road, and in parts of Cosenza there are still nothing but mule-tracks. The present writer found *vettura*, which elsewhere means a conveyance, regularly applied to a mule there.

Our author had not the sympathy with the inhabitants that comes of familiar intercourse, or the long and intimate knowledge of the district necessary to make this book as good as his 'Walks in Rome,' for instance, and there is room for still further revision of its practical side. The tramway from Castellamare to Sorrento is not even mentioned, though its construction has considerably modified the prices of carriages. To describe Vico as a logician shows a strange ignorance of the achievements of that great man.

CLASSICAL BOOKS.

The Lay of Dolon (the Tenth Book of Homer's Iliad). By Alexander Shewan. (Macmillan & Co.)—One can hardly say that this is an attractive book, but it is a necessary book. The lay of Dolon has been

assailed on so many sides that it is necessary to give it separate treatment; but the arguments are so minute, and we may add, so capricious, that the volume is difficult to read. Unfortunately, Mr. Shewan has made it more difficult by filling his text with his references. The eye has continually to skip a line, or half a line, or a couple of words, and to run on for the sense. Mr. Shewan's style is also jerky and often obscure, which all adds to the reader's trouble.

But when we do settle down to read, what an amusing banquet is put before us! So many and so varicous have been the critics that we find the same lines praised as good and condemned as bad, some critics decrying the book as late, others appealing to it as "Homeric"—sometimes the same critic doing both; this ejecting what that admits: a perfect hotchpotch of criticisms, which have only to be put together to show that they are really worthless. No doubt each critic, himself his own standard (for is not *ἀνθρώπος μέτρον*?), felt that he was proving his case to conviction, yet when a number are put together, their work is seen to be chiefly caprice. Amongst them all it is interesting to note how Col. Mure stands out for sterling good sense. The world seems to be waking up at last to the value of Mure.

From the literary standpoint no one who has read the 'Iliad' through as a story can fail to see that the Doloneia is admirably suited for its place. Like the fifth book of Virgil, it relieves the intensity of the rest by a lighter episode; not indeed broad comedy, or parody, as some have maintained, but an episode, itself trifling, yet important in its effects. "The weakest motive is legitimate if it helps the action for the time being"; and this, coming at a time of deep despondency, gives a gleam of hope and a small success when these are most wanted. The story is well told, the characters are consistent. We fear, however, that few people do read the 'Iliad' through as a whole. Higher critics especially are just picking it to pieces, and every word in it: they are the last men in the world to read a poem for its literary value.

But Mr. Shewan is ready for them. He takes each department of criticism and deals with it alone. Thus he takes language, article, digamma, parallel passages, and shows in each case that the objections are flimsy, or nothing at all. He adds one or two more general essays on the relation of 'Iliad' to 'Odyssey,' which also have a bearing on these points. But he is not content with this: he tackles the *sanctum sanctorum*, Book I., and, reasoning on the same lines as the critics, proves that to be late. The fact is that, since Miss Stawell's book came out, all the old arguments on language have become futile, but not every one recognizes this yet. Some new criterion must be found if language is to determine the date of the parts of Homer. Even the digamma has failed, even the article. By the way, how is it no one seems to have examined the use of the article in Greek drama? Argument on the lines of the Homeric critics could prove that Sophocles is composite. To return to the first book: the four tests supposed to be crucial—digamma, *ἐς*, *ἀν*, iteratives—all fail. One is even more put out to find how shamelessly one critic copies another; so that one after another argues on statistics compiled by Monro, and wrong (p. 110).

Mr. Shewan's argument is convincing when it is destructive: we are not always so well satisfied with it when it attempts to construct. That on p. 100, which

argues for a scansion δ' φοῖκαδε, pronounced *dwōikade*, on the analogy of Latin *ne* elided before a consonant, fails, because Latin is a stress-language, and its metrical rules are different. We do not like Mr. Shewan's own attempts at emendation (as on p. 230).

We may sum up by saying that this is a convincing defence of perhaps the most assailed part of Homer. If this is proved not to be late, the cause of the rest is helped. It is clear that the reaction against Wolf is fast becoming stronger, and the believers in one Homer may take heart. The learned opponents of unity are apt to be mutually destructive.

Syntax of Classical Greek from Homer to Demosthenes.—Part II. *The Syntax of the Simple Sentence continued, embracing the Doctrine of the Article.* By Basil Lanneau Gildersleeve. (New York, American Book Company.)—This book represents a second fragment of a larger scheme of a Greek series which was apparently too comprehensive to be carried through, and so had to be abandoned. The partnership between Prof. Gildersleeve and Prof. Charles W. E. Miller has occasioned so much delay that it has had to be dissolved as from the end of this part. An outline of what remains to be done with the original manuscript is in progress, but Prof. Gildersleeve is beginning sadly to realize "*ars longa, vita brevis.*" He writes in his Preface: "Though it is high time that I cut down long hope to match the brief space of human life, I do not hesitate to commit myself to a plan that involves little more than the shaping of material already in hand."

Readers of the first part will know how exceptionally thorough is the method of treatment, with its wealth of illustration of each minute syntactical point from many authors from Demosthenes back to Homer. The present part continues the treatment of the simple sentence, and advances through the various concords, until at § 514 it takes up the thorough treatment of the article—the most thorough we have yet seen—which has been elaborated fully and accurately by Prof. Miller. The subject occupies pp. 215 to 332. The general remarks on the article on p. 215 give a foretaste of the thoroughness and originality of the whole section. We have no space here for quotation, but may send Greek grammarians with confidence to these pages.

Caesar's Gallic War. Translated by the Rev. F. P. Long. (Oxford, Clarendon Press.)—The general character of this translation reminds us of Crawley's rendering of Thucydides. Certain broad characteristics are common to both. Both exhibit virile fluency, and a formative sense of English historical style which prevents the translator, when once he has apprehended the full sense of his author, from running into Latin moulds. Mr. Long's diction is often imaginative and bold, and on the free side, so that squeamish scholars might possibly turn from it. Its demerit, naturally, is a tendency to verbosity, and herein a contrast is suggested with Dr. Rice Holmes's translation. Much as we like the latter, however, we confess to a slight general preference for the lilt of the version before us, though it does not suggest Caesar's simplicity, terseness, severity, or restraint as does the other. We append a passage taken at random from Book V., chap. 17:—

"On the next day the enemy kept the hills, merely showing themselves in small groups at a long distance from camp, and making demonstrations against the cavalry, though with far less

determination than the day before. But towards noon, on a force consisting of three legions and all the mounted troops leaving camp in search of fodder, under the general C. Trebonius, they suddenly swept down from every side upon the foragers, and even ventured up to the standards, prepared to cross swords with the legions. The latter delivered a spirited charge, before which they broke and fled, hotly pursued by the infantry."

OUR LIBRARY TABLE.

THE title of *The House of Hohenzollern: Two Centuries of Berlin Court Life*, by E. A. Brayley Hodgetts (Methuen), explains with accuracy the contents of the book. Its author is not much concerned with the campaigns and constitutions which have built up the German Empire under the hegemony of Prussia. Such matters he deals with briefly and sometimes allusively. But we are told a good deal about coronations and other ceremonies; and a long procession of kings, queens, ministers, functionaries, and favourites passes before us. Anecdotes not always of a pleasant character abound. The volume should have its vogue. Mr. Brayley Hodgetts displays genuine enthusiasm for noble figures like Queen Louise and the Emperor William I.; and his portraits of Grumbkow and the "Old Dessauer," already familiar to us through Carlyle, are commendable. He deals, unfortunately, in a rather uncritical spirit with some of the numerous authorities that he has consulted, and the result is a blurred impression here and there, especially where complex characters like Frederick William II. are concerned. Mr. Hodgetts's style, though animated, might be more correct. The statement that Frederick the Great was constantly "pulling the leg" of Catt is an unnecessary lapse into slang; and an "infant spokesman" is a contradiction in terms. The German Emperor's "jolly" sons are "devoid of side." Clément, again, in addition to being "an adroit vulgar swindler," must have been a singularly prescient prophet if he could confess that "all his wild stories were as devoid of foundation as the latest mare's-nest of the yellowest of modern yellow newspapers" (p. 133). These are, however, but minor blemishes, and on the whole Mr. Hodgetts may be congratulated on having produced a spirited, if slightly incoherent study of a great dynasty. His Index is not good.

An Adventure (Macmillan), to the Preface of which are appended two pseudonyms, "Elizabeth Morison" and "Frances Lamont," is hardly convincing in its present form. Before stating some of our objections, we will give a short outline of it.

Nearly ten years ago the two pseudonymous ladies, it is related, went from Paris to Versailles. They visited the Petit Trianon, where "Miss Morison" saw "a woman who was shaking a white cloth out of the window of a building," and was surprised that "Miss Lamont" did not ask her the way. That lady had not perceived the cloth-shaker, her attention being occupied by a plough of antique shape which had escaped the notice of her companion. They, however, both saw two "dignified, thoughtful-looking officials in long greyish-green coats with small three-cornered hats," who directed them, in a "casual and mechanical manner," to go straight on. A "sudden gloom, which became quite overpowering," fell on the spirits of the ladies, which was not dispersed by their respective visions which followed. At the door of a detached cottage was a

woman passing a jug to a girl wearing a close white cap, from which "her light-brown hair escaped." That tableau was visible only to "Miss Lamont"; but both ladies beheld, sitting by a kiosk, a cloaked and slouch-hatted man of evil and repulsive countenance marked with smallpox. That spectacle "was the culmination of my peculiar sensations," writes "Miss Morison," "and I felt a moment of genuine alarm"; while "the eerie feeling" of her companion likewise "culminated in a definite impression of something uncanny and fear-inspiring."

The "culminating" emotions of the pair (they wrote independent accounts of their remarkable day's outing) were relieved by the precipitate arrival of another cloaked gentleman, "who had apparently just come either over or through the rock (or whatever it was) that shut out the view." He was "handsome," "young-looking, with a florid complexion," "from heat, not sunburning," and told them not to pass that way. Near the house, "on the rough grass which grew quite up to the terrace, a lady was sitting, holding out a paper." Her face, though not young nor attractive, was "rather pretty," and, unlike the warmly cloaked gentlemen, she was seasonably attired in a "light summer dress." "I thought she was a tourist, but that her dress was old-fashioned," writes "Miss Morison," whose turn it was to perceive an apparition alone. Both, however, were permitted to see coming out of a door a youth, who to one "had the jaunty manner of a footman," and, according to the other, "with the peculiar smile of suppressed mockery, offered to show us the way." Then they got into the Petit Trianon, "and looked round the room in the wake of a French wedding party," after which they "drove back to the Hôtel des Réservoirs, where we had tea, but we were neither of us inclined to talk."

On January 2nd, 1902, "Miss Lamont" returned to the Petit Trianon, when "the old feeling returned in full force." She saw "a cart being filled with sticks by two labourers," who "wore tunics and capes with pointed hoods of bright colours"; likewise a "man cloaked," who seemed to "slip swiftly through the line of trees." She also heard the rustling of silk dresses, women's voices saying "Monsieur et Madame," and "faint music as of a band"; but a gardener only was visible with "the air of an Englishman" and "a grizzled beard," who showed her the way.

On July 14th, 1904, the two ladies went back again and found everything was changed: buildings, woods, kiosk, had disappeared, and ordinary people promenaded in a "commonplace unhistorical atmosphere." Both before and after the "complete disillusionment" of that day, they undertook a course of research, to the end that they might come to a comprehension of their experience. They bought the best books about Versailles, such as M. de Nolhac's '*La Reine Marie Antoinette*'; they studied contemporary documents and engravings among the Archives Nationales. They thus concluded that they had seen the Petit Trianon as it was on the eve of the Revolution, peopled by those who frequented it then. They recognized the plough they had observed as being of that period. They discovered records of the Kiosk, the out-buildings, the woods, and other objects which were no longer there on their last visit. They found that the music heard by one of them resembled passages of Grétry, Pergolesi, and other eighteenth-century composers. They identified the man marked with smallpox as the Comte de Vaudreuil, a courtier of 1783,

and the lady holding the paper as the Queen; and they ascertained that the ancient costumes of other apparitions were royal liveries of that time. They came to the conclusion that, as their first vision took place on the anniversary of the sack of the Tuileries on August 10th, 1792, it was a replica vouchsafed to them of a vision Marie Antoinette had, on that disastrous day, of the happy time she had spent at the Petit Trianon.

Now, if this adventure was genuine, why should the heroines of it disguise their names? It is nothing to be ashamed of, if veracious. Indeed, if the visions narrated were really seen by two English women, willing to publish their names as the only possible authentication, their narrative would become a highly interesting psychological document, well worth inquiring into. Such "retro-cognitive" visions are recognized by F. W. H. Myers.

But if this account is merely a pseudonymous work of imagination, it loses its interest. Why, too, should nearly ten years have been allowed to elapse from the date of the first vision to its revelation to the public? There is a good deal of erudition with evidence of laborious research among the *pièces justificatives* annexed; but, even though the authors are, as they say, "very busy people," ten months should have sufficed for all the documentation produced.

If the authors had spent only that amount of time in mastering the essential outlines of the French Revolution, simultaneously with their study of archives and memoirs, they might have furnished their narrative with an air of more plausible reality. But their last chapter, in which they essay an "historical clue," is unsatisfactory. Their alleged theory is that on a 10th of August they were miraculously inspired with the spirit of the unhappy Queen, awaiting the issue of that terrible day on which the monarchy fell. They saw with her eyes, and were filled with her thoughts. Marie Antoinette has often been accused of misunderstanding the situation in France; but it has been left for these English ladies to reveal that she was so ignorant of what had taken place that she believed that in 1792 she was the prisoner of the National Assembly of 1789. They say:—

"On this day Louis XVI. virtually relinquished all independence.....into the doubtful care of the Legislative Assembly. That assembly grew out of the States General which had been convened by the King, May 5th, 1789."

The poor Queen may have forgotten amid the tumult of the day that the King convened the States General on December 27th, 1788. "May 5th, 1789" is a minor error. But we do not believe, even on the assurance of the accredited medium of Marie Antoinette, that she imagined that the Legislative Assembly "grew out of the States General." It not only did nothing of the sort, but all the members of the Constituent Assembly, which did "grow out of the States General" at the famous *séance de nuit* on June 17th, 1789, were disqualified from sitting in the Legislative Assembly, which first met on October 1st, 1791. The Queen had reason for recollecting how the King was present on September 30th at the last sitting of the Constituent. What should we say of an inspired tourist to Carisbrooke who, filled with the spirit of Charles I., should inform us that the Short Parliament was sitting in 1648? It was also revealed to the authors that the King and Queen got no sleep on the night of the 10th of August, being "within sound....of the distant hum of the all-powerful Assembly about to decree their final destiny."

As to that we have to say that the Legislative Assembly, never powerful, reached on the 10th of August the extreme of its feebleness, and the only final destiny it was about to decree was its own, when it decreed that night the election of a National Convention. Nearly 400 members of this "all-powerful Assembly" were absent on August 10th, constrained by the armed force of the Jacobins; and all that the "Rump" decreed was not even the dethronement of the King, but only his temporary suspension.

Among the *pièces justificatives* we have noted several points which need elucidation; but space permits us to call attention only to one. "Miss Lamont" on the occasion of her second vision of the 2nd of January, 1902, saw two eighteenth-century labourers "loading a cart of sticks." She then discovered that in January, 1789, two men were hired at Trianon "pour ramasser les loques des chenilles et les brûler." We are sure she does not think that "loques des chenilles" is the French for "sticks." They are the caterpillars' nests which are such a nuisance to French arboriculture that experts, even in humble domains, have always been employed to remove them. Men so specially hired would no more be employed in "loading a cart with sticks" than would another rural specialist, the *taupier* or mole-catcher. This example does not prove that the vision was not seen; but it shows that some of the proofs of the visionaries were rather far-fetched.

Gilbert Crispin, Abbot of Westminster: a Study of the Abbey under Norman Rule. By J. Armitage Robinson. (Cambridge University Press.) Dr. Robinson has done a good work in producing this account of Gilbert Crispin, the earliest Abbot of Westminster of whom there is any considerable knowledge. In the Dean's able hands this volume forms a highly interesting study of the Abbey under Norman rule. Although Gilbert's time-worn effigy has been before the eyes of every generation which has trod the cloisters for the past eight centuries, no one has hitherto cared to bring together the scattered details of his life and times. His biography by Herluin, first Abbot of Bec, has never before been edited intact. Another valuable part of this work is the selection from early charters of Westminster and of St. John's Abbey, Colchester, most of which are here printed for the first time. Particular attention is paid to Abbot Gilbert's literary remains; he was held in much esteem as a theologian. But perhaps the most interesting sections of this book are those which deal with Gilbert's home at Bec, where he lived as a monk and scholar for twenty-five quiet years, and with the details of his administration as Abbot of Westminster from 1085 to 1117.

Dr. Robinson has evidently found it a pleasant task to revive the memory of one whom he has good ground for describing as a "blameless man":—

"As fragment after fragment of his story has revealed itself, his character has always remained without a stain. Other evidence may be found which has escaped my search; but there are few men, I think, of whom we may more safely say,

Whatever record leap to life
He never shall be shamed."

Gilbert Crispin was not only a true monk of the highest character and a distinguished scholar, but also a man of noble descent. William Crispin, son of the first Gilbert Crispin, achieved the highest fame under Duke William, and ended his life as a monk

at Bec. He was the father of Abbot Gilbert, whose mother, Lady Eva de Montfort, was of equally distinguished birth. Anselm records the interesting fact that the first Gilbert was called Crispin from the fashion of his hair, which stood on end, a feature he transmitted to his descendants. The Archbishop adds that they were distinguished from other Norman families both by this peculiarity and by the surname to which it gave rise. The Crispini, he tells us, were as famous among the Normans as were the Fabii and Manlii among the Romans.

Sinai in Spring; or, The Best Desert in the World. By M. J. Rendall. (Dent & Sons.)—Many tourists have indited ponderous tomes pretending expert knowledge upon the strength of journeys no more interesting than that described by Mr. Rendall in this little book. Like the Muslim doctor who brought all his stores of learning to bear upon the sex of an ant mentioned once in the Koran, such writers use their travels as a pretext to air their views upon the world in general. It is otherwise with Mr. Rendall. He keeps strictly to his text, the actual journey. His small volume is a model of what such books should be—a charming and poetic souvenir. He writes with a natural restraint and a sure felicity in the choice of words which recall French work in the same field; and his narrative is neatly rounded, a complete impression. The granite crags of Sinai, the hues, the radiant air, are evoked without a hint of effort on the author's part.

The goal of Mr. Rendall's pilgrimage was the convent of St. Katharine, where he spent some pleasant days. He started, not from Suez, as do the majority of travellers, but from the quarantine station of Tor, further down the coast. With regard to the latter place he has made a strange mistake, the only serious error which we have noticed. He writes:—

"Tor herself once gave the name to the whole peninsula, which was called the Jebel et Tor (the hill or 'desert' of Tor); the tribe of the Towara Bedouins are simply 'the men of Tor,' although the actual inhabitants of the tiny village are not Bedouins at all."

This is topsy-turvy reason. Tor (properly Tûr) is a dignified term for a mountain, applied to mountains of some sanctity. It is given always to Mount Sinai (Tûr Sîna) and the Mount of Olives. Mount Sinai was Et Tûr *par excellence*, and the name extended to the whole peninsula, of which an inhabitant was called a Tûri (plural Towârah). The modern village took its name from the country, not the country from the village.

As an example of the author's pleasant manner we quote the following lines, which occur in a description of a night spent in Wady Sigilliyeh:—

"There was only one serpent in our paradise; namely, the mosquito, of that species which is called with gentle irony *anopheles*, the unprofitable insect."

"The cool and balmy night was too beautiful to waste in sleep. It was refreshing to paddle barefoot in the big pools, close to which we lay; to watch the reflected stars, which seemed to have tumbled into the water, where they shone brighter than ever; to take moon-pictures of the rocks and their images, and then to let one's fancy free. Those granite rocks, whose every line was grotesque, were populous with owls and griffins and chimeras! The gargoyles of the Louvre were grinning silently at us, and the monstrous men of Lionardo; while the whole valley teemed with leviathans and antediluvian cattle."

"So the magic hours passed with never a sound, except when an *anopheles* blew his tiny horn or a cane snapped suddenly in the brake, at the footfall of some unseen beast."

We notice a few mistakes in Arabic words or their rendering, e.g., "safragi (cook)" (the word means "waiter"), "wabba" for *wabr*, and so on; but, as Mr. Rendall avows ignorance, it is a wonder such mistakes are not more numerous. It is a modest little work which should delight the expert reader, and is illustrated with a number of capital photographs taken by the author.

The Belmont Book. By Vados. With an Introduction by Arnold Bennett. (Smith, Elder & Co.)—Mr. Bennett's Introduction speaks very highly of this book and its author, but not a whit too highly. Vados has an intimate knowledge of Norman peasants, male and female, of their thoughts and modes of speech, of their customs and daily life, such as has been attained by few foreigners. 'The Belmont Book' consists of two dozen sketches of Norman country life as seen from a cottage near a small town. The author ranges at will through the most diverse topics: she has a taste for the *macabre* without insisting on it too vividly; she has a keen eye for the picturesque, an alert intelligence for the interesting even in the most unlikely objects, and a forbearance with the uninteresting which is sometimes amply rewarded. Among the tales which show her peculiar gifts, 'La Masure Dame Agnès' stands out prominently in one direction, and 'Autour d'un Mariage' in another. The first is a skilful piece of horror, written from within the peasant's mind; the second is pure farce. 'The Emerald Necklace' is another realistic episode, and Miss Leadbitter, who brings Dalston into high tragedy, is well observed and described. 'Saint Hubert' will introduce the English reader into a new world of sport with a vocabulary of its own. He would find it all, no doubt, in Larousse, but the use of this excellent dictionary is not common on this side of the Channel, and Vados puts her borrowings in a very pleasing setting.

We should have had much more to say in praise of this charming book if Mr. Arnold Bennett had not forestalled us in his Introduction; but good wine needs no bush, and we need only assure the reader that there is not a dull or carelessly written page, and that we know no more truthful or loving description of the Norman peasant.

Problems of Local Government, by Mr. G. Montagu Harris, Secretary to the County Councils Association for England and Wales, is published by Messrs. P. S. King & Son. It is divided into two parts. The first of these gives a general idea of the information submitted to the first International Congress on "The Administrative Sciences," which was held at Brussels in July, 1910, and intended to be the precursor of periodical Congresses of a similar kind. The second part consists of papers contributed to the Congress concerning the systems of local government prevailing in England and Scotland, together with an account by Sir Thomas Elliott of the organization of the Board of Agriculture and Fisheries.

That there are problems of local government awaiting solution and that new ones continually appear is undoubted, for, as M. Cooreman stated in his presidential address at Brussels, "in the national life of prosperous peoples there are continually arising new requirements, moral, material, intellectual and artistic, economic, social, and financial." Formerly, important Acts affecting the wellbeing of local communities, such as Sir Charles Dilke's Housing Act, the Local Government Acts of 1888 and 1894,

the Education Act, &c., would be followed a few years later by Acts providing amendments which experience had shown to be necessary for their more effective working; but now the congestion of business in Parliament makes it almost hopeless to expect the promotion of legislation for removing difficulties and correcting anomalies, until the general public cease to be content to "muddle along somehow" and clamour for some practical dealing with problems in many respects urgent. Hence the publication of this book is timely.

The glimpses (for space precludes their being much more) which the first part of this book affords of local government on the Continent suffice to show that the problems are virtually the same there as here, the principal matters in regard to which reform is needed being administrative areas, constitution, powers, and duties of local bodies, finance, audit, training of officials, the protection of the private individual, and the relations between local authorities and the Central Government. They also exhibit a general dissatisfaction abroad with over-much meddling by the State in local affairs, and this in particular seems to have impressed the author as a warning needed in this country, where he fears that we are drifting towards a system of complete subjection of the local authorities to the central permanent Departments. Even Mr. Henry Hobhouse in his paper on State Bureaucracy expresses the view that the bureaucratic instincts not only of Government Departments, but also of members of Parliament, have tended of recent years towards a considerable reaction against the progress of free local government in this country.

The day has happily gone by when Congresses and Conferences were merely opportunities for "cranks" to air ill-digested theories, and the serious and practical character of the exchange of ideas and experience at the Brussels Congress is apparent. Mr. Harris's digest of views expressed at that Congress will be useful to all who are working for reforms in English local government, and the papers printed *in extenso* in the second part of the book are, with one or two exceptions, clear and accurate expositions by competent writers of the problems with which they are concerned. Sir Thomas Elliott's subject is outside the scope of the title of the book, but any one reading his paper will wish for similar authoritative accounts of the history and inner working of other departments of the State.

THE growing "Dickens Centenary Edition" (Chapman & Hall) has been further augmented by the appearance of *David Copperfield* (2 vols.) and *The Uncommercial Traveller*. Just as the former is among the most widely read of Dickens's books, so the latter is probably to this day unknown, except by name, to many who regard themselves as Dickensians. For repairing so disloyal an omission the present reissue offers an unusual opportunity, for though, as we have more than once pointed out, most moderate in price, the volumes are produced in excellent style.

GEORGE DARLEY'S LETTERS.

IN his comments upon the interesting letters of George Darley in your issue of the 22nd ult., which we owe to the unceasing literary assiduity of Mr. Bertram Dobell, he hazards the guess that Charles Rann Kennedy is referred to in the first. With all due respect to Mr. Dobell, may I suggest

that, in my humble opinion, the evidence I submit is more in favour of the theory that Darley was referring to William Kennedy (1799-1871)?

1. They were both born near Dublin, were nearly of an age, and may have been acquainted in youth.

2. Darley writes May 22nd, 1831, "Is it too late to ask for our friend Kennedy's periodical?" In the previous month, April, 1831, William Kennedy started a monthly periodical entitled *The Englishman's Magazine*.

3. Under same date, "I see a volume of poems advertised with his name." In 1830 Kennedy's second volume of verse, 'The Arrow and the Rose,' made its appearance.

4. In 1831 Charles Rann Kennedy was Senior Classic at Cambridge, and as yet unknown in the literary world.

Now I venture to submit that this is fairly strong evidence that Wm. Kennedy was the friend referred to. In addition, I may add that Kennedy was a colleague of William Motherwell, the Scottish poet, before coming to London, and what is more natural than that he may have been introduced by him to his brother Scot "honest Allan"?

EDITOR 'IRISH BOOK LOVER.'

'THE KING OVER THE WATER.'

I AM not surprised that Mr. Justin Huntly McCarthy has selected for a novel (apparently concerned with Charles Wogan and the Clementina Sobieska of Mr. A. E. W. Mason's romance 'Clementina') the title of 'The King over the Water'. This is, as you observe, the title of Miss Shield's biography of James VIII. and III., a work in which I took a humble part.

But Mr. McCarthy doubtless worked on "The Stuart Papers," either in manuscript or in the edition of the Historical Manuscripts Commission, with the narratives of Sir Charles Wogan and his companions. The historical novelist, going to documentary sources for his materials, is not obliged to be aware of the existence of mere modern works in biography. But I do not advise the biographer of an unfortunate Lady Audley of the early seventeenth century to call his book 'Lady Audley's Secret.' The historian ought to know the names of great novels, but the novelist need not know the names of merely historical works; *autant en emporte le vent*. The student who asks for Mr. McCarthy's novel has all my sympathy if he be fobbed off with our purely historical work. It is not our fault!

A. LANG.

A BOOKWORM'S PERPLEXITY.

University Library, Cambridge, May 1, 1911.

THE two letters in last Saturday's *Athenæum* do not contribute much to the solution of Dr. Jessopp's perplexity: but they compel me to reply. I readily acquit Sir George Birdwood of evil intention. But the suggestion that "Dr. Jessopp's little book in all probability found its way into the market through having been deliberately sold, as so much rubbish and lumber," is one that ought not to have been made unless there was some evidence to support it. On the other hand, the writer who goes out of his way to sign himself "Cantab" evidently means to be nasty. He will therefore no doubt be disappointed to learn that the book did not leave the Library

by sale or exchange; and further, that no book, not being a duplicate, ever did leave the Library by sale or exchange, except perhaps in the disastrous year 1547.

I ought to add that Dr. Jessopp never seriously hesitated about returning the book to its place in the University Library; and that I had great pleasure in acknowledging it as an exceptionally welcome gift.

FRANCIS JENKINSON.

'THE SERPENT OF DIVISION.'

MAY I venture to reply to certain criticisms of my edition of this work made in your issue of April 8th?

1. Your reviewer remarks on the absence of the place-name Assoine from the glossary, and refers the expression "assoine lyne" to the "limes ab Ausoniis" of Lucan. He fails to state that I give the passage from Lucan in which the Latin original occurs, complete, in my study of sources. He fails to note, further, that the line in Lydgate reads "bi þe parties of assoine lyne riȝt tyl he aproched" [Rubicon]. The word "lyne" obviously does not translate "limes," but is a part of the adverbial expression "lyne riȝt," which is very common in Lydgate.

2. Your reviewer is surprised by my "approximation of the influence of a Lydgate tract to that of a succession of leading articles in some modern organ of opinion." His surprise is due entirely to ignorance of Lydgate's other work. In 1426 the Earl of Warwick commissioned him to prepare a 'Pedigree of Henry VI.' in English, "Troubled hertis to setten in quiete," as to Henry's rightful claim to France. If Lydgate's tracts had no influence, why should a great war-captain employ them? Of course, your reviewer's phrases overstate my estimation of this influence.

3. In censuring my opinion that Lydgate wrote 'The Serpent of Division' at the request of Humphrey of Gloucester, in December, 1422, your reviewer equally fails to take all the evidence into account. The earliest MS. says, it will be recalled, that the author is writing at the request of his "most worshipful master and sovereign." The next earliest MS., although omitting the last two words quoted, adds a colophon which clearly gives the date as December, 1422. Internal evidence supports this date. The patron's name is not given in either text; and it resolves into a question of probabilities as to who was likely to be Lydgate's master (and sovereign) in 1422. To this the only answer is Humphrey of Gloucester. In the autumn of the same year, 1422, Lydgate wrote a ballade on the approaching marriage of Humphrey with Jacqueline of Holland. He is here represented as supreme in England, as the

Wal of Bretayne, by manly vyolence
Ageyn hir foomen to stonden at defence.

Lydgate does not mention Humphrey by name in the poem, but only by allusion. Similarly, in 1424 Lydgate wrote a ballade against the Flemings, Humphrey's enemies. No other patronage between these dates is known, than Humphrey's. Shirley calls Lydgate in one manuscript, Ashmole 59, "a chaplain of my Lord of Gloucester," and no evidence has ever been adduced against the statement. Who, then, is likely to have been Lydgate's "master" in 1422, if not Humphrey?

To Lydgate Humphrey was, as I have called him, the real sovereign of the kingdom.

To him the Crown patronage fell, and he was entitled protector and defender of England and the Church. An order for literary services from the chief counsellor of the infant king was equivalent to an order from the sovereign; and Lydgate's phrase is perfectly intelligible with this rendering. The quarrels between the Council and Humphrey may have been the very things which set Humphrey's mind running on the danger of civil dissension. To him, of course, civil dissension meant thwarting his will. At all events, as defender of the kingdom it was his place to discourage civil strife, and in continuing his royal brother's patronage to the poet with a commission for a political tract on the subject, he was doing the natural thing.

H. N. MACCRACKEN.

FREEHOLD LAND TENURE.

It is commonly supposed that the old feudal rights of overlordship of freehold land have been extinguished; that now there is no feudal lord intermediate between any freeholder and the lord paramount the Crown; and that therefore the land which the freeholder held must of necessity fall in to the Crown, and to no one else, if it escheats by reason of his dying intestate and without heirs. Such belief is incorrect. Though other incidents of feudal tenure have been abolished by Acts of Parliament, escheats have not been abolished; the rights of overlordship of freehold land have not been extinguished, so far as escheats are concerned; we still hold our freehold land from a feudal overlord who is not of necessity the Crown, and to whom the escheat of it would fall in if only he could be found, and if he could prove that he was the overlord of it—just as in the case of copyhold land the escheat falls in to the lord of the manor, who is the feudal overlord of it. There must still be many instances in which, if the facts could be ascertained, it would be found that freehold land is held not directly from the Crown, but from an intermediate feudal overlord. Such overlord is in existence somewhere, but unknown to be such, and ignorant of it himself.

But if any one believed he was the overlord of a piece of freehold land which escheated, he would have difficulties which are practically insuperable in the way of proving it. In the case of copyhold land the constant and continuous recurrence since feudal times of the incidents of tenure maintains the evidence that it is held from the lord of the manor. With freehold land there is no such continued chain of evidence; and so, even in a case in which the lord of a manor is really overlord of freehold land which escheats within the circuit of his manor, he cannot prove it—the links connecting his claim to the escheat have been lost.

But probably in most cases the lord of a manor to-day is not the overlord of freehold land escheating within the circuit of his manor. For if the land was granted in the early centuries by the then lord to a feoffee who sub-enfeoffed another holder before the enactment of the statute known as Quia Emptores on November 20th, 1290, the overlordship of that land would descend not to the lord of the manor, but to the heir of the said feoffee, he being in that case the immediate overlord of the freeholder in possession. And if there had been further sub-sales, the last seller or feoffor before November 20th, 1290, and his heirs, would be the overlords to whom the escheat was

due. Only on failure of heirs of intermediate overlords would the escheat go to the lord of the manor.

By the statute Quia Emptores freehold land was put on the same footing with copyhold in the matter of escheats; that is to say, when thereafter sold by the freeholder, and in all further sub-sales, each last buyer would hold it from the overlord existing on November 20th, 1290, or from his heirs, not, as previously, from the last seller. But, as explained, evidence of the descent of the overlordship is maintained in the one case, and not in the other. He who seeks to-day to prove his overlordship of freehold land must not only show that the particular piece of land in question was in the occupation of a freeholder after November 20th, 1290, to whom or to whose progenitors the grant of it by the then overlord or by his predecessors had been made before that date, but must also show from then, by continuous chain of evidence, the descent to himself of the title, passing perhaps sometimes through the female line.

It is doubtful whether in any case that may now arise the proofs which are necessary could be found. And so, although escheats of freehold land have not been killed, they may probably be said to have died a natural death; the overlords entitled to such escheats are still among us, but whether they are now well-to-do members of society or parading the streets as sandwich-board men, we do not know them, and they do not know themselves as feudal overlords.

I have raised this question in a note (p. 58) in my recently published 'Historical Antiquities of Ackworth.'

W. A. GREEN.

THE PHILLIPPS SALE.

MESSRS. SOTHEY were engaged from Monday to Friday in last week in selling a further portion of the late Sir Thomas Phillipps's collection of manuscripts and autograph letters. The following important lots were included:—

Ambrosius, van der Junffernschaft, MS. by Heinrich Dissen, 15th century, 42l. Various MSS. relating to English affairs, 14th–15th centuries, 25l. 10s. Aske, a collection of pedigrees, &c., 1530, 30l. Astronomica, MS., 100 pp., 15th century, 32l. 10s. Bedfordshire, an extensive collection of drawings by T. Fisher and others, and engravings relating to the county, 5 vols., 36l. Michael Behaim's Gedicht, 296 pp., 15th century, 65l. St. Benedict, Regula, 14th or 15th century, 46l. 10s. Bible Commentary, German, 11th century, 56l. Breviarium, 590 pp., 13th century, 32l. 10s. Byron, A.L.S., 3 pp., 1822, 25l. Sir Julius Cæsar, State Papers, letters, &c., early 17th century, 38l. Cassiodorus, Formularum Liber, and Liber de Anima, 360 pp., 12th century, 32l. Charles II., Book of Ordinances of his Household, 26l. Chronicles, various, including two accounts of the life of St. Thomas of Canterbury, 288 pp., 12th century, 50l. Chroniques de St. Denis, 616 pp., 13th century, 72l. Cicero, various works, 14th–15th centuries, 37l. Dudo, De Gestis Ducum Normannia, 11th century, 60l. Sir William Dugdale, original collections, 2 vols., 18th century, 122l. Edward I. Year Book, 1286, 52l. Edward I. original Wardrobe Book, 1298, 54l. Edward II., Statutes, 14th century, 32l. Edward IV., Treaty between England and Flanders, 1467, 38l. Edward VI., Expenses of the Privy Council, 32l. Eusebius, Histories, &c., 12th century, 25l. Ford Monastery, Cartulary, 574 pp. 15th century, 235l. 327 leaves from various MSS., 11th–15th centuries, 38l. Geography by F. Bartholomæo, 15th century, 65l. Glastonbury, Cartularium, 1515–17, 150l. St. Gregory, Dialogues, 396 pp., 10th century, 48l. Guido de Columna, History of Troy, and History of Alexander the Great, 308 pp., 15th century, 55l. Guise family, a collection of State papers and letters addressed to them, 1557–8, 75l. Heilige Legenden, 526 pp., 15th century, 26l. 10s. Henry V., Treaty with Charles VI., 1416, 36l.; ratification of the same treaty, 1418, 29l. St.

Hildegard, *Vitarum Meritorum Libri VI.*, 232 pp., 12th century, 41l. Correspondence of Sir John Chardin and other members of his family relating to India, 14 vols., 1684-1718, 40l. Jacoponi da Todi, *Poesic*, 318 pp., 15th century, 39l. John II. of France, an account of the subsidies levied for his ransom, 1364-5, 43l. 10s. Cartulary of the Manor and Town of Pluckley, 28l. 10s. Königshofen, *Chronik*, 342 pp., 15th century, 25l. 10s. Marcus von Lindau, *Auszug der Kunder Israel*, 244 pp., 15th century, 46l. Lucretius, *De Rerum Natura*, 15th century, 40l. The Falle of Princes, by John Bochas, translated by John Lydgate, 562 pp., 15th century, 29l. 10s. William of Malmesbury, *De Gestis Regum Anglorum*, and *Historia Novella*, 399 pp., 14th century, 88l. Sir Peter Manwood, original collections, 582 pp., 1605, 35l. 10s. Chronicle of the Abbey of Marienmünster, 1503-49, 31l. Queen Mary I. and King Philip, *Wardrobe Book*, 168 pp., 120l. Sir Thomas Mayerne, *Entry Book of Cases*, 403 pp., 1607-49, 45l. Chronicle of the Monastery of Melsa, 14th-15th centuries, 118l. Messiasbuch, in old German, 208 pp., 15th century, 38l. 10s. *Regulæ Solitariorum*, 140 pp., 9th century, 86l. Correspondence of Capt. James Walter relating to the Navy, 6 vols., 1677-1749, 30l. St. Neot, *Life, &c.*, 11th century, 71l. Normandy, *Laws and Customs*, 13th century, 60l. Bishop John of Olmütz, translations from Eusebius and Augustine into German, 144 pp., 15th century, 39l. Ovid, *MSS.* of various works in Latin, 15th century, 31l. St. Pancratius, *Officium et Passio*, 10th century, 71l. Bishop Pecock, *Ye Book y callid Ye Reule of Crysten Religioun*, 384 pp., 15th century, 151l. Persius and Juvenal, *Satires*, 15th century, 42l. Sir William Petty, original entry book of letters, 8 vols. in 2, 1666-83, 51l. Poems written in the time of Charles I., 25l. 10s. Nicolas Oldisworth, *Poems*, 1644, 38l. Leger Book of the Fraternity of St. Wolfgang, Ratisbon, beginning in the 14th century, 51l. Richard I., *Itinerary*, 13th century, 75l. Johannes Roth, *Gedicht von der Keuscheit*, 182 pp., 18th century, 53l. Siefried's *Alexandreis*, 376 pp., 16th century, 56l. A collection of 1629 drawings and engravings relating to Surrey, 9 vols., 80l. Æneas Sylvius, *Euryalus and Lucretia*, in German, 15th century, 44l. Terentii *Comœdiæ*, 14th century, 40l. Tucher's and Rietter's Journeys to the Holy Land, 196 pp., 15th century, 63l. Theological Tracts in prose, 262 pp., 15th century, 40l. Acts relating to the monastery of St. Maximin in Treves, 15th-16th centuries, 44l. Lives of the Saints, 282 pp., 15th century, 46l. About 80 sketches of scenery in Wales and Devonshire, 1818, 35l. 10s. Cartulary of the Abbey of Warden, 218 pp., 13th century, 172l. Wigmore Chronicle, 1066-1306, and Chronicle of England to 1437, 61l. Names of the Mayors and Sheriffs of York from Richard I. to 1609, 46l. Yorkshire, two rolls of taxation, 14th century, 38l. Cartulary of the Monastery of St. Mary's, York, 2 vols., 505l. The total of the sale was 8,795 17s. 6d.

THE following prices were realized in Messrs. Hodgson's sale of the 26th and 27th of April: Two specimens of fore-edge paintings, *The Poems of Gray*, 1801, and *Bidecombe Hill*, 1808, 25l. Original drawing of a plan of part of the Provinces of Lower Canada and New Brunswick, 1817, 15l. 10s. Herrick's *Hesperides*, first edition, 1648, 33l. Adam's *Works in Architecture*, with 105 plates, 1773-1822, 50l. Illuminated genealogical manuscript of the Weston Family, 1632, 21l. Johnson's receipt for 100l. for his tragedy of 'Irene,' &c., 1776, 17l. 10s.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Book of Common Prayer, with Coronation Service and Coronation Anthem.
The King's Printers' Souvenir Edition, with photogravure portraits of the King and Queen. Various editions at different prices.
Christianity or Secularism: Which is the Better for Mankind? 6d. net.
Verbatim report of a debate between Mr. W. T. Lee and Mr. Joseph McCabe, held at the Town Hall, Holborn, on March 9 and 10, revised by both disputants.
Curling (Edward), *The Transfiguration*, with other Sermons and Short Addresses for Fast and Festival, together with some Thoughts on Music; on Paradise; on Science and the Faith; on Tennyson, &c., 3/6 net.
With introduction by the Bishop of Salisbury.

Documents illustrative of the Continental Reformation, 12/6 net.

Edited by the Rev. B. J. Kidd.

Form and Order of the Service that is to be Performed, and of the Ceremonies that are to be Observed, in the Coronation of their Majesties King George V. and Queen Mary in the Abbey Church of S. Peter, Westminster.

Various editions and prices.

Forms of Prayer with Thanksgiving to Almighty God, commended by the Archbishops of Canterbury and York for General Use at the Coronation of their Majesties King George V. and Queen Mary.

Various sizes and prices.

Harris (J. Rendel), *The Odes and Psalms of Solomon*, published from the Syriac Version, 12/ net.

Second edition, revised and enlarged, with a facsimile. For notice see *Athen.*, Jan. 15, 1910, p. 62.

Journal of Theological Studies, April, 3/6 net.

Robertson (John M.), *Pagan Christs: Studies in Comparative Hierology*, 5/ net.

Second edition, revised and expanded.

Thompson (Rev. J. M.), *Miracles in the New Testament*, 3/6 net.

Law.

Haycraft (Thos. W.), *A Handy Book on the Bills of Sale Acts, 1878 to 1891*, 2/6 net.

Revised edition.

Six Roman Laws, 6/ net.

Translated, with introduction and notes, by E. G. Hardy.

Fine Art and Archæology.

Bone (Muirhead), Glasgow: Fifty Drawings.

With notes on Glasgow by A. H. Charteris.

Crowe (J. A.) and Cavalcaselle (G. B.), *A History of Painting in Italy, Umbria, Florence, and Siena from the Second to the Sixteenth Century: Vol. IV. Florentine Masters of the Fifteenth Century*, 21/ net.

Edited by Langton Douglas and G. de Nicola, with many illustrations. For notice of Vol. III. see *Athen.*, Feb. 27, 1909, p. 262, and March 6, p. 294.

Cruikshank (J. W. and A. M.), *Christian Rome*, 3/6 net.

Revised edition, with 32 reproductions from photographs. One of Grant Allen's Historical Guides.

International Fine Arts Exhibition, Rome, 1911: British Section, Catalogue.

Issued by the Royal Commission.

National Art-Collections Fund, Seventh Annual Report, 1910.

Perkins (Rev. Jocelyn), *The Coronation Book; or, The Hallowing of the Sovereigns of England*, 7/6 net.

Illustrated by Mrs. Temple Perkins, together with reproductions of ancient prints. Second edition.

Royal Academy, 1911, 1/

Selincourt (Basil de), Giotto.

Besides treating of Giotto as a painter, the book contains an interesting chapter on 'Giotto as Sculptor and Architect.' The volume has 44 illustrations.

Poetry and Drama.

Ainslie (Douglas), *Mirage*.

A collection of poems, a few of which have appeared in magazines and papers.

Chanson de Roland, 1/ net.

The first volume of a series called *Tous les Chefs-d'Œuvre de la Littérature Française*.

Edwards (Blanche), *The Dream-Merchant*, and other Poems, 1/ net.

Part of the Vigo Cabinet Series.

Hewlett (Maurice), *The Agonists*, a Trilogy of God and Man: Minos, King of Crete; Ariadne in Naxos; and The Death of Hippolytus, 4/6 net.

McClymont (James Roxburgh), *Characters in Outline*, and other Poems, 3/6 net.

Pottle (Emery), *Poems*, 5/ net.

A volume of poems by an American author known chiefly for his short stories of modern life.

Saunders (James), *A Marriage Hymnal*, 3/6 net.

Hymns for use at marriage services.

Saunders (J. E.), *Niagara*, a Poem, 6d. net.

New edition.

Stephenson (Rev. H. S.), *Three Hymns for the Coronation of their Majesties King George V. and Queen Mary*, 1d.

Music.

Hervey (Arthur), *Franz Liszt and his Music*, 4/6 net.

With a portrait. The author hopes to interest Englishmen in Liszt, around whom a literature has developed in Germany.

Bibliography.

Bilderbeck (J. B.), *Early Printed Books in the Library of St. Catharine's College, Cambridge*, 2/ net.

Library of Congress: Classification: Class S. Agriculture—Plant and Animal Industry, 15 cents.

Political Economy.

Holcombe (A. N.), *Public Ownership of Telephones on the Continent of Europe*, 8/6 net.

Vol. VI. of Harvard Economic Studies.

History and Biography.

Abbott (Wilbur Cortez), Col. Thomas Blood, Crown-Stealer, 1618-80, 4/ net.

The author is a Professor of History in Yale University.

American Historical Review, April, \$1

Atthill (the late Lombe), *Recollections of an Irish Doctor*, 2/6 net.

Begins with an insight into the rural conditions of Ireland in the reigns of George III. and IV.

Bindley (T. Herbert), *Annals of Codrington College, Barbados, 1710-1910*, 1/ net.

A sketch of the history of the College by a late Principal, including many illustrations.

Biographia Epistolaris: being the Biographical Supplement of Coleridge's Biographia Literaria, 2 vols., 3/6 each.

With additional letters, &c. Edited by A. Turnbull for Bohn's Standard Library.

Calendar of State Papers, Domestic Series, March 1st, 1677, to February 28th, 1678, preserved in the Public Record Office.

Edited by F. H. Blackburne Daniell.

Elliott-Drake (Lady), *The Family and Heirs of Sir Francis Drake*, 2 vols., 31/6 net.

With portraits and illustrations.

Gardner (Monica M.), Adam Mickiewicz, the National Poet of Poland, 10/6 net.

Knox (Robert), *An Historical Relation of Ceylon*, together with somewhat concerning several Remarkable Passages of my Life that hath hapned since my Deliverance out of my Captivity, 12/6 net.

Part of this volume is printed for the first time from a manuscript in the Bodleian Library. The remainder is a reprint of Knox's well-known and scarce work on Ceylon, first published in 1681.

Lincoln (Abraham) and the London 'Punch,' \$1 net.

A collection of cartoons, comments, and poems published in *Punch* during the American Civil War, edited by William S. Walsh.

Melville (Lewis), *Some Eccentrics and a Woman*, 10/6 net.

Eight papers, most of which have already appeared in English and American journals. The "Eccentrics" include Charles James Fox, Peter Pindar, Beckford of Fonthill, and others. The book has 9 illustrations.

Mullinger (James Bass), *The University of Cambridge: Vol. III. From the Election of Buckingham to the Chancellorship in 1626 to the Decline of the Platonist Movement*, 20/

Newbigging (Thomas), *A Nook in Galloway*, 2/ net.

With illustrations of this haunt of the author's boyhood.

Reeks (Margaret), *The Mother of Goethe, "Frau Aja,"* 10/6 net.

With a photogravure frontispiece and 17 other illustrations.

Tilby (A. Wyatt), *British India, 1600-1828*, 4/6 net.

Revised edition, forming Vol. II. of the English People Overseas.

Turpin (Edna Henry Lee), *A Short History of the American People*, 4/ net.

With an introduction by S. C. Mitchell, maps, and illustrations.

Geography and Travel.

Fraser (John Foster), *Canada as It Is*, 6/

New edition, with an introduction by Lord Strathcona, 4 plates in colour, and over 50 black-and-white illustrations.

Gostling (Frances M.), *Auvergne and its People*, 10/6 net.

With 8 illustrations in colour by Léopold Lelée, 32 other illustrations, and a map.

Marshall (Archibald), *Sunny Australia: Impressions of the Country and People*, 6/

With an introduction by Sir George Reid, and many illustrations.

Robertson (Eric), *Wordsworthshire: an Introduction to a Poet's Country*, 7/6 net.

Illustrated with 47 drawings by Arthur Tucker.

Talbot (F. A.), *The New Garden of Canada*: by Pack-Horse and Canoe through Undeveloped New British Columbia, 7/6 net.

With 48 full-page plates and a map of the author's route. The scenic interest of the country is emphasized, as well as the economic.

Sports and Pastimes.

Grahame-White (Claude) and Harper (Harry), *The Aeroplane, Past, Present, and Future*, 15/ net.

With 93 illustrations. Such able exponents of the subject as M. Bleriot, Mr. Henry Farman, and M. Paulhan have contributed chapters to this book.

Record of Sports.

The records up to the end of 1910 are contained in this little handbook, issued by the Royal Insurance Company.

Russell (Harold), *Chalkstream and Moorland: Thoughts on Trout-Fishing*, 5/ net.

Education.

Darroch (Alexander), *The Place of Psychology in the Training of the Teacher*, 2/ net.

Kerschensteiner (Dr. Georg), *Education for Citizenship*.

Translated by A. J. Pressland from the fourth enlarged edition for the Commercial Club of Chicago.

Kerschensteiner (Dr. Georg), *Three Lectures on Vocational Training*.

Delivered in America under the auspices of the National Society for the Promotion of Industrial Education.

Sociology.

Sociological Review, April, 2/6 net.

Philology.

Armitage (Lionel), *An Introduction to the Study of Old High German*, 8/6 net.

Cicero, *Orationes: Cum Senatui Gratias Egit, &c.*, edited by W. Peterson, 2/6; and *Pro Tullio, &c.*, edited by A. C. Clark, 2/.

Parts of the *Scriptorum Classicorum Bibliotheca Oxoniensis*.

Euripides, *Phœnissæ*, 8/6 net.

Edited, with introduction and commentary, by John U. Powell.

Gerschel (J.), *Vocabulaire Forestier: Français-Allemand-Anglais, cinquième édition, considérablement augmentée*, 5/ net.

Revised by W. R. Fisher.

Journal of English and Germanic Philology, April, \$1.

Mendell (Clarence W.), *Sentence Connection in Tacitus*, 6/ net.

A thesis presented to the Faculty of the Graduate School of Yale University for the degree of Doctor of Philosophy.

Rippmann (Prof. Walter), *Simplified Spelling*.

Reprinted from *The School World*, and issued by the Simplified Spelling Society.

Wyld (Henry Cecil) and Hirst (T. Oakes), *The Place-Names of Lancashire: their Origin and History*, 26/ net.

School-Books.

Davison (Charles), *Exercises from 'Algebra for Secondary Schools'*, 3/.

Geography Notes: Part I. The British Isles; Part IV. America (Non-British), both by J. C. Chute, 8d. each.

A four-page abstract of each part is also issued for pupils, price 2d. each.

Heitland (W. E.), *A Short History of the Roman Republic*, 6/.

Although founded upon the author's larger volume, this history has been entirely rewritten for junior students.

Scherer (E.), *Études Françaises et Anglaises*, 2/6 net.

Edited by Francis Storer for the Oxford Higher French Series.

Shelly (C. E.) and Stenhouse (E.), *Life and Health, with Chapters on First Aid and Home Nursing*, 1/8.

Forms Health Reader III.

White (J. A.), *How to Use Contour Handmaps for Class Teaching*, 6d.

Suggestions for practical exercises, with coloured facsimile.

Science.

Alexander (F. Matthias), *Man's Supreme Inheritance*, 5/ net.

The author puts forward a theory of the present and future trend of man's evolution, and endeavours to show that the great phase in man's advancement is that in which he passes from sub-conscious to conscious control of his own mind and body. New edition, with Addenda.

Austen (Ernest Edward), *A Handbook of the Tsetse Flies (Genus Glossina)*, 5/6.

With 10 coloured plates and illustrations in the text by A. J. Engel Terzi.

Barrett-Hamilton (Gerald E. H.), *A History of British Mammals, Part VI.*, 2/6 net.

Cathcart (William Ledyard) and Chaffee (J. Irvin), *The Elements of Graphic Statics and of General Graphic Methods*, 12/ net.

With 159 illustrations. An extension of a course of lectures prepared originally by the authors for students of marine and mechanical engineering and naval architecture in their classes at Columbia University.

Ceylon Marine Biological Reports: Part III., by T. Southwell and J. C. Kerkham; Parts IV. and V. by T. Southwell, May, 1910; and Part V. March, 1911.

Dugger (John Frederick), *Southern Field Crops (exclusive of Forage Plants)*, 7/6 net.

By an Alabama Professor. The volume contains 222 illustrations.

Ely (Helena Rutherford), *The Practical Flower Garden*, 8/6 net.

With illustrations from photographs taken in the author's American garden.

History of Science Series: History of Biology, by L. C. Miall, and *History of Geology*, by Horace B. Woodward, 1/ net each.

Leduc (Dr. Stéphane), *The Mechanism of Life*, 6/ net.

Translated by W. Deane Butcher, with many illustrations.

Meat and Food Inspectors' Examinations: Model Answers to Questions set by the Royal Sanitary Institute and other examining Bodies, 3/6.

Compiled by G. T. Billing and A. H. Walker. *Plutarch on the Face which appears on the Orb of the Moon*, 2/6.

Translation and notes, with appendix, by A. O. Prickard.

Schuster (Arthur), *The Progress of Physics during 33 years (1875-1908)*, 3/6 net.

Four lectures delivered before the University of Calcutta during March, 1908.

Walker (Gilbert T.), *Outlines of the Theory of Electromagnetism*, 3/ net.

Another series of lectures delivered before the University of Calcutta.

Fiction.

Adams (Andy), *Wells Brothers, the Young Cattle Kings*, 6/.

The story of two young Americans who go through many exciting experiences while cattle-raising in the Far West, and eventually become "Cattle Kings."

Armstrong (Donald Pringle), *The Marriage of Quixote*, 6/.

A novel by a new Scotch author who has a neat and rather elaborate style.

Balzac's *Le Père Goriot*, 1/ net.

The second volume of the series *Tous les Chefs-d'Œuvre de la Littérature Française*.

Belloc (Hilaire), *The Girondin*, 2/ net.

An historical romance.

Bradstock (William Burton), *Not at Gribbin's: a Chronicle in Talk and Letters*.

A tale told in a series of dialogues of a man who wishes to practise the Christ-like life to-day.

Colmore (G.), *Suffragette Sally*, 6/.

A story of the present movement in favour of votes for women.

Deakin (Ralph), *The Broken Butterfly*, 6/.

An Austrian romance.

Fitzgerald (John Godwin), *Ruth Werdress, Father O'Haran, and some New Christians*, 6/.

An Anglo-Irish tale.

Howard (Keble), *The Happy Vanners*, 6/.

An account of a caravan holiday, illustrated by L. Raven Hill.

Kraszewski (Joseph), *Count Brühl, a Romance of History*, 1/6 net.

Translated by the Count de Soissons as part of the Lotus Library.

Laws of Leflo, 2/ net.

Leflo is a lonely and ideal colony which makes its own laws, and keeps idlers apart.

Le Queux (William), *Revelations of the Secret Service: being the Autobiography of Hugh Morrice, Chief Travelling Agent of the Confidential Department of His Britannic Majesty's Government*, 6/.

Masefield (John), *Multitude and Solitude*, 7d. net. New edition.

Morgan-de-Groot (Dr. J.), *The Hand of Venus*, 6/.

Tells how a statue of Venus, fashioned by the hand of a great Greek sculptor, came to play an important part in the life of a modern English artist. The image is discovered in a field in the outskirts of Rome, where the scene of the novel is partly laid.

Page (Gertrude), *Winding Paths*, 6/.

Most of the scenes are laid in London, and the chief women characters are an actress, a journalist, and a Civil Service clerk.

Philips (F. C.), *That Wicked Miss Keane*, 2/ net.

A tale of unrequited love, ending with the suicide of the lover.

Smith, Elder & Co.'s Shilling Net Series: Haggard's *Jess*, and Merriman's *The Sowers*.

Syrett (Netta), *Dreder's Daughter*, 6/.

A young man, educated upon a system, marries a girl full of nervous energy. The story shows how she faced the difficulties which love and rebellion brought into her life; it provides also a satire on certain modern theories of wifehood, motherhood, and model villages.

Thurston (E. Temple), *The Garden of Resurrection*, 6/.

The love story of an ugly man.

Wemyss (Mrs. George), *People of Popham*, 6/.

A lively book by the author of 'The Professional Aunt.'

Weyman (Stanley J.), *Under the Red Robe*.

One of Methuen's Shilling Net Books.

Whitelaw (David), *The Man with the Red Beard*, 6/.

A story of Moscow and London.

Wynne (May), *Honour's Fetters*, 6/.

An historical novel of the times of Louis XV.

General Literature.

Bailey (L. H.), *The Country-Life Movement in the United States*, 5/6 net.

Forms part of the Rural Outlook Set, and deals with American conditions.

Cambridge Union Society, *Debates*, April, 1910—March, 1911, 1/6 net.

Edited by G. E. Jackson and P. Vos, with an introduction by Oscar Browning. Reprinted from *The Gownsmen*.

Cotbank and its Folk, 1/6 net.

Illustrated by H. C. Preston MacGoun.

Crockford's *Clerical Directory*, 1911, 20/.

Debrett's *Coronation Guide*, 1/ net.

With many illustrations.

Eastman (Charles Alexander), *The Soul of the Indian: an Interpretation*, 4/6 net.

The author writes of the American Indian as he was before he came in contact with the white man.

Egerton (Hugh Edward), *Federations and Unions within the British Empire*, 8/6 net.

Henry (S.), *Propheysings and Spirit-Rappings*, 1/.

Holmes (Thomas), *Pictures and Problems from London Police Courts*.

New edition in Nelson's Shilling Library.

Jackson (Holbrook), *Romance and Reality: Essays and Studies*, 3/6 net.

Landa (M. J.), *The Alien Problem and its Remedy*, 5/ net.

Merrill (Elizabeth), *The Dialogue in English Literature*, \$1.

A thesis presented to the Faculty of the Graduate School of Yale University in candidacy for the degree of Doctor of Philosophy.

Mitchell (C. Ainsworth), *Science and the Criminal*, 6/ net.

The author has endeavoured to give some account of the ways in which scientific discovery has been utilized to detect the criminal.

Mulhall (Marion McMurrrough), *Beginnings, or Glimpses of Vanished Civilizations*, 2/6 net.

The author has endeavoured to retell the discoveries of learned men in language intelligible to boys and girls.

Nevinson (Henry W.), *Peace and War in the Balance*, 6d. net.

One of the Conway Memorial Lectures delivered at South Place Institute on Dr. Conway's birthday, March 17.

Royal Commission upon the Duties of the Metropolitan Police: *Suppressed Evidence*, 2/.

Select Orations, 1/ net.

Edited, with introduction, by Archibald McClelland Hall. Part of Macmillan's Pocket Series of English Classics. Includes such dissimilar speeches as St. Paul's oration from Mars Hill, Mark Antony's oration on the death of Julius Cæsar, and Mr. Roosevelt's speech concerning American motherhood.

Sportophyte, Vol. II., April, 1/.

See p. 513.

Pamphlets.

Echeverria (Don Vicente), *Lecture on Pan-Americanism*.

Delivered at the Polyglot Club, London, on March 17, 1910.

Echeverria (Don Vicente), *Lecture on the Political Organization of Chile*.

Delivered at the London School of Economics on January 16.

Harrison (Jane Ellen), *Heresy and Humanity*, 3d.

An address delivered before the "Heretics" Society in Cambridge, on December 7, 1909.

Knott (John), *Christian Science*.

Reprinted from *The St. Paul Medical Journal*.

FOREIGN.

Fine Art.

Doubletten des Kaiserlichen Münzcabinets der Eremitage in St. Petersburg: Münzen und Medaillen verschiedener Länder.

Catalogue, with 14 plates, of a sale to begin at Frankfort on May 29.

Haberlandt (M.), Oesterreichische Volkskunst, 2 parts, 105m.

Based on the collections in the Volkskunde Museum in Vienna.

Poetry and Drama.

Charlot (M.), Théâtre choisi de Scribe, 3fr. 50.

In the Collection Pallas.

Filon (A.), Shakespeare Amoureux: Scènes en vers, 3fr. 50.

Philosophy.

Boutroux (É.), William James, 3fr.

Ruyssen (T.), Schopenhauer, 5fr.

In the series Les Grands Philosophes.

History and Biography.

Hanotaux (G.), Jeanne d'Arc, 7fr. 50.

* * * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

MESSRS. MACMILLAN announce the early publication of 'The Letters of Peter Lombard (Canon Benham),' whose antiquarian gossip was widely appreciated. The volume will contain a portrait.

THE same firm also have nearly ready 'Problems of Life,' by Canon C. A. Houghton; and 'Aspects of the Holy Communion,' by the Rev. J. T. Levens, who hopes that the volume may have some influence in harmonizing views commonly regarded as discordant.

MR. ELKIN MATHEWS will shortly publish a new volume entitled 'Coronation Poem and Love Songs,' by Mr. K. H. D. Cecil, author of the 'Tragedy of Nero.'

THE CAMBRIDGE UNIVERSITY PRESS has undertaken the publication of 'The Diwân of Dhu'r-Rummah.' The work will include the Arabic text and Arabic commentary, edited from MSS. in the India Office, the British Museum, and elsewhere, with critical and other notes, glossary, and indexes by Mr. C. H. H. Macartney.

THE summer meeting of the English Association will be held at University College, Gower Street, on Friday evening, the 26th inst. Mr. F. S. Boas will deliver a lecture on 'Richardson's Novels and their Influence,' the President, Dr. A. C. Bradley, being in the chair. The lecture will be followed by an informal reception.

SOME books of exceptional interest which belonged to Sir Charles Dilke are to be sold at Messrs. Christie's next Tuesday. We notice in the catalogue Blake's 'Songs of Innocence,' original edition, designed, printed, and coloured by the author, purple morocco, 1789, a very fine copy; Keats, 'Lamia, Isabella, The Eve of St. Agnes, and other Poems,' 1820; 'Poems,' 1817; 'Endymion,' 1818; and another

copy of the same, which belonged to the poet and has his shorter poems in his own hand. All these are first editions, and there is also a copy of Milton's 'Poetical Works,' 1811, with many lines scored and numerous MS. notes in the handwriting of Keats, and a few by the Dilke who was the poet's friend. Sir Charles, in a note, suggests that the two worked through the book together.

THE Huth collection of autograph letters, of which Messrs. Sotheby announce the sale for June 12th-13th, is not extensive as such collections go—there are only 246 lots in all—but should attract attention. One of the most precious of the literary documents is Fielding's autograph receipt for 600*l.* paid to him by Andrew Millar, 11 June, 1748. The Burns autograph MS. of 'The Jolly Beggars' is a fine manuscript in perfect condition, and was acquired by Mr. Huth at a small price in 1861. The autograph MS. of Lamb's essay 'Grace before Meat' is another item of the highest literary interest. Nearly all the more important lots are illustrated by facsimiles in the sale catalogue.

THE new issue (No. 59) of the "Bibliographical Contributions of Harvard University Library" consists of a 'Herbert Bibliography' by Mr. George Herbert Palmer, the result of many years of study, and it is to be hoped that copies may be obtainable in England. Over 140 titles are registered. It is not confined to the works of George Herbert, but deals with all the seven brothers who wrote.

THE JOHNSON CLUB are to include a visit to the Church of St. Clement Danes in their itinerary this week. Only the tallest members of the party can, however, by gaping over a wooden fence, hope to see some portions of the legs of Johnson's statue at the back of the church. It is shrouded in the wood-work of Coronation seats. It seems to us that this profitable enterprise might have taken shape at a later date.

THE speakers at the Royal Literary Fund Dinner, at which Mr. Birrell will preside on Thursday, the 18th inst., will be Lord O'Brien, Sir Arthur Quiller-Couch, and Mr. Owen Seaman.

MR. A. M. WILLIAMS writes:—

"May I say that the reviewer of Mr. Fraser's interesting book on Aberdeen street-names has done some injustice to my old friend John Bulloch, father of John Malcolm Bulloch? In 1884 my worthy antiquarian friend published 'Aberdeen Three Hundred Years Ago,' and in it he wrote:—'The west side of the Broadgate was called the Ghaist Raw or Gastraw. The name has given some trouble to the philologist. Its overlooking St. Nicholas' churchyard has suggested the explanation of the name "Ghaist" or "Ghost." In charters of the 16th and 17th centuries it is termed *vicus lemurum*. Others derive it from the circumstance that it was here that hostleries or houses of entertainment existed—that it was the *Guest Raw*.'

"It will be seen that Mr. Bulloch was quite aware of the derivation given by Mr. Fraser."

'PRINTERS' PIE, 1911,' edited by Mr. W. Hugh Spottiswoode, will be published by "The Sphere and Tatler, Limited," next Monday, and is already in great demand.

THE first volume of 'The Letters of Richard Henry Lee, 1762-78,' collected and edited by Dr. J. C. Ballagh, will be published immediately by Messrs. Macmillan.

MR. ENEAS MACKAY of Stirling has in the press an enlarged edition of Macbain's 'Etymological Dictionary of the Gaelic Language,' with all the author's corrections and additions. The original edition appeared twelve years ago, and is now out of print and much sought after.

THE Fifteenth International Congress of the Press began last Wednesday at Rome, and on Thursday was inaugurated by the King and Queen of Italy.

MESSRS. WITHERBY & Co. will shortly publish an illustrated travel book entitled 'Through South-Westland,' by Miss A. M. Moreland. It records a ride through a district in New Zealand largely unknown to the outside world.

AT the thirteenth annual meeting of the Irish Texts Society on April 27th it was reported that thirty-three members had joined the Society during the year. The first of the three volumes of the Rev. John MacErlean's edition of the poems of David O'Bruadair appeared at the beginning of the year, and the second is well advanced. Mr. Thomas O'Rahilly has also made considerable progress with his edition of the Irish translations of the Spanish stories of Juan Pérez de Montalbán. The Council, which is in arrears in the publication of promised volumes, has received an unusual number of offers of new work.

IN their series of "Tous Les Chefs-d'œuvre de la Littérature Française" Messrs. Dent are publishing Amyot, 'Deux Vies parallèles,' Voltaire 'Philosophie,' and Rabelais, 'Œuvres,' Vol. I.

THE quarters occupied by the Biblioteca Nazionale at Florence under the Gallery of the Uffizi have long ceased to be adequate, and it has been decided to remove the library to the large space which extends from the Corso dei Tintori to the south side of the church of Santa Croce. The King of Italy will, on Monday next, lay the foundation stone of the projected building.

THE death at the age of 71 is reported from Munich of Dr. Andreas Schmid, late Professor of Pastoral Theology at the University of that town, and author of 'Geschichte des Georgianums in München,' 'Der Kirchengesang nach den Liturgikern,' and other works.

WE have noted one Parliamentary Paper under our Science heading. The only other of general interest this week is the Statistical Report of the University of Edinburgh (post free 3*d.*).

SCIENCE

GEOMETRY AND TRIGONOMETRY.

A New Trigonometry for Schools and Colleges. By the Rev. J. B. Lock and J. M. Child. (Macmillan & Co.)—The authors of this book have attempted the impossible by trying to combine in a single volume a textbook for schools and a textbook for colleges. They begin with a chapter which is remarkably good, containing problems on heights and distances to be solved graphically, which are illustrated by useful sketches; but the next chapter introduces almost simultaneously not only the six trigonometrical ratios, but also the inverse notation, and the first set of examples contains comparatively difficult algebraical identities. The authors advocate the use of five-figure tables throughout, and lay great stress on the theory of interpolation. This course is probably justified when young surveyors are being trained at a technical college, but schoolboys should not, in our opinion, be given the additional labour which is likely to divert their attention from the essential work of gaining facility in the use of formulæ. It is certain that, when differences have to be worked out, it is difficult to make calculations at the same time neat and logical.

In the Preface great stress is laid on the advantage of a general proof of the addition theorems, suitable for angles of any magnitude. The only criticism to which the proof seems to be open is that there is no discussion of the projection of a segment which is reckoned negative before projection. Experience shows, however, that such proofs by projection do not appeal to the majority of beginners, and the authors wisely include the old-fashioned proof as well, although they postpone it to a later chapter.

The proof of the expansion of a cosine in terms of powers of the circular measure of the angle is apparently invalid. A number m is fixed by the condition that it determines the numerically greatest term in an expansion; at the end of the proof we find the sentence: "Now make m infinite, then the finite series becomes infinite, and the last term vanishes." Apart from the fact that m is by definition finite, we do not like the looseness of this way of talking about limits. Is it right to say that the last term vanishes? We cannot help thinking that the use of the arrow notation " $m \rightarrow \infty$ " for " m tends to infinity" would have been of great service to the readers of this part of the book. Another paragraph that calls for criticism is the one in which the real factors of x^2-1 are found. Although the paragraph occurs before the introduction of imaginaries, the method adopted is to make x the root of a quadratic equation which happens to imply that x is complex. It would have been much simpler to take the complex value explicitly.

There are valuable descriptions of surveying instruments with unusually clear diagrams, and the chapters on triangles and quadrilaterals are full, including a great deal of modern geometry which is not readily accessible elsewhere, so that teachers will do well to get the book for their own use and perhaps for a few selected pupils.

Solid Geometry. By C. Godfrey and A. W. Siddons. (Cambridge University Press.)—That a certain amount of solid geometry should be included in every school course is probably admitted by all teachers. As a matter of fact, many of the little problems which are discussed in a course of plane geometry assume the existence of vertical and horizontal lines—ideas which belong essentially to space of three dimensions. There are not many books, however, which give a systematic, but elementary discussion of solid geometry. The little book which Messrs. Godfrey and Siddons have prepared fills the gap in a satisfactory way. They are content with half a dozen formal propositions, and are able accordingly to find room for clear accounts of orthogonal projection and perspective as well as the substance of Euclid's eleventh book. The diagrams are worthy of special commendation.

The most noteworthy feature of *A First Book of Geometry*, by J. V. H. Coates (Macmillan & Co.), is the successful co-ordination of work in the field and the classroom. The field work is done with the beautifully simple and cheap apparatus which Mr. Coates showed in his recent lecture before the London Branch of the Mathematical Association. The classroom course is also well arranged. In the text the congruence theorems are proved by demonstrations with hinged rods, but the orthodox proofs are included in the final chapter, which contains a course for revision on formal lines.

OUR LIBRARY TABLE.

The History of Medicine, Philosophical and Critical, from its Origin to the Twentieth Century. By David Allyn Gorton. 2 vols. (Putnam's Sons.)—A study of the history of medicine rather tends to confirm the truth of the saying, "There are no bounds to the folly and stupidity of mankind." With bright exceptions here and there—from Hippocrates onwards—of individuals who pursued their noble calling by the light of observation, induction, and reason, and thus advanced its aims, the history of the science and art of medicine is too frequently a history of credulity and empiricism, or even of quackery and imposture. Increase of knowledge and the growth of science might have been expected to weed out such faults; but, whenever mankind is confronted with the unknown and the incomprehensible—and this, unfortunately, is still the case in the practice of medicine—there seems to be a tendency, deeply ingrained in human nature, to use faith as a substitute for knowledge, or, in fact, to consider them as identical. Credulity amongst the suffering has been as rampant during recent years as in earlier ages; and for them there is excuse; but that it has found its appropriate ministers is witnessed to by the success of such systems of treatment as homœopathy with its infinitesimal doses, hydropathy for all ills, and Perkinism.

Aristotle said, "The philosopher should end by studying medicine, the physician begin with philosophy," and Celsus was of opinion that "no man is qualified to treat a disease of the nature of which he is ignorant." There is a force existing in each individual, the *vis medicatrix nature*, which, as Hippocrates taught, is the curative principle in life; it is the physician's best ally, not an enemy to be removed or weakened by purging or depletion. Systems and methods

of treatment have been, as Dr. Gorton says, the bane of medicine. In the majority of instances nature will do more than a whole pharmacopœia of drugs. Indeed, the brightest spot in the recent history of medicine is the gradual recognition of the fact that drugs are not essential to the cure of every illness. The fall in the death-rate and the lessening of infantile mortality which have been brought about by the teaching of the rules of personal hygiene and by legislation concerning public health are slowly though surely bringing home to the minds of the profession and the community that the most important part of the science and art of medicine is the prevention rather than the cure of disease.

It would be an advantage to the modern student if, at the close of his medical education, a course of lectures on the history of medicine were compulsory. He would then see in its proper perspective the knowledge he had acquired, and would learn to distinguish between what Prof. Virchow called objective knowledge founded upon scientific data, which is trustworthy, and that subjective mode of thought, a great part of which is empirical and a legacy from tradition. The history of the healing art has attractions to all students of humanity, and interest in its evolution has of late been reawakened. Besides Dr. Payne's lectures on Anglo-Saxon medicine and Dr. Moore's history of medicine in the British Isles, we have had more recently Dr. Moon's scholarly little book upon the 'Relation of Medicine to Philosophy'; and at the present time the Oxford University Press is issuing a translation of Prof. Neuburger's exhaustive history of medicine. Dr. Gorton's volumes are less ambitious than the last-mentioned work, but they contain a mine of information in an eminently readable form.

After a philosophical prologue, with some of the conclusions of which we cannot agree—since by them the author appears to be an adherent of Von Hartmann's "philosophy of the unconscious"—Dr. Gorton opens his subject with the mythical period. In the first volume he gives a survey of the progress of medicine through Greek and Roman times, the mediæval period, and the period of the Renaissance up to the close of the eighteenth century. The second volume is devoted to the nineteenth century and that great extension of medical knowledge which has been the result of the advance of the collateral sciences. This period he divides into decades, and treats more fully.

A comparison of the position of medicine at the end of the eighteenth and of the nineteenth centuries discloses remarkable progress. Dr. Gorton says:—

"At the beginning of the nineteenth century medicine was in a state of impassivity. It was really worse than that. It had made no substantial progress in a quarter of a century; and when a system or science ceases to progress it retrogrades."

At its close, however, the historian can chronicle a real advance founded upon accurate data and experiment. This progress has been mainly due to an increased knowledge of the ætiology of disease. To Pasteur, above all, belongs the distinction of having unravelled and established upon a scientific basis the germ-theory of infectious disorders; and his example has been followed by many successful workers in the same field. Lord Lister has revolutionized the art of surgery by applying these principles, in the form of antiseptic or aseptic precautions, to operations upon the human body. But the brilliant results of Lord Lister and the extension of operative surgery which he has brought about would

not have been possible without another discovery of the nineteenth century, that of anæsthetics. We owe the knowledge of the anæsthetic properties of nitrous oxide gas and of ether to two of Dr. Gorton's fellow-countrymen, Drs. Wells and Morton, and that of chloroform to Sir James Simpson. Many other aids to diagnosis have been acquired, such as the use of the clinical thermometer, and of X-ray photographs for the detection of foreign bodies or injuries to bones. It should be noted, also, that the employment of trained women as nurses—invaluable both to the sick and the physician, and always to be associated in England with the name of Florence Nightingale—dates only from the latter half of the nineteenth century.

The production of a work of this character requires so much erudition and painstaking research on the part of the author that slips are almost unavoidable. Some of those we find here are due to careless proof-reading, e.g. the description of the Homeric metre as "hexagonal" verse, and the expression "an exanthemata." In some cases the author's geography appears to be at fault: Crotona, though a Greek colony, was not in Greece, nor is Mecca in Europe, or Bokhara in Arabia. Roger Bacon was born at Ilchester, Somerset; he was not, therefore, "a product of the bogs and moors of Scotland." Other mistakes are more technical: the "circle of Willis" is not a convolution of the brain, but an anastomosis of the cerebral arteries. It is not correct to ascribe the discovery of the antitoxin treatment for diphtheria to Prof. Loeffler; antitoxin was first obtained by Behring in 1890. A few slips of this character may be pardoned. A more serious fault in our view is the flippant manner in which Dr. Gorton constantly refers to sacred subjects: we do not expect a man of his education and culture to speak of the author of the third Gospel as "Dr. Luke." Notwithstanding these blemishes, Dr. Gorton's volumes contain much valuable information, are written with considerable critical acumen, and enriched with portraits of many professional celebrities.

Atlas of Zoogeography: a Series of Maps illustrating the Distribution of over Seven Hundred Families, Genera, and Species of Existing Animals. Prepared by J. G. Bartholomew, W. E. Clarke, and Percy H. Grimshaw. (Edinburgh Geographical Institute.)—Geographers and zoologists alike will welcome this handsome work, which forms the fifth volume of 'Bartholomew's Physical Atlas,' now in course of publication by the Edinburgh Geographical Institute. In the preparation of the work Mr. Bartholomew has had the able co-operation of two officers of the Natural History Department of the Royal Scottish Museum—Mr. W. Eagle Clarke, the Keeper, and Mr. Percy H. Grimshaw, Assistant Keeper. The zoological studies of the geographer are thus associated with the geographical studies of the zoologist, and their joint compilation is a work of high value, representing no small amount of labour in ransacking the scientific literature of many lands.

Various schemes have been suggested from time to time for parcelling out the surface of the earth into zoological regions as distinct from political divisions. It is with good reason that the first map in this Atlas shows the system used by Dr. A. R. Wallace in his famous work on the distribution of animals, and it may be remarked that this system is not only adopted as a basis in the present work, but was followed also in Berghaus's 'Atlas der Tierver-

breitung.' The six primary regions recognized in this scheme as applicable to animal life in general correspond, though not without certain modifications, with the divisions of the earth suggested more than half a century ago by Dr. P. L. Sclater from his observations on the distribution of birds, and used many years afterwards by him and his son, Mr. W. L. Sclater, in their study of the distribution of mammals.

By means of a system of colouring, clear and delicately executed, the range of animal life over the earth's surface is represented in Bartholomew's Atlas in a series of more than 200 small maps comprised in 34 large plates. The adoption of this method of using a great number of maps, each limited to a few special groups, will be appreciated by those who have had to puzzle over distributional maps which, though on a larger scale, are crowded with a confusing mass of details. With regard to mammals, birds, reptiles, and amphibians the maps show the range of all the families and some of the component genera, whilst in certain cases they descend even to the species. Thus, to mention only some of the species, there are maps representing the range of the gorilla, chimpanzee, and orang-utan; the lion, tiger, jaguar, and puma. It may be noted, as an indication of the recent character of the work, that the localities in which the okapi is known are marked on one of the maps. In the case of fishes most of the families are dealt with; and among invertebrata the molluscs and insects are satisfactorily represented.

In the text which precedes the collection of maps there is a concise record of the various groups of the animal kingdom to which the maps relate, noting their range not only in space, but also in time. The text likewise discusses the general principles of distribution, dealing briefly with the natural processes by which the dispersal of animal forms is effected and the conditions controlling their geographical range. Emphasis is here properly laid on the value of palæontology in throwing light on many of the peculiarities of distribution. Moreover, a slight sketch of the history of zoogeography is given, including reference to the works of Mr. R. Lydekker, Mr. J. E. Beddard, and other writers.

The student who desires to pursue the subject of animal distribution will be grateful for the valuable Bibliography which accompanies the text. Here is a list of selected works numbering about a thousand titles, arranged primarily under the various geographical regions, and subordinately under zoological groups. Finally, a clear and copious Index adds considerably to the usefulness of this beautiful Atlas as a work of reference.

New Ideas on Inorganic Chemistry. By Dr. A. Werner. Translated from the second German Edition by Edgar Percy Hedley, Ph.D. (Longmans & Co.)—This is a translation of the 'Neuere Anschauungen auf dem Gebiete der anorganischen Chemie' of the Professor of Chemistry in the University of Zurich, by a Lecturer on Chemistry in the University of Birmingham. It will be useful in bringing Prof. Werner's work closer to English-speaking chemists, who will welcome an authoritative statement of his co-ordination theory. The book deals principally with the conceptions of valency which have from time to time been brought forward, and discusses the problem in such a way as to bring out not only the differences, but also the relationships, between various conceptions of valency, and between principal

and auxiliary valencies. The volume is, in fact, very suggestive for research in inorganic chemistry, and in that way will no doubt do good. References to original papers are numerous; but an index would be useful. We note that the author is convinced that lithium salts are produced by the action of radium emanation on solutions of copper salts.

The translation is well and accurately done, but misprints like "Rhubidium" (p. 7) and "Paladium" (p. 55) might have been corrected.

VOL. II. is out of *The Sportophyte: a British Journal of Botanical Humour*, founded and edited by Marie C. Stopes, Palæophytologist (Botanical Department, University College, London). The little periodical of twenty-four pages, though "a butterfly, a luxury, a phantasy," has beaten the record of many serious publications by becoming self-supporting in its first year, and has, we learn, been the subject of a lecture in New Zealand.

Though many of its jests are of a technical character, and some of the contributors have a deeper sense of botany than of metre, there is genuine amusement for those who, like our spring poets, are largely indifferent to science. Thus we hear on p. 3 of a lecturer to the Linnean Society who said: "The Dawn of Ecology was when Hooker threw his own orchids in Darwin's teeth"; and on p. 4 of a farmer who, on being told that the Experimental Stations for plant-breeding were primarily engaged in seeking for new plants for his benefit, remarked: "Well, what I want is for them to breed flat peas which won't fall off the knife as I eat 'em."

To italicize jokes, as is done on the same page, is surely an Early Victorian habit. The phrase in question reminds us of the description of an historian (was it Thorold Rogers?) as one who, better than any one else, has reproduced for us the savage habits of our ancestors.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—April 27.—*Annual Meeting.*—The elections of officers and Council for the ensuing year resulted as follows: *President*, C. H. Read; *Treasurer*, P. Norman; *Director*, Sir E. W. Brabrook; *Secretary*, C. R. Peers; *Members of Council*, Lord Balcarras, J. Bilson, C. A. Bradford, P. W. P. Carlyon-Britton, A. H. Coeks, Viscount Dillon, A. J. Evans, Sir G. J. Frampton, Major W. J. Freer, Prof. F. J. Haverfield, Lieut.-Col. W. Hawley, W. R. Lethaby, Sir H. C. Maxwell Lyte, W. Minet, E. S. Prior, W. H. A. Vallance, and L. Weaver.

ZOOLOGICAL.—April 25.—Dr. S. F. Harmer, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during March, 1911.

Mr. D. Seth-Smith, the Society's Curator of Birds, exhibited: (1) A nest of the grey struthidea or apostle bird (*Struthidea cinerea*), composed entirely of mud, and built on a branch in the Western Aviary. (2) Lantern-slides from photographs of the king penguin (*Aptenodytes pennanti*) and black-footed penguins (*Spheniscus demersus*) showing the method of moulting. (3) Lantern-slides from photographs of a number of wild Swainson's lorikeets (*Trichoglossus novaehollandiae*), sent by Mrs. Innes of Mackay, North Queensland. These birds came in large numbers to feed daily at a table, on syrup provided, settling without fear upon the head, shoulders, and arms of the lady who fed them.—Mr. C. Tate Regan exhibited a series of lantern-slides of scales of the salmon (*Salmo salar*), and showed how the life-history of the fish could be read from its scales.—Dr. W. Nicoll exhibited some preparations from a hare which showed a unique pathological condition.—Dr. Cuthbert Christy exhibited part of a collection of skins of mammals and reptiles obtained by him in Uganda, which included those of the antelope, leopard, civet, hyrax, &c.

Dr. W. Nicoll read a paper on 'Three New

Trematodes from Reptiles,' from material received from the Society's Prosectorium.—Dr. R. T. Leiper read a paper on 'Some Parasitic Nematodes from Tropical Africa,' and gave a brief description of a number of new genera.—Mr. Oldfield Thomas read a paper (the fourteenth of the series) on 'Mammals collected in Southern Shen-si, Central China, by Mr. Malcolm Anderson, for the Duke of Bedford's Exploration of Eastern Asia.' The collection contained 160 specimens, referable to 30 species.

PHILOLOGICAL.—April 7.—Mr. John Hodgkin read a paper on a curious collection of terms proper to the arts of cooking and carving. These were printed by Caxton about 1478, and by Wynkyn de Worde in 1508 and 1563. But Mr. Hodgkin laid before the Society transcripts of three MS. versions of an earlier date. These are Egerton MS. 1995 (British Museum), Packington MS. 10 (Lord Harlech), and Ashmole MS. 189 (Bodleian). They give the terms as statements of the manner in which various foods should be treated: "a Dere is Brokynne," "Brawne is leyschyde," &c., whereas Wynkyn de Worde uses the mandatory form: "Breke that dere," "Lesche y^e brawne," &c.

The terms seem to be a kind of mnemonic for the "keruer" and the cook, a sort of heraldry of the kitchen. It is quite possible that the original list was a *jeu d'esprit*, a skit upon the heraldry run riot of the period. Many terms are used for the same operation: to "raise," to "rear," and to "lift" all signify cutting from below upward. Thus in the Egerton MS. we have "Gosse ys rerryd," "Swaune ys lyfte," "Capoune ys sawsyde," "Henne ys jspoylyde" (spoiled) "Mallerde ys vnbrassyde" (unbraced), "Hayryn ys dysmembraide," "Crane ys Dysplayde," "Pecocke ys dysfyguryde," "fiesonde ys jhay lyde" (winged), "Rayle ys Brestyde," &c.

"A dere ys Brokynne" was the proper term for cutting up the hart when killed, that for the wild boar being "undone," although "undone" was sometimes used for the flaying of the deer preparatory to "breaking." See Sir Henry Dryden's edition of 'Twici,' 1908. For the method of breaking see 'Boke of St. Albans,' 1486, J. Turberville's 'Booke of Hunting.'

Many of the terms were merely cookery terms, e.g., "A Pastey ys brouderyde," Eg. 3; "Border that pasty," W.I. 18; "Border a pasty," L.D. 3; and "Sauce that capon....Chekyns shall be sauced with green sauce or vergyus," 'The Boke of Keruyng,' 1513.

"An egge tired," all three; "Tire that egg," R.H. 16. In Scotland to *tir* to the skin is to strip naked; to *tir* a house is to take off the tiles.

"A Papyr ys lowryde," Eg. 17. The *papyr* or *poper* was probably the wild goose, which was to be "lowered," i.e., cut downwards; whereas the domestic goose was to be "reared."

"Disfigure that peacock," R.H. 30. When cooked, the peacock was served up in his skin and his comb was gilded. Cutting up such a fine bird might well be called "disfiguring."

"A Crabbe ys mynde," Eg. 40; "Tayme that crabbe," W. I. 38. The first means that the crab is to be excavated; the second is from the French *entamer*, to cut or open up.

"A Lampray ys cordyde," Eg. 29; "String that Lamprey," R.H. 5. This was to remove the cord or string that runs down the back.

"Barbe that lopster," W.I. 29; "Barb that lobster," R.H. 19. This is a corruption of *barde*. The *barde* was the several portions of a horse's armour. Similarly the "craus" (crayfish) is "vnamaylyde," Eg. 41.

A sole was to be "loyned," a haddock "sided," both meaning filleted; a trout "gobbed," or cut into goblets or small pieces, or it might be "colpynned," i.e., scored.

Finally, we are not to say "Put some wood on the fire," but "Tymbre that fyre."

The paper, with the Lists referred to, will be published by the Society.

INSTITUTION OF CIVIL ENGINEERS.—April 25.—*Annual Meeting.*—The result of the ballot for the election of officers was declared as follows: *President*, Dr. W. C. Unwin; *Vice-Presidents*, Mr. R. Elliott-Cooper, Mr. A. G. Lyster, Mr. B. Hall-Blyth, and Mr. J. Strain; *other Members of Council*, Mr. J. A. F. Aspinall, Mr. J. A. Brodie, Mr. W. B. Bryan, Col. R. E. B. Crompton, Mr. W. Davidson, Mr. J. M. Dobson, Mr. H. F. Donaldson, Mr. E. B. Ellington, Mr. M. Fitzmaurice, Mr. J. P. Griffith, Dr. C. A. Harrison, Mr. W. Hunter, Mr. G. R. Jebb, Mr. H. E. Jones, Mr. E. H. Keating, Sir W. T. Lewis, Sir T. Matthews, Mr. W. H. Maw, the Hon. C. A. Parsons, Mr. F. E. Robertson, Mr. A. Ross, Mr. J. W. Shores, the

Hon. F. J. E. Spring, Sir P. Watts, Mr. W. B. Worthington, and Mr. A. F. Yarrow. This Council will take office on the first Tuesday in November.

ROYAL INSTITUTION.—May 1.—*Annual Meeting.*—The Duke of Northumberland, President, in the chair.—The Annual Report of the Committee of Visitors for 1910, testifying to the continued prosperity and efficient management of the Institution, was read and adopted, and the Report on the Davy-Faraday Research Laboratory of the Royal Institution, which accompanied it, was also read.

The following gentlemen were unanimously elected as officers for the ensuing year: *President*, The Duke of Northumberland; *Treasurer*, Sir J. Crichton-Browne; *Secretary*, Sir W. Crookes; *Managers*, J. B. Broun-Morison, Dr. J. M. Bruce, Dr. H. E. Armstrong, Sir H. B. Buckley, Sir J. Wolfe Barry, Earl Cathcart, Dr. D. W. C. Hood, H. F. Makins, Sir F. Laking, A. C. Ionides, R. Mond, Dr. R. Messel, the Hon. C. A. Parsons, Sir J. Stirling, and A. Siemens; *Visitors*, H. Edmunds, Sir F. Fison, W. A. T. Hollowes, Dr. A. C. Hill, J. W. Gordon, H. R. Kempe, Major-General Sir Coleridge Grove, C. E. Groves, A. Kirkman Lloyd, F. K. McClean, Sir C. D. Rose, Major P. A. MacMahon, W. Stone, E. R. Merton, and H. Swinbank.

HISTORICAL.—April 27.—Archdeacon Cunningham, President, in the chair.—A paper was read by Dr. J. H. Wylie on the Agincourt Roll, the copy of which by Sir Harris Nicolas does not seem to represent the actual force engaged in that battle.—Mr. Kingsford, Mr. Hall, Col. Lloyd, Mr. Boyd, and Mr. Merriman (Harvard University) took part in a subsequent discussion.

Mr. J. C. Fox was declared elected a Fellow.

SOCIETY OF ENGINEERS.—May 1.—Mr. H. C. H. Shenton read a paper on 'The Protection of Water Supplies.'

MATHEMATICAL.—April 27.—Dr. H. F. Baker, President, in the chair.—Mr. S. C. Basu was elected a Member.—The following papers were communicated: 'On the Number of Primes of a Given Linear Form,' by Lieut.-Col. A. Cunningham, 'The Properties of Certain Linear Homogeneous Substitutions,' by Mr. H. Hilton, 'A Symmetrical Method of generating Cubic Curves by Apolar Pencils,' by Mr. W. P. Milne, 'On the Proofs of the Properties of Riemann's Surfaces discovered by Lüroth and Clebsch,' by Prof. M. J. M. Hill, 'The Solution of the Homogeneous Linear Difference Equation of the Second Order (Second Paper),' by Mr. G. N. Watson, and 'A Cartesian Theory of Complex Geometrical Elements of Space,' by Mr. G. B. Mathews.

BRITISH NUMISMATIC.—April 26.—Mr. Carlyon-Britton, President, in the chair.—H.E. the Marquis Guglielmo Imperiali, Italian Ambassador, was elected an Honorary Member; and Messrs. H. Gibson, Raymond C. Carlyon-Britton, and Coleman P. Hyman Members.

The President read a further section of his 'Numismatic History of the Reigns of William I. and II.,' in which he treated the counties of Huntingdon, Kent, and Leicester. Coinage at the county town of Huntingdon had begun in, or shortly before, the reign of Eadwig, and although Domesday states that the moneyers then "were not," the mint is represented by every type, save two, of the reigns under discussion. Mr. Carlyon-Britton explained that the statement in Domesday merely referred to the fact that the moneyers no longer accounted directly to the Crown, but probably through the local authority. At Canterbury the same conditions then prevailed, except that of the seven moneyers of the city, two had been assigned to the Archbishop and one to the Abbot of St. Augustine's, and every type of the two kings was in evidence to-day. Dover at this period was not a prolific mint, and its known coins were of only nine types of the thirteen issued by William I. and II. Similarly of Hythe only four of the types were preserved to us. Under the laws of Athelstan Rochester had been granted three moneyers, namely, two for the King and one for the bishop; but nevertheless under the two Williams seven types only were known. Romney and Sandwich were each represented by nine types. The origin of the mint at Leicester had hitherto been credited to Edgar, but Mr. Carlyon-Britton was able to prove its existence in Alfred's time by the evidence of a contemporary round

halfpenny reading *LIGIRA CIVITAS*. Domesday records that the moneyers paid 20*l.* yearly, and seven of the eight types of William I. and the first two of the five types of William II. had descended to us from this mint. As in his previous contributions, Mr. Carlyon-Britton brought entirely new evidence to bear upon his subject by the production of many inedited coins, and the correction of the readings of others which have wrong attributions in the textbooks. The topographical historian will find much that is both important and new in this 'Numismatic History.'

In addition to the largeseries of silver pennies and cut halfpennies exhibited by the President in illustration of his treatise, Col. Morrieson showed examples of most of the mints under discussion. Amongst other exhibitions were a groat of Edward III. weighing 69½ grains, on which the annulets in the reverse legend were omitted and the N's formed of plain upright strokes; a groat of Edward IV. of 45½ grains, mint-mark cinquefoil, on which the usual fleurs over the crown are absent; a forgery of the shilling of Philip and Mary dated 1557, and a groat of Elizabeth, mint-mark lis, reading on the obverse z instead of the usual ET, by Mr. J. B. S. MacIlwaine; an early light groat of Edward IV., weighing 48 grains and reading *DI GRACIA*, by Mr. F. A. Walters; and the Victorian proof crown of 1879, by Mr. Henry Garside.

MEETINGS NEXT WEEK.

- Mon.** Society of Arts, 8.—'Rock Crystal: its Structure and Uses,' Lecture II., Dr. A. E. H. Tutton. (Cantor Lectures.)
— Surveyors' Institution, 8.—'Development of Building Land,' Mr. J. J. Done.
— Colonial Institute, 8.30.—'The Past, Present, and Future of Australia,' Sir George H. Reid.
— Geographical, 8.30.—'Foundation and Development of British Guiana, from Unpublished Documents,' Mr. J. A. J. de Villiers.
- Tues.** Royal Institution, 3.—'The Institute of France,' Mr. J. E. C. Bodley.
— Society of Arts, 4.30.—'Canada and Canadian Banking,' Mr. F. Williams Taylor. (Colonial Section.)
— Anthropological Institute, 8.15.—'Some Saxon Bones from Folkestone,' Mr. F. G. Parsons; 'Further Notes on French Dolmens,' Mr. A. L. Lewis.
— Zoological, 8.30.—'On the Palatability of some British Insects,' Mr. R. I. Pocock; 'Contributions to the Morphology of the Group Neritoidea of Aspidobranch Gastropods: Part II. The Helicinidae,' Prof. G. C. Bourne; 'On the Distribution in the Pacific of the Avian Family Megapodidae,' Mr. J. J. Lister.
- Wen.** Geological, 8.—'The Lower Carboniferous Succession in the North-West of England,' Prof. E. J. Garwood; 'Palaeontological and Lithological Sequence in the Lower Carboniferous of Burrington Combe,' Prof. S. H. Reynolds.
- Thurs.** Society of Arts, 8.—'Beet Sugar Factories,' Mr. Hal Williams.
— Royal Institution, 3.—'The Optical Properties of Metallic Vapours,' Lecture III., Prof. R. W. Wood. (Tyndall Lectures.)
— Royal, 4.30.—'On a Method of Making Visible the Paths of the Ionizing Particles through a Gas,' Mr. O. T. R. Wilson; 'The Vertical Temperature Distribution in the Atmosphere over England, and some Remarks on the General and Local Circulation,' Mr. W. H. Dines; 'On Some Mineral Constituents of a Dusty Atmosphere,' Prof. W. N. Hartley; and other Papers.
- Institution of Electrical Engineers, 8.—'The Driving of Wind-Engines by Induction Motors,' Mr. H. J. S. Heather.
— Society of Antiquaries, 8.30.
- SAT.** Royal Institution, 3.—Walter Pater; or, The Connoisseur and Art, Prof. Selwyn Image.

Science Gossip.

THIS month's list of announcements by Messrs. Macmillan contains a group of works on travel and anthropology of exceptional interest. 'The Kachiris of Manipur,' by the late Rev. Sidney Endle, is a companion volume to Mr. Hodson's recently published book on 'The Nāga Tribes of Manipur,' and will contain coloured and other illustrations; 'Man and Beast in Eastern Ethiopia,' by Mr. J. Bland-Sutton, is finely illustrated by 186 woodcuts; 'The Baganda,' by the Rev. John Roscoe, gives a general survey of the country, life, and customs of these people, with illustrations and plans; and Mr. F. W. F. Fletcher is the author of a work on 'Sport in the Nilgiris,' with numerous illustrations, which may be expected at an early date.

THE Report of the Committee on the Science Museum, &c., has just been published as a Parliamentary Paper (post free 4*d.*).

FOUR Gresham Lectures will be delivered by Prof. F. M. Sandwith at the City of London School from May 16th to 19th inclusive. The first two will be concerned with 'Measles'; the rest with 'Plague,' from the Black Death to modern times.

WE hear from America of the death of the veteran botanical explorer Dr. Edward Palmer, which occurred at Washington after a brief illness at the age of 80. He was born at Hockwold, near Brandon, Norfolk. He settled in America, and was for a long period connected with the National Museum, the Smithsonian Institution, and the Bureau of Ethnology, and did a vast amount of exploring work, besides writing many books on botany. Over 40 years ago he went to Arizona and New Mexico for the U.S. Department of Agriculture, and made an exhaustive report on the agricultural resources of that section of the Continent. He also travelled extensively in Africa, India, and South America.

MR. C. H. G. MARTIN has been appointed Demonstrator of Zoology at the Imperial College, in place of Mr. Darbishire, who, as we have already noted, has gone to Edinburgh. Mr. Martin was for some time Demonstrator of Zoology in the University of Glasgow.

THE observations of the total eclipse of the sun in the Tonga Islands on the 28th ult. seem to have been much interfered with by passing clouds; nevertheless, some photographs of the corona were obtained. The type will probably be found to be similar to that of May 28th, 1900, when the solar spots, as on the present occasion, were nearly at an epoch of minimum. That eclipse was observed by Sir William Christie on the coast of Portugal, by several astronomers in Spain and Algiers, and by Prof. Todd at Tripoli, the easternmost point at which it could be seen. The state of the sky last Friday appears to have been more favourable on the east coast of Australia where the eclipse was only a large partial one.

THE third number of Vol. XL. of the *Memorie di Astrofisica ed Astronomia* of the Società degli Spettroscopisti Italiani has appeared, containing Prof. Riccò's account of the solar spots and faculae observed at Catania during 1910; papers by Herr Brunner of Zurich on proper motions in groups of solar spots, and by Signor Giacomelli on spectroscopic examinations of the solar limb at the Capitol Observatory, Rome; and a continuation of the spectroscopic images of the solar limb observed at Rome and Palermo from May 22nd, 1882, to September 14th, 1883.

FINE ARTS

Lady Charlotte Schreiber's Journals.
Edited by her Son Montague J. Guest,
with Annotations by Egan Mew. 2 vols.
(John Lane.)

THE sub-title of these bulky volumes, viz., 'Confidences of a Collector,' exactly describes their contents; it must be allowed they differ greatly from the ordinary run of "Journals." Doubtless Lady Charlotte Schreiber, as her son, the late Mr. Montague Guest, says in his Introduction, was "in her way.... remarkable"; to which we may add that she gave with bric-à-brac what was meant for mankind.

The only daughter of a Scottish peer of ancient lineage—the Earl of Lindsey—she was a born business-woman: she tells us so herself. "It is more congenial to me," she declares, "to calculate the advantage of half per cent commission on a cargo of iron than to go to the finest ball in the world." This from a young lady of twenty-seven! On the death of her first husband, Sir Josiah John Guest, Lady Charlotte for some time took an active part in the management of the Dowlais ironworks. "I am happy," she says in the same entry in her Journal, "to see we are at the head of the iron trade." But her interests were not limited to the smelting of iron: when quite a young woman she translated the 'Mabinogion,' a work which, as Mr. Guest recalls with pardonable filial pride, inspired Tennyson to write the 'Idylls of the King.' Then, beside her mastery of Welsh, Lady Charlotte was proficient in French, German, Italian, and Spanish; and she studied, we are told, Greek, Latin, Hebrew, and Persian.

Here, then, we have the outline of a full, happy, and useful life; and such, unquestionably, was that of the author of these Journals. It is to be observed that she did not become an enthusiast for ceramics until after she was fifty. It is to her second husband, Mr. Charles Schreiber—eldest son of Col. Schreiber, and a Fellow of Trinity College, Cambridge—whom she married some three years after the death of Sir John Guest, that the development of the china-collecting mania can be traced. Then it became her ruling passion; in fact, "la chasse," as she terms it, possessed her entirely thenceforward unto the end of her life, or, at any rate, until blindness darkened her last years.

How ardent a collector she was is shown on every page of the Journals. She possessed extraordinary energy and perseverance; thus, being at Venice in 1869, she writes: "June 7. Up at three o'clock, off to Ferrara at six." A few days later we read: "Up at three, left Venice at six, stopped at Padua four hours"; and so on. In Holland she records visiting a dozen dealers in a day. France, Germany, Italy, Spain, and Turkey were all ransacked; but her favourite hunting-ground appears to have been the Netherlands, where endless bargainings are recorded. Thus, May, 1876: "Up early, out before ten; have visited every curiosity shop in Brussels in eight hours." Again, at Hamburg, in July of the same year: "Spent all the morning in visiting the curiosity shops, some fourteen in number." For a long period neither fatigue nor advancing years seem to have checked her ardour; but the death at Lisbon of Mr. Schreiber, who had shared her tastes and pursuits, was a great blow to her happiness.

The result of this *flair*, enthusiasm, and, it must be added, judgment, is to be seen at the Victoria and Albert Museum, where the Schreiber bequest of some two thousand pieces, well displayed in a room

by itself, makes a brave show. It is a fine collection of early English porcelain, pottery, and enamels, possessing an interest of its own, and not seeking competition with the Oriental porcelain of the Salting Bequest, which is now housed in the same part of the new building at Kensington. The preparation of the Catalogue of this Schreiber Collection cost much labour to the donor of it, also to Sir Augustus Franks and others who helped to make it. Probably Lady Charlotte would have been chagrined to find, as would, we think, the compiler of the book under review, that the Catalogue is "out of print" at the Museum. That this should be the case just when the history of the provenance of the collection appears seems unfortunate, to say the least. It is hard to withhold a sigh of envy as we read the story of the acquisition of these treasures. As Mr. Guest, himself a keen collector, says, they were bought in days the like of which will never return. We who have come into this goodly heritage may be thankful that those who have left it for our enjoyment availed themselves of the opportunities which Mid-Victorian times, and prices, afforded.

The book is mainly composed of details pertaining to the pursuit of china, and is, indeed, swollen thereby to no fewer than a thousand pages. Probably Mr. Guest's affection made him unwilling to use the pruning-knife; but there is scarcely an entry without trivial details: the weather nearly always, the travellers' sensations in crossing the channel, are fully recorded, and even visits to the dentist chronicled. The personal element is very marked; the author seems to have known all the "brocanteurs" on the Continent, and to have had a full acquaintance with their family affairs besides an intimate knowledge of the contents of their shops. She must have appeared to them in the guise of a benefactor and friend. Beyond a few interesting recollections of Disraeli when she was young, references to the many distinguished men and women she must have met are disappointingly meagre. There is, however, a strong under-current of family affection running through these Journals, especially in regard to her third son, "my Monty" as she often calls him. Nothing gave her greater pleasure than his company; and in truth "Monty Guest" was *persona gratissima* wherever he went. No man was better known in London society, especially in Court and dilettante circles. To varied accomplishments he added an excellent judgment in art; his striking figure was familiar at Cowes, where he was librarian of the Royal Yacht Squadron, his history of which appeared not long before his sudden death whilst he was on a visit to Sandringham.

The attractiveness of the book is enhanced by the varied illustrations, of which there are over a hundred, eight of them being in colour. Only about a third of them are taken from the pieces at Kensington; the remainder are from the

collections of Lady Charlotte's daughters, the Countess of Bessborough and Lady Layard, and Lord Wimborne's treasures at Canford, with the result that we make acquaintance with some seventy fresh examples of Lady Charlotte's good fortune and knowledge. The Index is copious and valuable, and the book is carefully edited, though we have noticed a few trifling errors; e.g., "Sauvagest" for Sauvageot, "Aldermastor" for Aldermaston; while for "Lord Oxford," Orford should be read.

In taking leave of the book we may note the light it throws on the manufacture of spurious porcelain and such like. Take the four small figures of 'The Seasons,' in Venetian glass, now belonging to the Countess of Bessborough. These were considered a particularly fortunate find by Lady Charlotte, yet on p. 214 of vol. i. we read:—

"We hope they are authentic; but we have been told since we bought them that such things were formerly manufactured at St. Louis, a small fabrique near Metz."

Or again (and this is still more significant), at St. Amand the factory of M. Bettignie is visited:—

"He took us to see his rooms full of finished pottery and porcelain; the latter consists of white pieces, 'pâte tendre,' copied from the old Sèvres, which he told us was bought by dealers in Paris to be there painted (and marked X), and duly sold as old.... Most of them are exact copies of old Sèvres.... We were especially interested in spying out two hexagonal covers which could only have been made for imitation of Worcester vases; and many oviform vases evidently made to imitate Worcester and Chelsea.... They all went to Paris to be decorated and sold as old.... M. B. told us they got clay from England," &c.

Lady Charlotte naively adds: "It was very satisfactory thus to have traced the origin of the Worcester forgeries." Whether all collectors who may read these "confidences" will share that satisfaction may be doubted.

OUR LIBRARY TABLE.

Sketches of Deal, Walmer, and Sandwich. By the late John Lewis Roget. With an Introduction and Notes by S. R. Roget. (Longmans & Co.)—There is not a little difference in the execution of the fashionable colour-books illustrative of various phases of English scenery. The one before us, supplying sketches of Deal, Walmer, and Sandwich, is about the best and most attractive which we have seen lately. A particular interest is attached to this volume with its thirty-two coloured plates and eight black-and-white illustrations, for it serves as a memorial to the late Mr. J. L. Roget, "an artist whose modesty stood in the way of his ability as a draughtsman and water-colour painter being known as widely in his lifetime as was his literary work in connection with art." He was well known as an art critic of *The Daily News* and *The Observer*, and he also contributed to *The Spectator*. The perfect perspective and

pure colour of this selection from sketches merit admiration, though occasionally there is a hardness of outline. One of the best things is a picture of the Stour near Stonar Beach, which was painted in 1879. Mr. Roget was also exceptionally successful with buildings, as is apparent in several pictures of old houses at Deal and Sandwich.

Mr. S. R. Roget supplies a biographical sketch which gives some interesting information concerning the literary and artistic work of the artist. His text dealing with the condition of things twenty or thirty years ago at the three old seaports with which the illustrations are concerned is attractive. The Deal of the past was very different from the town of recent years. The beach at the south end, now occupied by the parade, used to be devoted to a row of old Deal luggers, with their picturesque capstans and gear. The true Deal lugger, of which Mr. S. R. Roget supplies many valuable particulars, is now, alas! extinct in Deal itself; but a few specimens are still preserved at Walmer. Every lover of this part of the Kent coast should secure this attractive book, not only for the sake of its artistic merits, but also on account of its portrayal of various details of seafaring life which have now vanished.

The Lives of British Sculptors and those who have worked in England from the Earliest Days to Sir Francis Chantrey. By E. Beresford Chancellor. (Chapman & Hall.)—Whether the popular opinion that sculpture does not flourish in these islands be well founded or otherwise, there has been but little written about it. Cunningham devoted a volume to the subject, but that was a century ago; Walpole in his 'Anecdotes' spares a few pages at the most to "statuaries," as he calls them; more recent writers have given some attention to Chantrey; but on the whole the topic has been neglected. Mr. Beresford Chancellor's book of some 300 pages, which has a score of rather poor illustrations, aims at giving a concise account of the lives and works of British sculptors and of those foreigners who are chiefly identified with this country.

In the small space at our command it is impossible to follow the author in any detail. The number of foreigners on the list of those dealt with is noteworthy. They begin with "Peter the Roman," brought back by the Abbot of Westminster from Rome, whither he had been to be consecrated by Urban IV. The work for which Peter was wanted was the shrine of Edward the Confessor, and his memory is still preserved on the tomb in these words:—

"Hoc opus est factum quod Petrus duxit in actum Romanus civis."

Vertue thought the Eleanor crosses were Peter's work, but of that there seems to be no proof.

The best known of these early men is Torrigiano, who is justly treated in this book, as are Nicholas Stone and his sons. Stone was the son of a Devonshire quarryman, and made the gate of St. Mary's at Oxford with its twisted columns. It was Le Sœur who set up the familiar equestrian figure of Charles I. at Charing Cross "hard by his own Whitehall."

All admire the exquisite wood-carving by Grinling Gibbons in the choir of St. Paul's, but perhaps all do not realize that he was a sculptor as well. Interesting matter may be gleaned about him and others in this volume. Nollekens is perhaps the most familiar figure of them all, thanks to J. T.

Smith's amusing, but ill-natured book. The snuffy old man therein ridiculed left 200,000*l.*, and the disappointed Smith got only 100*l.* for his trouble as executor. Flaxman is judged in the book before us by the opinion of Lawrence, who says that his illustrations of Homer have given him a more truly European reputation than any other English sculptor has achieved.

Chantrey, who died in 1842, is the last artist dealt with. It is thus apparent that all the men who worked in the second half of the nineteenth century are excluded. But the volume as it stands contains much information concerning the personal characteristics of the men and the whereabouts of their work; and, as it has a good Index, should be a useful book on the subject.

THE ROYAL ACADEMY.

(Second Notice.)

In their attempt to popularize art modern critics have made so full a use of the attractive power of romantic biography that we can almost foretell the "star" painter of any particular year before seeing his work. The history of a generation or so back serves as a kind of chassis on which current facts are draped with more or less taste, and the judgments resulting would seem plausible enough if only we did not commit the mistake of looking at the pictures. The broad lines of the artistic developments of to-day are usually presented to the readers of newspapers after a predetermined system. "Les Jeunes" have always the leading part; they are the painters who "dare to see nature for themselves" as against the "conventional" Academicians, whose stereotyped use of a traditional means of expression has obscured for them to the truth of the newer painting. The man who is most snubbed by the Royal Academy is, if he can obtain a certain celebrity elsewhere, the man of most talent. A breaker of academic rules, the more he is neglected by Burlington House, the more sympathy he wins from the reader; yet to be a perfectly satisfactory protagonist he must ultimately, after exclusion for a term of years, make a triumphant re-entry, when his genius at last unfolds itself fully and irresistibly.

Failing Mr. Charles Shannon, Mr. Lavery was bound to take the lead this year with his large picture *The Amazon* (85), acclaimed as his culminating achievement—a triumph of light and air on the one hand, or alternatively an example of bold monumental design which confounds the merely illustrative achievements of academic painting. To the mere amateur of painting it is neither the one nor the other, though it offers to the general view a plausible appearance of either.

We, however, fully acquit Mr. Lavery of consciously playing to the gallery. Even at the outset of his career he was more remarkable for general technical cleverness than for definite direction. A copious painter, quick to acquire facility in any genre, he came to the front by pressing the attack at all points at once—by great apparent versatility. He stood, moreover, for two qualities at the time welcome enough. He could maintain the true relative inclination of the planes of a group to an extent that made his work look broad and dignified compared with, say, Pettie on the one hand, or Mr. Stanhope Forbes on the other. Further, in an occasional portrait or landscape he showed something of the dis-

cretion of Whistler in the matter of modelling, limiting, in order to enhance the massiveness of his design, the treatment of recession in his pictures. The best idea of his work in the latter phase is perhaps to be got from a picture not painted by himself at all, but by the late Robert Brough in a moment of emulation—the 'Fantaisie en Folie' at the Tate Gallery. Mr. Lavery's power of thus making two or three main movements serve as an abstract of the infinite modelling of space was never very certain. Such decorative formalism has its logic. The use of illumination for purposes of realistic modelling has its logic also, of another kind, and Mr. Lavery has always been inclined to compromise between them. He has rarely mixed two kinds of vision so completely as in the present picture, which apparently started out to be a severely designed scheme strictly related to the four sides of its frame. The straight line of the lance is almost all that is left of that intention, the integrity of the contours of the horse vanishing before the temptation to over-analyze the reflected lights on white, while an irrelevant impulse has induced a copious representation of the element of recession in the landscape, which reduces the impressiveness of the silhouette.

This looseness of artistic form, which has always been a weakness with Mr. Lavery, is apt to beset most contemporary painters and most contemporary schools, when once the stimulus of opposition is removed, and it is generally at this moment of relative commonness that the Academy sincerely welcomes the former rebels. For the Academy of to-day is not in the least academic, nor is its art conventional. Nor are such of the younger painters as are of any interest breakers so much as makers of conventions, which, to their credit, they are coming to recognize as the essential conditions of fine art just as metre is of poetry. The history of recent painting is that of a few individuals or groups setting more or less arbitrary limits to their means of expression; and such progress in artistic culture as has been made among the public has consisted in the increasing apprehension of painting as language in which many idioms are possible, and in the readiness of the public to understand the idiom of each painter and prize it for its purity. So long as an artist exercises such fastidiousness, however, with the inevitable limitations which accompany it, he is not likely to please the ruling body at the Academy. But as almost all painters and schools, after attaining a reasonable mastery of their own styles, themselves feel their limitations, and, somewhat hastily assuming exhaustion, begin to paint at large in undistinguished fashion, there arises an opportunity for the Academy to include one more erstwhile rebel—no longer so repugnant as of yore to a miscellaneous taste, but certainly no longer so distinguished.

The present exhibition is an eloquent record of individuals and movements recognized when they were ceasing to be recognizable, and while we are sadly conscious that purity of style and singleness of purpose are transient qualities in all but the rarest natures, so that the artists we praise to-day are probably not intrinsically finer painters than those whom the Academy honours, we nevertheless persist in believing that the judgments recorded by the Hanging Committee upon the works submitted to them are amazingly odd. We are by no means sure, for example, that ten years hence Mr. G. W. Lambert will be a better painter than Mr. Lavery is to-day, but we are convinced that his preposterously skied picture *The Mask* (736) is one of the most distinguished

canvases in the show, and infinitely superior to the much-lauded work by the new Associate. Even in electing their honorary Foreign Academicians recognition lags so far behind achievement that we have Dagnan-Bouveret's lamentable *Ophelia* (194) to represent French art with something almost as formless and sentimental as the canvases (437, 446) in which Mr. George Henry displays the Glasgow School in its decline. Mrs. Laura Knight (*Daughters of the Sun*, 329) and Mr. Arnesby Brown (*The Drove*, 304) are instances not so much of the selection of artists past their best period as of the honouring of belated and comparatively uninspired imitators in a school whose more vital exponents suffered lifelong neglect at the hands of the Academy. We incline to think, indeed, when we look on the portrait by Mr. Bacon of *The Earl of Lonsdale* (134) that the Associateship bestowed here for qualities genuinely understood by Academicians is a worthier subject for congratulation than their frequent endorsement of modern movements when backed by public approval and bereft of their first vitality. The Academy that usually skied Buxton Knight in his prime welcomes with both hands his mild disciple Mr. Lamorna Birch (90 and 152), just as Mr. Arnesby Brown occupies to-day the line space due of old to the late James Charles. Burlington House is full of the like revengeful ghosts—Mr. Hornel clearing off his own old scores, Mr. Lavery stirring disquieting legends of Whistler's relations with the arbiters of his day; while who knows for what unrecorded acts of rejection the Hanging Committee are doing penance by hanging so well Mr. Val Havers's two "Living-room Pictures" (701, 708)? As to these, however, it would hardly be fair to be severe, so evidently are they the first steps towards distinction of a painter trained in an unfortunate milieu, and so pleasant in any case is a passage of reasonably flat colour in the Royal Academy. The flat tones are somewhat mechanical, adopted apparently in imitative enthusiasm for some other painting conceived in conventional fashion rather than the result of a real power of abstraction such as would imply the simplification of silhouette as well as modelling. We have an uneasy suspicion that some "artistic photographer" will be doing this sort of thing before long.

NATIONAL GALLERY: ANNUAL REPORT.

THE NATIONAL GALLERY ANNUAL REPORT, which has lately been issued, is, owing to the numerous pictures of the Salting Bequest, on a larger scale than usual. It contains details in regard to such widely different matters as the retirement of an attendant after upwards of thirty-two years' service, the daily average attendance on free days of 3,047 persons, the making of 739 oil-colour copies of pictures, and the transference from Millbank to Trafalgar Square of eleven modern Continental pictures, as well as information in regard to the numerous bequests, presentations, and loans, the majority of which have been pointed out in these columns from time to time. However, the 'Family Group' ascribed to Vermeer, which was purchased in Paris some months ago for 1,000*l.*, has not yet been exhibited.

It is stated that "nineteen characteristic examples of Turner's art" as a painter in oils have been retained at Trafalgar Square,

"to represent the painter in the history of European Art, including the two pictures which, in accordance with a special clause in Turner's will, are placed in juxtaposition to two pictures by Claude Lorrain." But the term "in juxtaposition" is not that used in the great painter's will.

The facts given in regard to certain pictures will not satisfy modern critics in every instance, nor are the dates always exact. Thus the 'Portrait of the Young Florentine,' which is officially catalogued as being by Domenico del Ghirlandaio, and held to have come from the Barbarini (*sic*) Collection, is now ascribed to Francesco Granacci, while Tiepolo appears to have lived to be 177 years of age.

The Report seems to have been compiled long before the end of the year, as it states that the much-discussed eightieth edition of the Catalogue of Pictures of the Foreign Schools "is still on sale," although "only a few copies remain," while also the seventy-seventh edition of the British Schools Catalogue "is still on sale." It is, however, indisputable that difficulties were experienced by visitors in obtaining copies of these catalogues before the end of the year.

SALE.

MESSRS. CHRISTIE held on Saturday last a sale of important modern pictures and drawings of the British and Continental Schools.

The following were from the collection of Mr. John G. Ure of Glasgow. Drawings: J. Bosboom, Interior of the New Church, Amsterdam, 199*l.*; The Village on the Sandhills, 115*l.*; The Interior of a Church, with a figure, 131*l.*; J. Maris, The Haycart, a river scene, with a barge and haycart, 420*l.*; The Windmill, 199*l.*; A Landscape, a view from high ground, overlooking a stream; windmills in the distance, 231*l.*; Matthew Maris, The Wood (charcoal), 168*l.* Pictures: Eugène Carrière, Les Devideuses, a young woman seated on a sofa, winding some wool from a skein, which her daughter is holding, 714*l.*; Corot, Le Marais, a dark clump of trees on the left, beneath which are two figures; a pool on the right, and a tower in the distance, 1,627*l.*; H. Fantin Latour, Pink and White Roses in a Glass Vase, 567*l.*; Matthew Maris, A Young Child, in a white frock, 546*l.*; Monticelli, Fête Champêtre dans un Parc, 525*l.*; Whistler, A Coast Scene, with shipping out at sea, and boats drawn up on the shore, 231*l.*; Allan Ramsay, Lady Augusta, in pink and white dress, holding a green parasol, 514*l.*; Mrs. Ferguson, in blue dress with muslin scarf, pearl ornaments, in an oval, 252*l.*

The remainder were from various properties. Drawings: A. Mauve, The Timber-Waggon, 126*l.*; Entering the Fold, 105*l.*; T. M. Richardson, Heidelberg, 105*l.*; Turner, Exeter, the town, with the Cathedral, standing on the far side of the river, 525*l.* Pictures: J. Israels, On the Dunes, a fisher-girl, in pink blouse, dark skirt, and white cap, seated on a grassy bank, looking out to sea, 714*l.*; Drawing the Net, three fishermen in a small boat, moonlight, 451*l.*; E. van Marcke, Plateau de Belle Croix, Forêt de Fontainebleau, 525*l.*; C. van Haanen, Afternoon Coffee, 252*l.*; C. F. Daubigny, a river scene, 661*l.*; Lady Butler, "Floreat Etona!" the attack on Laing's Neck, 336*l.*; B. W. Leader, The Wooded Banks of the Thames at Shillingford, 262*l.*; F. Dicksee, The Magic Crystal, 546*l.*; The Redemption of Tannhäuser, 472*l.*; The Symbol, 598*l.*; D. Cox, Peace and War, peasants in a harvest field in the foreground; an army on the march towards Lancaster in the distance, 907*l.*; Sir L. Alma Tadema, The Roman Flower-Market, 493*l.*; Peter Graham, The Head of the Glen, 588*l.*; On the Dunes, 493*l.*; Sir E. Landseer, The Twins, 735*l.*; Lassie herding Sheep, 315*l.*; B. W. Leader, Evening Glow, 411*l.*; A Hazy Morning on the Banks of Derwentwater, 199*l.*; By Mead and Stream, 508*l.*; Erskine Nicol, Among the Old Masters, 304*l.*; J. F. Lewis, "And the Prayer of Faith shall save the Sick," 304*l.*; Sir W. Q. Orchardson, The Fisherman's Home, 231*l.*; J. W. Godward, Yes or No? 315*l.*; W. McTaggart, Children at the Seaside, 315*l.*

Fine Art Gossip.

THE second annual exhibition of the Palette Club is now open in Dublin. Amongst the work shown is an interesting group of Dublin sketches by Miss Josephine Carson. The other exhibitors include Mr. A. Colles, Mr. Poole Addey, Mrs McCormick, and Miss Pugh.

THE first annual meeting of the Arts and Crafts Society of Ireland was held last week in Dublin, under the presidency of the Earl of Mayo, the founder of the Society. The Society has during the past year been formed into a guild of art workers, and is making a successful effort to raise the standard of handicraft in the four provinces of Ireland.

THE NORTH BRITISH ACADEMY OF ARTS (Newcastle-on-Tyne) has been invited by the Corporation of York to hold the fourth exhibition of its members' works at the Corporation Art Galleries in that city. The exhibition will open on July 3rd, and close on August 12th.

AMONG the drawings of Old Masters lent by the King to the Fitzwilliam Museum at Cambridge this term are the portraits by Holbein of Sir John Godslove and Dean Colet. The Duke of Devonshire lends a group of seven exquisite designs by the same artist, as well as drawings by Albert Dürer, Correggio, and Watteau.

MR. W. J. WILLIAMS writes from The Bungalow, Addlestone, Surrey :—

"In connexion with the exhibition now being held at Rome there is another exhibition at Florence of portraits by Italian artists. The portraits include those of Robert and Mrs. Browning by Gordigiani, lent by Mr. Barrett Browning. This reminds me that a coloured crayon portrait of Mrs. Browning appeared in a London saleroom in 1908, but I have been unable to trace it. If any of your readers could give me information regarding it, I should be greatly indebted."

It was announced by M. Bounat at the last meeting of the Académie des Beaux-Arts that the Société des Amis du Louvre had purchased from the well-known collector M. Fenailles the important work of Ingres, 'Le Bain Turc,' for the national museum.

M. W. B. writes:—

"The doubt which Mr. C. H. Lee entertains as to the 'Portrait of Mrs. Harry Linton,' now being shown in the Exhibition of British Pastels in Paris, admits of a very simple solution. It is catalogued under the name of Gainsborough Dupont, the nephew of the great English painter, and that fact was inadvertently omitted by me in the note on the exhibition that I wrote under difficulties when travelling by night. It seems almost needless to point out that there was no relationship between John Downman and the Gainsborough family."

NEXT Monday Messrs. Christie will sell miniatures, &c., which belonged to Sir Charles Dilke. Among the choice items are miniatures of Miss Temple, after Cooper, from the Strawberry Hill collection; 'A Lady,' by C. H. (possibly C. Henard); Madame Geoffrin, from Lady Morgan's collection; and Henry VII. (so called at the Tudor Exhibition); a fine small portrait in oils of the poet Oldham, from the Strawberry Hill collection, and from the same source a marble relief of St. John the Baptist, attributed to Donatello, and regarded as his work by Lord Balcarres. This last has attracted much attention on the occasions when it has been shown.

ACCORDING to the *Journal des Savants* for March, the French Society for the Reproduction of MSS. has decided to issue, as its first publication, the reproduction of a Bible—the finest existing work of French

miniature art of the thirteenth century—containing five thousand painted medallions. One volume of this precious MS. is in the Bibliothèque Nationale; the remaining two are in England (Bodleian and British Museum). The whole work will occupy four volumes of the Society's publications.

THE PRUSSIAN HISTORICAL INSTITUTE IN ROME has also inaugurated the series of reproductions which it is publishing with a Bible—the so-called "Manfred Bible," a codex in the Vatican. This volume is edited by Count zu Erbach-Fürstenau, an authority on early illuminated MSS.

PROF. HUELSEN has recently brought out an interesting pamphlet on the Thermæ of Agrippa. In treating of this vast building, one of the earliest and worst preserved of the Roman Thermæ, the author has consulted the plans of Baldassare Peruzzi and Palladio, and many other drawings and records, which have enabled him to give a detailed architectural history of the structure.

ONE of the most distinguished historians of Polish art, Prof. Sokolowski, has recently died at Cracow at the age of 72. His researches into the history of Art in Poland are of great importance, and among many notable contributions to the subject are his studies on the German artists who worked at Cracow, especially Hans von Kulmbach, Veit Stosz and his son, and Hans Dürer.

THE death by his own hand, at the age of 53, in consequence of a charge of plagiarism, is reported from St. Petersburg of Konstantin Yakovlevich Krishizki, a prominent Russian landscape painter. In a letter written shortly before the deed he stated that the charge was unfounded, but that his health would not allow him to take up the matter. He was a member of the St. Petersburg Academy.

A LONDON SECESSION has been formed among photographers who are not satisfied with the quality of the work recently shown by the society called the Linked Ring. The first exhibition of the new body takes place next week at the Newman Gallery.

EXHIBITIONS.

SAT. (May 6).—Signor E. Cadarin's Ivory Bas-reliefs, Messrs. Graves's Gallery.
— Mr. Walter Greaves's Early Works, Goupil Gallery.
— Mr. W. Kuhnert's Pictures of Big Game in Africa and India, Fine-Art Society's Gallery.
— Pictures by W. Maris, J. Bosboom, and others of the Modern Dutch School, French Gallery.
MON. Royal Photographic Society's Fifty-Sixth Annual Exhibition, Press View, Prince's Skating Club.
TUES. London Secession Photographic Exhibition, Private View, Newman Gallery.
THURS. Society of Graver-Printers in Colour, Messrs. Goupil's Gallery.

MUSIC

THE WEEK.

THE SHEFFIELD FESTIVAL.

THE morning of last Thursday week was devoted to Bach's Mass in B minor, and the following morning to the 'Matthew' Passion—in fact, the two most important performances of the Festival. Such prominence given to Bach deserves note, for although his music is far more appreciated than it was twenty or thirty years ago, it has, even now, no special attraction for the general public, for whom it is too great, too severe. Sir Henry J. Wood,

the Festival conductor, in selecting them was, therefore, influenced by artistic considerations only.

We can recall many fine performances of the Mass, but the one in question was particularly remarkable for the attention paid to details, or, rather, the attention which had been paid to them at rehearsals. Poor would be the effect of a performance of Wagner's 'Tristan,' of which the varying moods were fairly set forth, but in which players and singers were left more or less to themselves. Wagner conductors know that it is only by looking after small things that great results are obtained. Bach's music wants just the same care taken over it—even more, since form and phraseology belong to a far past. Sir Henry, aiming at perfection of the letter, was able all the more fully to reveal the spiritual side of the music.

In the opening numbers the choir was somewhat flat, but that defect soon passed away. The "Crucifixus" was not altogether satisfactory as regards gradations of tone. And then the "Cum Sancto Spiritu" and the "Et resurrexit," though magnificently sung, were taken at a rate which robbed them of much of their nobility. We are inclined to think that the choir in their enthusiasm and excitement got beyond control. The rendering of the Sanctus, one of Bach's grandest inspirations, was superb. Madame Agnes Nicholls, Miss Ellen Beck, and Messrs. Alfred Heather, Thorpe Bates, and Robert Radford, the soloists, were all good, but the last two deserve most praise. In the "Quoniam" a *corno da caccia* was used for the obbligato. It was specially constructed for Sir Henry Wood from an instrument of Bach's time. The tone is brighter than that of the horn usually employed.

Of the 'Matthew' Passion we must speak briefly. The *continuo* can be realized on the harpsichord, pianoforte, or organ. Sir Henry decided in favour of the last instrument, and wrote out an entirely new part for it. The cold tone of the pianoforte is unsatisfactory; but why should not a harpsichord be used to fill up the accompaniments of the solos?

The words of Jesus were reverently declaimed by Mr. Frederick Ranalow, while Mr. Gervase Elwes rendered justice to those of the Evangelist. Miss Eva Rich, Madame Edna Thornton, and Messrs. William Burrows and Robert Radford were the principal soloists. The performance was solemn and impressive. Mr. J. W. Phillips was effective at the organ.

Of other works given during the last two days, it must suffice to mention a fine performance of Brahms's 'Song of Destiny' and an excellent one of the first part of Mr. Granville Bantock's 'Omar Khayyám,' with Madame Edna Thornton, Mr. Gervase Elwes, and Mr. Frederick Austin as soloists.

Signal service was rendered by the Queen's Hall Orchestra during the week. The splendid Sheffield choir will be heard at the forthcoming London Musical Festival.

Musical Gossip.

AN excellent performance was given of Verdi's 'Un Ballo in Maschera' at Covent Garden last Thursday week. This opera soon after its production at Paris in 1855 became a favourite in London, but after a time it was set aside. Since its revival a few seasons ago it has again enjoyed favour. The cast included Signor Bassi and Signor Sammarco, who impersonated Riccardo and Renato successfully. Mlle. Wittkowska was excellent as Ulrica, while Mlle. Wilna, who sang the Page's song, has a clear, bright voice.

'LOUISE' on Tuesday evening attracted a large audience, and with Madame Edvina, M. Dalmorès, Madame Bérat, and Signor Marcoux impersonating Louise, Julien, and the Mother and Father respectively, the clever work again made a strong impression. Charpentier seems to have carried out Wagner's theories with respect to music drama more fully than the reformer himself. With one or two small exceptions, the music of 'Louise' would have little or no meaning on the concert platform, whereas most of Wagner's music, though it does not, under concert conditions, display its full power, is in itself highly interesting.

At his violin recital at the Æolian Hall last Saturday Mr. Albert Spalding played the Sonata in A minor for violin alone, Op. 91, No. 1, by Max Reger, of whose skill and earnestness there is no question. In this particular work the influence of Bach is, however, unduly strong. The influence of important immediate predecessors or contemporaries is naturally felt by all composers, but why challenge direct comparison with the greatest composer of the first half of the eighteenth century? Apart from this the music is ably written, the Andante being smooth and expressive. Mr. Spalding gave a sound and effective rendering of the work, also of Handel's Sonata in A.

MISS MAY MUKLE gave an orchestral concert on Tuesday evening at Queen's Hall. Her tone is pure, her technique excellent, while in her rendering of D'Albert's 'Cello Concerto in c, although she gave proof of thorough command of the finger-board, there was no empty display. She seemed solely occupied in interpreting the music, which, if not strongly characteristic, is attractive. The lady was also heard in some 'Capricious Variations,' for 'cello and orchestra, on 'Salley in our Alley' by Mr. Dunhill, in which the quaint charm of the melody was scarcely enhanced by the cleverly written variations. The performance, however, was very good.

WITH the exception of 'Ah fors è lui' from 'Traviata,' which was sung with skill and effect by the new-comer, Mlle Wilna, the whole of the programme of Mr. Landon Ronald's sixth concert at Queen's Hall on Tuesday afternoon was devoted to the works of native composers, although none was a novelty. The intention was undoubtedly good, but, except Mr. Balfour Gardiner's bright 'Overture to a Comedy' and Mr. Gustav von Holst's interesting 'Somerset Rhapsody,' there was nothing of special interest. Mr. Henry Gibson's Symphonic Rhapsody lacked point and inspiration; while Mr. William Wallace's Symphonic Poem 'The Passing of Beatrice,' composed eighteen years ago, will not stand comparison with his recent 'Villon.' Mr. York Bowen's Piano-forte Concerto in E flat, the solo part of which was exceedingly well rendered by Miss Irene Scharrer, is of unequal merit. Mr. Balfour Gardiner and Mr. Henry Gibson conducted their own works.

MADAME MELBA will appear at Covent Garden next Wednesday in Puccini's 'Bohème.'

MADAME TETRAZZINI, who is rarely seen on the concert platform, has promised to sing at Stafford House next Tuesday for the Prince Francis of Teck Memorial Fund of the Middlesex Hospital.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	National Sunday League Concert, 3.30, Queen's Hall; 7, Palladium.
MON.-SAT.	Royal Opera, Covent Garden.
MON.	Mr. Edouard Deru's Violin Recital, 3, Æolian Hall.
—	Mr. Albert Spalding's Violin Recital, 3, Bechstein Hall.
—	Dr. Serge Barjansky's Orchestral Concert, 3.15, Queen's Hall.
—	Mr. Alan MacWhirter and Miss Muriel Scott's Recital, 3.15, Steinway Hall.
—	Miss Fanny Davies and Pablo Casals's Bach—Brahms Concert, 8.15, Æolian Hall.
—	Miss Adeline Leon and Mr. Charles Victor's 'Cello and Vocal Recital, 8.30, Bechstein Hall.
TUES.	Miss Evangeline Florence's Vocal Recital, 3.15, Bechstein Hall.
—	Miss Tora Hwass's Pianoforte Recital, 3.15, Æolian Hall.
—	Emil Sauer's Pianoforte Recital, 3.15, Queen's Hall.
—	Madame Povla Frisch's Vocal Recital, 8.15, Bechstein Hall.
—	Miss Rita Neve's Pianoforte Recital, 8.15, Æolian Hall.
WED.	Mr. Jules Wertheim's Orchestral Concert, 8.15, Queen's Hall.
—	Mr. Claude Biggs's Pianoforte Recital, 3, Steinway Hall.
—	Messrs. Ysaie and Pugno's Violin and Pianoforte Recital, 3, Queen's Hall.
—	Mr. Ernest Groom's Vocal Recital, 3.15, Æolian Hall.
—	Mr. and Mrs. Ingo Simon's Vocal Recital, 3.15, Bechstein Hall.
—	Smallwood Metcalfe Choir, 8.15, Queen's Hall.
—	Mr. Norman Wilks's Pianoforte Recital, 8.15, Æolian Hall.
—	Société des Concerts Français, 8.30, Bechstein Hall.
THURS.	Miss Nesta de Robeck and Madame Harriet Solly's Chamber Concert, 3.15, Æolian Hall.
—	Señor Arrigo Serato's Violin Recital, 3.15, Bechstein Hall.
—	Signor Livio Boni's Cello Recital, 8.15, Bechstein Hall.
—	Miles. von Aranyi's Chamber Concert, 8.30, Æolian Hall.
FRI.	Madame Jeanne Jemelli's Vocal Recital, 3.15, Bechstein Hall.
—	Mr. Lorne Wallat's Vocal Recital, 3.15, Æolian Hall.
—	Festival of Empire, Opening Concert, 3.30, Crystal Palace.
—	Dr. Dezső Szanto's Pianoforte Recital, 8.15, Bechstein Hall.
—	Miss Susan Metcalfe's Song Recital, 8.30, Æolian Hall.
SAT.	Mr. Paul Goldschmidt's Pianoforte Recital, 3, Bechstein Hall.
—	Miss Joan Manners's Vocal Recital, 3, Æolian Hall.

DRAMA

THE WEEK.

ROYALTY.—*The Master of Mrs. Chilvers: a Comedy in Four Acts.* By J. K. Jerome.

MR. JEROME has done one good thing at least in this play which provides Messrs. Vedrenne and Dennis Eadie with the opening production of their joint management—he has broached a live topic on our stage. If the function of the theatre is to mirror the features of our time, then certainly the women's franchise movement was ripe for dramatic treatment. Nor is there any lack of fairness in Mr. Jerome's presentation of the issue; all the stock arguments of Suffragism and anti-Suffragism are repeated—alas! with only too lifelike a fidelity; and it is only in the solution which he offers of the problem of his drama that we see the author definitely taking his side. Impartiality, too, is combined with a breezy humour, largely turning on the self-assertiveness of the male against feminine domination. His Cockney billposter alternating cajolery and rough masterfulness in his courtship of a girl who has at her tongue's end all the phrases of rebellious sex, provides not only excellent fun, but also a comment on the whole movement. The keen sense of character which both Mr. Edmund Gwenn and Miss Esme Beringer exhibit is matched by Mr. Jerome's comic inventiveness and understanding of types of low life.

But in order to make his battle between the sexes as piquant as possible, the dramatist has made his protagonists husband and

wife, and has supposed them to be contesting a constituency as rival candidates. With that idea he plunges into an atmosphere of fantasy. He has to conceive of a decision of the House of Lords permitting a woman to stand for Parliament—and the public is never tolerant of imaginary politics on the stage. Then, too, so as to arrange his situation completely, Mr. Jerome is forced to make a larger demand on our credulity. Mr. Chilvers has had to vacate his seat on becoming a minister; his wife has been chosen by the Women's League to appear as their candidate at the first by-election that occurs; the League and he, though he is generally sympathetic towards their cause, quarrel on a point they deem all-important—all these hypotheses we may grant. But when Mrs. Chilvers—who is represented as no less attached to her husband than he to her, is pictured as opposing him in his own constituency—opposing him, too, at a critical moment of his career, and not recognizing that she is wounding him in a vital point—then indeed, we find illusion difficult to preserve. For she is not only attacking his dignity, she is also attempting to cut short his political existence. She is ceasing to be his wife—as helpmeet, she is striking at all his prospects. The logical outcome of her action would in our own world be separation. Mr. Jerome, of course, does not push matters this length. He falls back on a conventional happy ending. Mrs. Chilvers, after defeating her husband at the poll, returns home to tell him she is about to become a mother, and on the reconciliation which is brought about by that reason for her resignation—beautifully dealt with by Miss Lena Ashwell—the curtain is dropped. Doubtless, even in thus cutting the knot he contrives to hint at one of woman's disabilities for public service, but none the less he sacrifices the logic of his theme to popular sentiment.

More than once, also, Mr. Jerome adopts a rather heavy-handed treatment. His M.P.'s dispute with the Women's League turns on the proposed legitimization of children born illegitimate, and there is talk on this subject which is likely by its bluntness to offend fastidious ears. So, again, his Suffragists now and then deal in rather too vehement a rhetoric, which needs the full force of his comic interludes to lighten it.

The acting is very good. Mr. Eadie has little to do as M.P. except to preserve ease of manner under difficulties, and exhibit symptoms of distress, and Miss Ashwell has had much more effective parts than that of Mrs. Chilvers, but there are numerous minor contributions to the ensemble which reveal what can be done with small material. Miss Sydney Fairbrother has a delicious scene as a household drudge, and Mr. Sherbrooke's election agent seems to exhale excitement at every appearance. Nicely differentiated portraits of Suffragists are supplied by Miss Mary Rorke, Miss Auriol Lee, and Miss Sarah Brooke. There is no better all-round playing in London than that to be seen just now at the Royalty.

COMEDY.—*Playing with Fire: a Comedy in Three Acts.* Adapted from the German of Franz Molnar.

DRAMATISTS from Scribe onwards have been fond of asserting that there are only so many, or rather so few, plots, all told, and every now and then a survey of the stage seems to bear out their contention. Who, for instance, has not seen on the stage a husband testing his wife's fidelity by making love to her in masquerade? The idea must be as old as comedy itself; yet here it is once more turned to account by Franz Molnar, one of the newest of Continental dramatists. Herr Molnar was responsible for that crude version of the Faust legend staged in London under the title of 'The Devil.' He likes the effects of the theatre, and he has got a thoroughly theatrical scheme for his later and better play. But we do not say that theatrical schemes are unsatisfactory if they are so worked as to produce illusion and convey a suggestion of novelty. Herr Molnar makes illusion easier by suffering his hero and heroine to be an actor and an actress, artists who live in an atmosphere of pretence, and might naturally be expected to resort in real life to the game of make-believe. He has also, if report speaks rightly, succeeded by the brilliance of his wit and the daring of his details in lending freshness to an oft-told tale. That may well be so, in the original, but is not too apparent in the English adaptation, which is tedious in the first two acts, and only redeemed by the surprises of the last and the piquancy of the leading actress.

Neither Mr. Robert Loraine nor Miss Alexandra Carlisle can make much of the earlier scenes. The artificiality of the mock love-making is too obvious. The man, for all his military make-up and his false nose, is just an actor dressed up in the uniform of a Russian prince. We know he must succeed, and we yawn while Gertrude falls into the arms of her supposed lover. But there is a change with the opening of the last act. Here we find ingenuity, the fencing of sex, and the true spirit of comedy. The husband is back after a pretended absence, and starts immediately a tirade of anger over his wife's duplicity. But Gertrude, whose capacity for lying makes us suspect her of other moral lapses, is a match for him in effrontery, and even forces the poor wretch into a denial of the very existence of that prince who was himself. Now, however, comes his turn, and out of his luggage he produces the uniform in which he has made his conquest. Does she succumb? Only for a moment, and then she rallies as the sudden inspiration comes to her, "Why, I knew it was you all along." Mr. Loraine shows here all his customary vivacity and lightness of touch; but Miss Carlisle has the best chances, and her use of all the weapons at a woman's control—tears in the voice, gentle reproach, dignity of pose, ringing laughter—gives welcome proof of her virtuosity. For that one act the Comedy is well worth a visit.

Dramatic Gossip.

MR. F. C. WHITNEY will begin his Shaw season at the Criterion Theatre on the 15th inst. with a revival of 'Arms and the Man.'

At the Coronet Theatre on the 29th inst. a version by Mr. Metcalfe Wood of 'Dombey and Son' will be played. Miss Alice Crawford is to take the part of Edith Dombey, and Mr. William Haviland that of Mr. Dombey.

THE performances at the Stratford Commemoration this year were more varied than usual. Many of the representative actors of London companies came down to collaborate with Mr. Benson's company; and the National Theatre Society from Dublin produced six short plays by Lady Gregory, Mr. Yeats, and Mr. Synge. These were interesting, and well performed.

OTHER authors were represented by 'The Piper' and 'The Critic,' the latter finely produced. Miss Elinor Aitken's Mrs. Dangle and Mr. H. O. Nicholson's Puff were excellent.

THERE have been more changes in the programme than usual, both in players and plays. The "Chester Mystery Plays" were dropped altogether, and replaced by a repetition of 'The Critic.' The houses have been occasionally good, but more frequently rather thin.

BESIDES the plays proper there have been sports, processions, the crowning of the May Queen, and a ball on April 27. Before the ball Miss Ellen Terry gave a lecture in the Theatre on 'Shakespeare's Heroines,' illustrating dramatically some of her special favourites. Mrs. Leo Grindon also gave a lecture on 'Othello,' and Mr. Stanley Cooper one on 'Marlowe.'

MR. JERROLD ROBERTSHAW has secured the rights of a one-act play called 'The Waiter,' by Mr. Vincent O'Sullivan, author of 'Human Affairs,' &c., and expects to produce it in London about the end of June.

TO CORRESPONDENTS.—E. W.—E. O. H.—A. L.—C. M.—M. J. L.—G. C. R.—M. W. B.—Received.

A. B. O.—E. C. D.—W. B.—Not suitable for us.

No notice can be taken of anonymous communications.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

We do not undertake to give the value of books, china, pictures, &c.

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LITERATURE

The Life of George Joachim Goschen, First Viscount Goschen, 1831-1907. By the Hon. Arthur D. Elliot. 2 vols. (Longmans & Co.)

FIFTY years or so ago this book would inevitably have been entitled 'The Life and Times' and so forth. Even to-day the fuller definition might have been made with advantage, because in chapter after chapter, notably when Mr. Arthur Elliot handles the first Home Rule Bill and the formation of the Unionist party, general history submerges biography. Mr. Elliot writes well, and has a knowledge at first hand of the events which he relates. But for whole pages together he seems, like Randolph Churchill on a famous occasion, to have "forgotten Goschen." The result is that the character of the man fails to stand out from the politics through which he moved, and that a good deal of these volumes is rather in the nature of a Liberal Unionist apology than a study of a much-respected statesman.

We need say but little about Goschen's ancestry, since his 'Life' of his grandfather told us all there is to know; enough that they were Lutherans of Saxony. His father, who retained the modified *o*, founded the well-known firm of Fröhling & Göschen, and, after giving the boy three years' schooling in Germany, determined to make an Englishman of him by sending him to Rugby. "You will go very far," wrote young George to his mother, "before you will find a

'swot' who is popular." Still, Rugby assimilated Goschen, much to its credit and much to his own. To the end of his life he remained desperately English, and prone to launch forth into eulogies of cricket. Though head of the school at Rugby—"one of the best heads of the school," wrote Tait to his father, "that I have known during my Head-mastership"—Goschen received something like a setback at Oxford, through his deficiency in accurate scholarship. His handwriting was always bad, and grew worse with years. But he gained a first class in the final Schools, and made a figure at the Union.

Such was Goschen's training; and, having entered the firm of Fröhling & Göschen, he was not long in making a name in economics through his treatise 'The Theory of the Foreign Exchanges,' and in politics by getting returned in the Liberal interest for the City of London. He gained the ear of the House, and had a conversation with Palmerston in which the aged obscurantist propounded the characteristic programme, "A little law reform, or bankruptcy reform; but we cannot go on legislating for ever." Goschen's promotion to the Cabinet, as Chancellor of the Duchy of Lancaster, was unusually rapid, and took many by surprise. Mr. Elliot mentions the theory then current that he was chosen as an "advanced" politician to balance the Whiggism of Lord Hartington, who became Secretary for War on the same day. But it is difficult to see how Goschen could ever have been considered "advanced"; and the probability is that Earl Russell promoted him, without consulting any of his colleagues, partly because he had a safe seat, and partly because the City had to be kept in a good humour. Mr. Elliot reminds us from Delane's 'Life' that Bernal Osborne was disgusted.

It is unnecessary to follow Goschen up the official ladder. An administrator of the foremost rank, he did admirable work at the Admiralty in Gladstone's first Ministry. In the Cabinet he made a stand against going to arbitration with the United States unless the "indirect claims" were ruled out. Thus he wrote to the Prime Minister:—

"What, I ask myself, can I rely on, as the policy of the Government in the future in respect of these indirect claims if after the proceedings contemplated on Monday they should again be put forward by the U.S.A. as a matter of contention and dispute. I ask the question fairly of the Government, thinking that if I am to be committed to a step which apparently leaves these claims unsettled I may, without presumption, ask for an explicit statement as to the views of the Cabinet of our duties in regard to them. Lord Granville's answer, I am bound to say, was eminently unsatisfactory, and if that answer were to be the last word on the subject, I do not see how, holding the views I do, I could remain a member of the Cabinet. He would say the question is entirely hypothetical, but to me it has a very practical bearing."

Goschen also helped to precipitate the dissolution of 1874 by insisting on naval estimates which he considered adequate.

Sir George Trevelyan's advocacy of an enlarged franchise created, as we can now perceive, the dividing line in Goschen's career. He opposed it, not because it would endanger the throne, the Constitution, and property, but on account of "political economy and the teaching that made Englishmen self-reliant"—a typical utterance. While Disraeli was in office, he accepted the mission to Egypt, about which Mr. Elliot has disappointingly little to tell us when all the consequences that have followed from it are considered. We get rather too much, however, about the special mission to Turkey, offered him by Gladstone in 1880 after he had declined the Viceroyalty of India and the Constantinople Embassy, which hardly raised important issues. As the most interesting episode in the negotiations, his interview with Bismarck, has been freely drawn upon by the daily press, we will take leave of the period of Goschen's pilgrimages abroad with this interesting account from his wife of Beaconsfield in his decline:—

"He put up his glass and made for our corner. Lady Northcote got up and offered him her chair, but he said, 'No. I won't take that, but if Mrs. Goschen will allow me I will sit on the sofa between you,'—so we had him all to ourselves. I was so sorry I had to leave early, but he said, 'I am going myself in ten minutes. I never was fit for anything in the evening late. I live early, ready for anything in the morning—I am like the birds, alive all day but must rest early—I am dead at half-past ten, and buried by twelve!' He has lost his old spirit and is very aged. He looked brighter after dinner than before, but he is very blind and seemed to me to see nothing with one eye."

Gladstone's capacity for putting a sanguine interpretation on most things comes out strongly in his offer of office to Goschen in 1882, merely because the latter had refrained from speaking during a debate on the county franchise. His mastery of ambiguous language appears in a letter written to Goschen in July, 1885, on the eve of the Home Rule rupture:—

"The coming election offers grave enough matter for consideration, without going far into the future. My indisposition to travel beyond the bounds of need is not due to reserve; but is founded on the fact that my fifty-three years of service, and the (for me) fortunate circumstances of the moment, absolve me from future cares, unless it should chance that with an emergency in near view there should be a likelihood that I could seriously contribute to meeting it with effect. I think as you perhaps do that there is an emergency at hand; and that it is a prime duty of all Liberal statesmen to consider how they can best meet it. My starting point would be what I have now described; it would be affirmative and constructive."

Mr. Elliot then plunges into the Home Rule controversy with much vigour and more prolixity. We fear, too, that, pardonably enough, he over-estimates the importance of his hero. The public gaze,

we are told, was concentrated during the winter of 1885 on Lord Salisbury, Randolph Churchill, Gladstone, Hartington, Goschen, Mr. Chamberlain, and Parnell. If Bright had been substituted for Goschen, the statement would have been more correct. The public was not taking much interest in Goschen, for the simple reason that his conduct was discounted beforehand. He acted as an able, but somewhat emotional, lieutenant to Hartington. Now Hartington was slow, but wise. He would not move before he was ready, or attack before there was anything to attack. Goschen tried to force the pace, notably at the Opera-House meeting, where, in the spirit of Burke, he declared that, if the dagger was brought into use, "we will make our wills and do our duty." His electoral mishaps during this period appear to perplex his biographer. The fact is that Goschen never was a popular candidate. He lacked grace of manner; his speeches were better to read than to hear, and by all accounts he carried his zeal for thrift into his personal expenditure.

After he had found his true home among, though as yet he was not of, the Conservative party, many years of administration—his strongest side as a statesman—remained for Goschen. Mr. Elliot deals adequately with his finance, without, perhaps, being sufficiently alive to his propensity to yield to clamour. The withdrawal of the wheel and van tax and the failure to carry through the "compensation clauses" of the County Councils Bill were incompatible with strength, conscious though Goschen was, no doubt, that he was something of a political hostage. Still, he converted Consols, and sagaciously resisted the pressure brought upon him to come to the rescue of Barings:—

"My night thoughts had entirely convinced me that we could not carry direct aid in Parliament even if we had wished. How defend a supplemental estimate for a loss of half a million! And would not immediate application put the whole fat in the fire? This last argument convinced the Governor of the Bank, but he feared that nothing would avert catastrophe. Smith and I pressed getting all banks, and all interested in Barings being kept on their legs, to act together, but the Governor still did not see his way. However books must be examined first. Fearfully anxious day."

During his second spell at the Admiralty—an office which, we are glad to find, he accepted with alacrity—Goschen displayed all his old thoroughness and capacity for hitting it off with professional opinion. Mr. Elliot does not feel himself at liberty to tell the story in detail, but we get significant hints of naval preparations, and differences of opinion with Salisbury, who wished to use ships diplomatically, whereas the First Lord wanted them to be kept at hand should war arise. He wrote to the Prime Minister:—

"When you ask me to send a battleship to Zanzibar, I feel much as I believe you would feel if being Foreign Minister you were desired by the Prime Minister to send one

of your great Ambassadors with all the paraphernalia of a great European Embassy to the Court of some petty African potentate in order to impress him."

But the "new diplomacy" was none to Goschen's taste, and, though failing health was undoubtedly the main cause of his resignation in 1900, it may be that he was not altogether pleased with the trend of Unionist legislation. It remained for Oxford to do honour to one of the worthiest of her sons by making him Chancellor, and for fiscal theories to arise and agitate the last few years of his life. We cannot help feeling that, as one of the victims of Tariff Reform, Mr. Elliot deals with the movement more incisively than impartially.

A New English Dictionary on Historical Principles.—Scouring—Sedum. (Vol. VIII.) By Henry Bradley. (Oxford, Clarendon Press.)

MORE than a quarter of this instalment of the great work is taken up by words beginning with the harsh consonantal group "scr-," of which many may be "phonetically symbolic" or formed by a change of initial "cr-" to "scr-," "due to a feeling of phonetic expressiveness," to quote Dr. Bradley. Certainly "scream" and "srike" sound each like an absolute intensification of "shriek"; and "scriggle" suggests the *ne plus ultra* of "wriggling." Evelyn's 'Memoirs' justify the inclusion of the dialectic "scraze," "Apparently a blending of *scratch* and *graze*, vbs.," one of many words not registered in previous dictionaries of the English language. Dr. Bradley calls "screech" an "echoic modification of *scritch*, v.," which is "onomatopœic." A large proportion of these forms is adopted from Scandinavian, generally by Northern dialects, or indirectly from Old Teutonic through Old French, for instance, "screw" and "scroll." Under "screw," vb., by the way, we find "*to screw one's neck*: to kill by wringing the neck," while one of the quotations for "scrag," vb., defines it in relation to football as "to screw an opponent's neck under the arm in order to induce him to drop the ball," which sounds brutal enough without the fatal result implied under "screw"; but Dr. Bradley's quotation makes it sufficiently clear that the neck-wringing is practised on birds and small animals, and not as a blend of manslaughter and suicide in the game of football.

We think the separation of "scruple" = a small weight, &c., from "scruple" (of conscience) = hesitation, right, as the earlier (14th cent.) "scriple" and the Latin *scripulum*, *scriptulum*, may have been originally distinct from the Latin "*scrupulus*...diminutive of *scrupus*, rough or hard pebble, used figuratively by Cicero for a cause of uneasiness or anxiety." Freshly registered derivatives are "scrupular" = "amounting to a

scruple in weight...1771, Raper in *Phil. Trans.* LXI. 492," while the moral term "scrupleless" is cited from 'Peveril of the Peak,' and "scrupulous" from a letter by Miss Edgeworth. Under "scrupulosity" the sense "minute determination" is given in the phrase "1633. ...The s. of time." The fullness and judicious arrangement of the two important articles on "seat," sb. and vb., can hardly fail to attract attention. The varieties of meaning distinguished and illustrated by copious quotations are in number about double those found in the fullest treatment given in previous dictionaries, and the difference in order could hardly be greater. The common meaning "something to sit upon" comes seventh, while the first and earliest senses, from about 1200 to about 1420, are the "action of sitting. Also an assembly at a banquet." The second section deals with "Manner of sitting (on horseback) ...1577." Here might have been added "Manner of sitting on a coach in motion," found in 'Martin Chuzzlewit,' chap. xxxvi., "among the rattling pavements, where a jaunty-seat upon a coach is not so easy to preserve." The phrase "jaunty seat" was not given under "jaunty." The next sense to the first in order of date comes sixth, from about 1205, "The place on which a person is sitting or is accustomed to sit," the nature of the sitting accommodation not being specified. Without including sections devoted to phrases and compounds, we count more than forty separately illustrated sections in the article. The verb "seat" seems to be found in Elizabethan literature at earliest, its uses being distributed over two dozen sections.

It is curious that Kingsley's "scryming" and foining," 'Westward Ho,' chap. iii., quoted under "scryme" by Cassell's 'Encycl. Dict.,' is ignored, though Shakespeare's "scrimure" is quoted under "scrimmer." The same may be said of "secondine" = afterbirth ('Stanford Dictionary'), used by Holland and Sir T. Browne, while the French "secousse" is given with one instance, dated 1887. The latest quotation for "scroll" = "A strip or ribbon-shaped slip of paper with a legend inscribed; a graphic or plastic representation of this," is dated 1751, so that 'Little Dorrit' (1857), chap. xxv., might be quoted for "this scroll," which Rugg "wrote up in the fan-light."

It is interesting to read that "sculls" for boats were used in the middle of the fourteenth century, their users being called "scullars," "scullers," in the sixteenth century, and "sculls," as also were the boats in the seventeenth. The combinations and compounds of "sea" occupy more than seventeen pages, an achievement equalled by few, if any, words. The number of words not registered hitherto seems to be larger than usual, and many of them are valuable additions to our vocabulary. It would be well if for every useful addition three or four superfluous words, which only cumber the memory, could be annihilated. The

cement "seccotine" is immortalized as a noun and a verb. These remarks are intended not to indicate the merits of the section before us, but to incite our readers to find them out for themselves.

A portion of T, by Sir James Murray, is announced for July 1st.

D'Eon de Beaumont: his Life and Times. Compiled, chiefly from Unpublished Papers and Letters, by Octave Homberg and Fernand Jouselin, and now translated into English by Alfred Rieu. (Martin Seeker.)

"IN 1756 I contributed largely to the reunion of France and Russia. In 1762 and 1763 I laboured night and day to establish peace between France and England. I was in direct and secret correspondence with Louis XV. from 1756 to the year of his death."

The foregoing extract from an appeal to Talleyrand as Foreign Minister scarcely exaggerates D'Eon's achievements; yet he is chiefly remembered to-day from the ambiguity which so long hung over the question of his sex. That matter was settled after his death in London, though the feminine tradition still lingered some years; but the present work, based largely upon the man-woman's unpublished papers, throws further light upon a strange career as well as upon this curious aspect of it. As so much of D'Eon's life was passed in England, a translation of MM. Homberg and Jouselin's book is fully warranted, though rather late in appearing.

Whatever was stated later, D'Eon's baptismal certificate qualifies him as a son. He was born at Tonnerre in Burgundy, of a family belonging to the *petite noblesse* of the province. He distinguished himself at the Collège Mazarin, took the degrees of Doctor of Civil and Canon Law, was called to the bar, and soon became known as an author, a wit, and an expert fencer. The Prince de Conti recommended him to the King, and launched him upon a diplomatic career by selecting him to accompany the Chevalier Douglas on a secret mission to Russia in the autumn of 1755. This first attempt of Louis XV.'s secret diplomacy met with a check, and Douglas was compelled by Bestuchef and the English party at St. Petersburg to beat a hasty retreat, though in a few months the emissary returned as Minister Plenipotentiary, with D'Eon as Secretary of Embassy.

The authors are inclined to follow the Duc de Broglie and M. Vandal in dismissing as "wildly improbable" the tradition which attributed this success to the young Burgundian, who was said to have remained in Russia and gained access to the Tsarina Elizabeth in female disguise through the Vice-Chancellor Woronzow; and it even seems likely that D'Eon did not accompany the first mission at all. Nevertheless it is certain that D'Eon was largely instrumental in the success of

the second mission, which resulted in the re-establishment of full diplomatic relations between France and Russia, and ultimately in the disgrace of Bestuchef, the pro-English Chancellor. The little secretary did good service to the incoming French Ambassador by giving him much information about Russian politics; and on his arrival at Paris with the news of the battle of Prague, and a broken leg incurred in his haste, he was rewarded not only with money and a gold snuff-box, but also with a commission as lieutenant of dragoons.

D'Eon, after an interval for recuperation, was sent back to St. Petersburg, and it was he who was chiefly instrumental in bringing about Bestuchef's dismissal and his replacement by Woronzow. There arose some question of attaching him to the Russian service; but his military ambitions led him to decline the suggestion, and after some further intrigues, in which he acted more in the interest of Louis XV.'s secret than of his official diplomacy, he obtained leave to return to France. As the bearer of the ratification of the new Russian treaty of 1758 and a Northern maritime convention directed against Prussia and England, he was well received at Versailles, and awarded a pension from the privy purse as well as the captaincy of dragoons which he had applied for.

D'Eon was equally successful in the next phase of his career, his brief period of service with the Army of the Upper Rhine as aide-de-camp to the Comte de Broglie. A certificate, attested by the Marshal Duc de Broglie as well as by the Count, records the young dragoon's exploits, not mentioning, however, the discomfiture of "the Scottish Highlanders" at Einbeck, referred to in the author's text. At Ultrop D'Eon received two wounds; and it is clear that he was no carpet soldier. But he seems to have been more valued as a diplomatist than an officer; he was ordered back to Paris after a few months' campaigning, and quitted active service at the Peace of 1762-3.

D'Eon was next dispatched to London to assist the Duc de Nivernais in negotiating peace with England. The Secretary to the French Embassy boasted that in the course of the negotiations he had enabled his chief to take copies of important papers by the help of some of his own good wine from Tonnerre, of which he induced Wood, the Under-Secretary, to partake freely. He had pleased Nivernais to such an extent as to induce him to procure for him, despite official objection, the unprecedented honour of bearing the British ratification of the treaty to Versailles, thus winning for himself the cross of St. Louis. Moreover, the Ambassador was induced to recommend his Secretary of Embassy as Minister Plenipotentiary until the arrival of his successor, the Comte de Guerchy, as Ambassador.

This was the crisis of D'Eon's fortunes. He returned to London in 1763 not only

with this official position, but also charged with the direction of a secret survey of England. His instructions were to be from the King through his private agents, the Comte de Broglie and M. Tercier, and D'Eon was to make no communications relating to the affair "to any living person, not even to my ministers wheresoever they may be." Though little or nothing came of this scheme, it occasioned much correspondence, and gave D'Eon in his own opinion, and for a time also in that of his patrons, a semi-independent position. That position, however, he so misused as to tire out his secret protectors and ruin his official career. He made extravagant pecuniary demands upon the ministers on the score of his position as Minister Plenipotentiary, and more than hinted that his former services had been inadequately rewarded, causing the Duc de Praslin to write and remind him of his rapid rise, and to add: "If you are not yet satisfied, I shall be obliged to discontinue employing you, for fear of being unable to recompense your services adequately."

From the first D'Eon was on bad terms with the new Ambassador, De Guerchy, some of whose stipend he had anticipated, and whose remonstrances he answered in a letter containing an impertinent comparison between their relative diplomatic qualifications, which was none the less improper from the fact that it was true in substance. When De Guerchy replied by obtaining the recall of his impudent subordinate, the latter refused to leave without letters of revocation from the King, and remained in England to carry on a long and unseemly controversy with the Ambassador. D'Eon accused De Guerchy of attempting to poison him, and ostentatiously surrounded the house in which he lived with a guard of soldiers.

Even Louis XV. now wished to recall his embarrassing agent, and counter-signed a ministerial order instructing De Guerchy's secretary to take possession of all his papers, keeping them secret till they should be handed over to himself in person. But the English Government found itself unable to issue a warrant for D'Eon's arrest, and the most De Guerchy could obtain was a formal discharge to D'Eon from the Lord Chamberlain from his diplomatic status. Lord Halifax, the Secretary of State, declared that the ex-Plenipotentiary's behaviour was abominable, but his person inviolable. D'Eon formally declined to deliver his papers, and held his ground. But although the King declared he was "presumptuous and a very extraordinary person," he authorized Tercier to continue to supply him with a little money and let him remain where he was. The culprit at the time we find writing to his mother, "Let them do as they please, I will do as I think proper," and assuring her that he had no need of consolation "because I do my duty, and my enemies, who call themselves great men, do not perform theirs"; whilst his "heart," he said, "plays the violin and even the double-bass!"

In his desperation, however, D'Eon proceeded to further outrage by publishing a book containing not only an account of his grievances against De Guerchy, but also extracts from private ministerial correspondence reflecting upon the Ambassador's qualifications. He became almost as popular as Wilkes with the London mob, and he boasted to De Broglie of offers he had received from the English Opposition if he would support their charges of bribery against the negotiators of the late peace. When found guilty of libel for his recent publication, he successfully evaded arrest, and for the first time (unless the Russian romance were true) adopted feminine attire. He even retaliated upon De Guerchy by charging him with attempted murder, obtaining a true bill from the Grand Jury, though the proceedings were finally quashed in another Court.

D'Eon had made his enemy's position in England impossible, and he even obtained from Louis XV. a pension; but the King was now only anxious to get back his papers and rid himself of his agent. The latter still refused, however, to hand these over, and continued for some little time to supply De Broglie with political information as "William Wolf." He helped Halifax to rebut the accusations of having been bribed made against various highplaced Englishmen after the Treaty of 1763, though he remained on terms with Wilkes, whom he advised De Broglie to keep as a counterpoise to Paoli. But his pecuniary position was getting perilous; and became worse when Louis XVI. on his accession received the most preposterous demands from his predecessor's agent. Ultimately, however, Beaumarchais was employed to get rid of his tiresome claims by according him an annuity in lieu of his irregularly paid pension as well as a safe-conduct to France, in return for the long-desiderated correspondence and other conditions.

The latter included a proviso that D'Eon should not only refrain from any action hostile to the family of De Guerchy, but should also always wear feminine dress. Already D'Eon himself, apparently for the sake of notoriety, had adopted the pose of being a woman, although he had at first indignantly combated the popular belief, which took the form of bets and insurance policies. Although he protested vainly against the minister's condition, he succeeded in befooling some of the shrewdest of his contemporaries, such as Beaumarchais, and even many of his old military comrades and intimate associates. Voltaire, however, found it difficult to believe that his "very thick and very prickly black beard" belonged to a woman.

D'Eon was a popular personage during his final residence in France. Not only was he fêted by society, but he also corresponded seriously with such men as Buffon and Lalande, fought Beaumarchais with his pen, and even made pious visits to religious houses. But he was unable

to persuade ministers to allow him to join the army in America, and had to undergo a brief imprisonment in order to remind him of his obligation to retain his irksome attire.

In 1785 he had to return to England to redeem his library and papers from a creditor, and found it convenient to remain. At the Revolution he lost his annuity; and poverty now compelled him to earn his living by giving fencing displays. After an accident in one of these at Southampton, he was fain to desist, and passed his last years as a woman in the house of a charitable London lady.

The story of this life of vaulting ambition is sometimes, as told by the authors, a little lacking in precision. A few footnotes would have been useful to enlighten the English reader—for instance, as to the identity of "the Grand Duchess" mentioned in chap. ii., and to explain what is meant by Comte de Choiseul being "raised to the peerage" (p. 63). The uninitiated might also have had help in distinguishing the latter from his cousin and colleague the Duc. "Henry Fielding, Justice of the Peace" (p. 101), who is said to have taken up D'Eon's quarrel, should presumably be Sir John. Dr. Samuel Musgrave, the Greek scholar, who brought the charges of bribery against the negotiators of the Treaty of 1763, was not a member of Parliament, far less a "leader of the Liberal party." The wording of certain passages in the last chapter concerning the Revolution is so loose as to be misleading.

The translation also leaves something to be desired. Mr. Rieu prints "spy of" his own chief, when he means "on"; and on the same page (28) uses "suborned" for *subsidized*. To "access himself" (p. 74) is certainly not good English; and the words "at England's expense" (p. 242) convey just the opposite of the meaning required. The pagination of the book is somewhat peculiar, and there is no index; but the printing and general get-up are above the average.

An Introduction to the Literature of the New Testament. By James Moffatt. (Edinburgh, T. & T. Clark.)

DR. MOFFATT'S book is the latest addition to "The International Theological Library," and is worthy to be placed in that library beside Prof. Driver's 'Introduction to the Literature of the Old Testament.' It is designed not for general readers, but for students, and we are told that they need to be reminded that, if the first commandment of research is "Thou shalt work at the sources," the second is "Thou shalt acquaint thyself with work done before thee and beside thee." Dr. Moffatt has been obedient to these commandments, and not only are exhaustive lists of books furnished, but also there are innumerable statements and criticisms of the positions

of representative writers. There is no other English book on the subject so comprehensive, and the reader, whether critic or student, will be impressed with the author's learning, lucid style, methodical arrangement, and reverent attitude.

It is impossible, on the other hand, that there should be a consensus of agreement with Dr. Moffatt's conclusions. These conclusions are very definite, as, for example, that John the son of Zebedee did not write the Fourth Gospel; and yet, as they are never merely dogmatic assertions or plausible conjectures, they are deserving of consideration. The classification of the books of the New Testament is novel, but is not to be rejected as fanciful. Five groups are recognized: the Correspondence of Paul; the Historical Literature; Homilies and Pastorals; the Apocalypse of John; and the Fourth Gospel and a Johannine tract (1 John). Under Homilies and Pastorals are included 1 Peter, Jude, 2 Peter, Ephesians, Epistles to Timothy and Titus, Hebrews, James, and two letters of John the Presbyter (2 and 3 John). Ephesians, it is to be noted, is not classed with the letters of Paul. It seems probable, Dr. Moffatt says,

"so far as probability can be reached in a matter of this kind, that the epistle, or rather homily in epistolary form, originally had no notice of any Church. It was a catholicised version of Colossians, written in Paul's name to Gentile Christendom; the solitary reference to concrete conditions is adapted from Colossians, in order to lend *vraisemblance* to the writing, and the general traits of the homily rank it among the catholic epistles or pastorals of the early Church."

In reference to the date the contention is that

"the *terminus a quo* is fixed by Colossians, which was certainly, and 1 Peter, which was probably, used by the anonymous *autor ad Ephesios*. Ewald, who regarded Colossians as written by Timotheus under Paul's supervision, held that Ephesians was composed by a Paulinist between A.D. 75 and 80, and if the *terminus ad quem* is extended to c. A.D. 85, this conjecture may serve as a working hypothesis for the general period of the writing."

After a short but careful examination of the evidence in favour of Prisca and Aquila as the authors of Hebrews, Dr. Moffatt concludes that one has "reluctantly to forego the romance which this hypothesis would introduce into the primitive Christian literature." Unlike Prof. Harnack, Drummond, Dr. Stanton, and other writers, Dr. Moffatt does not reject the Papias tradition that John the son of Zebedee was killed by the Jews. He is inclined, on the contrary, to accept it, for reasons put forward by him; and he has to meet, therefore, the difficulties arising out of the other tradition, that John the Apostle lived to extreme old age and was resident in Asia Minor. He emphasizes the fact that Irenæus is the chief witness for that tradition, and that his statements "are confronted by a significant silence on the part of previous writers." It is shown that in the lite-

rature before Irenæus there is no mention of the sojourn of the Apostle in Asia Minor, and it is maintained that the silence of Clemens Romanus, Ignatius, and Hegesippus cannot fairly be called accidental. No argument is accepted which favours the theory that the Apostle was the author of any of the Johannine books. Dr. Moffatt does not admit that there is a good case for those who give up St. John's authorship of the Fourth Gospel and cling to his authorship of Revelation. He points out that, when the vindictive and passionate tone of the Apocalypse is connected with the temper displayed by St. John in the incident recorded by St. Mark and St. Luke, it is assumed that the rebuke of Jesus produced no impression on the disciple, and that forty years later he was unaffected by what his Master had said. While John the Apostle is rejected as an author, John the Presbyter is accepted. The John of Asia Minor towards the close of the first century was, according to Dr. Moffatt,

"John the presbyter, a Jewish Christian disciple, originally a Jerusalemite, who taught and ruled with strictness in the local churches. His authority and influence created a 'Johannine' school or circle. He wrote the Apocalypse, and two notes of his have survived, all written before the year 96 A.D. Later on, the Church looked back to see in him, however, and in his earlier apostolic namesake, not two stars, but one."

The relevant fact is adduced that, when the Canon was being formed, there was a tendency to connect any accepted gospel or epistle with an apostle. Dr. Moffatt offers no theory regarding the authorship of the Fourth Gospel and 1 John, though he does not repudiate the idea that he who wrote the Apocalypse may have written that Gospel. There is, however, no special attention given to the idea, and it seems as if it would not have been mentioned had not Prof. Harnack and other reputable critics supported it.

The excellent work which Dr. Moffatt has done in this book might be further illustrated by his examination of the contents of the Fourth Gospel, indeed, of all the New Testament writings. He shows himself competent to deal with literary as well as historical problems, and students, whether they ultimately agree with him or not, will at least learn what these problems are and what solutions have been offered.

NEW NOVELS.

Mrs. Thompson. By W. B. Maxwell. (Hutchinson & Co.)

MR. MAXWELL'S scrupulous care in getting-up his "cases" is one of his most marked characteristics, and is displayed to a nicety in his latest novel. Mrs. Thompson is the proprietress of an old-fashioned drapery business in an old-fashioned town. She has pulled the business out of the fire, as the phrase runs, after her incompetent husband's death, and by her

personality and power of organization has built it up again into a substantial affair. At this point she falls a victim to a passion of love which has come to her late in life. She is five-and-forty, and has an insipid and stupid daughter, who also falls a victim to the same passion. The story is virtually the story of these two unhappy marriages. It is marked by all the author's delicacy of touch, his sensitive feeling for detail, and his power of evoking emotion. We do not, however, think that the man Marsden, an admirable salesman at "Thompson's," would have degenerated so sharply as is represented. If he had been capable of that, he would have broken out before. He is, indeed, painted too blackly. But the tragedy of Mrs. Thompson's life is sympathetically and interestingly set forth, and Mr. Maxwell is, as always, an effective writer.

John Verney. By Horace Annesley Vachell. (John Murray.)

THE sordidness of political ambition has recently been much exploited. But Mr. Vachell's tale was worth telling, since all his characters possess individuality. We can admire the honesty of John Verney, which leads to a healthy amount of self-criticism, and sympathize with the self-deception of his chief, which leads to his being caught in the toils of the villain, and eventually involving his family also. Even the villainy of the villain is so obviously the outcome of ambition that it cannot be condemned as mere melodrama; and the heroine will probably make a wide appeal to thoughtful readers. Although many of the characters are not novel, being re-introduced from 'The Hill,' we leave them still interested in their future.

A True Woman. By Baroness Orczy. (Hutchinson & Co.)

THE author of 'The Scarlet Pimpernel' has a public of her own, which may possibly find her latest novel exciting. It is a modern story, and turns on a murder and an innocent prisoner. The *dénouement* will not strike the ordinary reader as particularly convincing, though he may be prepared for it. There is little or no attempt at characterization, and the mystery, as we have hinted, is not impenetrable. On the whole, the author seems likely to do better in melodrama of the past, in which she has already scored a success.

Two Girls and a Mannikin. By Wilkinson Sherren. (Stanley Paul & Co.)

THE idea of twins who are virtually identical in appearance while widely dissimilar in temperament, is not novel, but Mr. Sherren handles his subject with skill and originality, although with an impartiality that borders on the unsympathetic. His hero is well described

as a "mannikin" in spite of his generous physical proportions, and it is with this character that the author is least successful. His alternate backslidings and repentances are not convincing, while his share in the final tragedy is almost abhorrent. The twin sisters who contend for his unstable affections are well drawn, the atmosphere of the Methodist household and the character of the grimly fanatical father being equally ably portrayed; but for a farmer's wife to talk of "we intellectuals" seems hardly in keeping. A fine old sea-captain and a buxom serving-woman provide the most entertaining parts of the book.

The Downfall of the Gods. By Sir Hugh Clifford. (John Murray.)

SIR HUGH CLIFFORD maintains here his high position among novelists who take their local colour from Asia. The scene of the present story is laid in Kambodia in the thirteenth century. Perfection of structure is joined to unusual thematic interest; and one of the characters, an architect enthralled by his discovery of "the formula of the arch," is admirably imagined. The story depicts the tyranny of the Brahman priests or demigods, and their overthrow by the Sudras or men of "servile caste," led by a priest's illegitimate son, himself the infatuated tool of a temple-prostitute. The fraud and piety of the Brahman priests, the artistic enthusiasm of the architect, and the scornful rationalism of the prostitute are impressively exhibited. A poetic solemnity broods over the story.

The Bread upon the Waters. By Georgette Agnew. (Heinemann.)

QUENTIN GREGORIE is kind in his youth to an artist's model, and in his middle age she makes an heroic sacrifice for his sake. Kitty O'Kelly the model has by this time been transformed into Iris Hawthorne the actress, and she has bewitched Quentin's son, as before she had attempted to bewitch him. Her sacrifice adds to her piquant personality just that touch of depth which it otherwise lacked, though it does not seem generally satisfactory. Indeed, the impression left with us is that she has been particularly badly treated, which is a tribute to her charm.

Such words as "impersonalness," "unaccustom," and "revivingly" do not please us, but the book, as a whole, is attractively written.

The Green Wave of Destiny. By Philippa Bridges. (Blackwood & Sons.)

THERE is more than a little of poetic feeling and description in this tale of the Far East. The heroine is charming—"beautiful, good, and brave," says Redpath the traveller, whose life she sets

to good purpose through her love. The strange bargain on the Afghan frontier, whereby Redpath induces his hard companion not to leave him in the desert, is the knot at the core of his destiny, and the various influences which make for his release are well devised and described. These and the good use of the local background (in China particularly) make a striking picture. We may add that the book is an admirable impression on excellent material, since such details are often scamped nowadays.

The Splendid Sinner. By Arthur Lambton. (Eveleigh Nash.)

THE heroine's lapse from virtue in a Neapolitan dungeon, though there may be none who would not forgive it, is a squalid rather than a splendid sin, and should not have been thrown into relief on the title-page. For the rest, the story is concerned with the Naples of Lady Hamilton and Acton. There is plenty of incident connected with the political turbulence of the time, and the author appears to take the common Whig view of the doings of the Neapolitan Court. His lazzaroni are lifelike, but we cannot compliment him on his style.

The Under-Man. By Joseph Clayton. (Martin Secker.)

THE reader would probably have thanked the author for a larger display of the note of relief which is contained in the last five lines of this lugubrious tale. In fact, his honesty in recording the history of one of the failures of modern life may militate against the popularity of his book. This would be a matter for regret, because the picture of the hero's lack of "spunk" combined with a faculty for relentless self-depreciation is noteworthy. The book is not well knit, and lacks due revision. The author's curt close presumably betrays his increasing impatience with the hero, an impatience which his readers are likely to share. Socialistic views are expressed, but not with an insistence likely to offend the ordinary reader.

VERSE.

Songs of the Road, by Sir A. Conan Doyle (Smith & Elder), are so varied in theme that the reason for the title selected is not at once apparent. The volume is in three parts. The first contains 'Narrative Verses and Songs'—humorous like 'Bendy's Sermon,' pathetic like 'The Outcasts,' or, as in 'The Wanderer,' striking a pretty and effective vein of sentiment. These move with characteristic vigour and simplicity, and will lend themselves admirably to recitation. Of the second section, headed 'Philosophic Verses,' the most remarkable pieces are those which seek in thoughtful stanzas—embellished but scantily with poetical graces—to comprehend certain of the incomprehensible anomalies incident to

humanity, emphasizing with a cogency dispiriting, but relentlessly rational, the dependence of mind upon matter, of the spiritual upon the physical. With the third portion, 'Miscellaneous Verses,' the author, in 'Night Voices' and again 'By the North Sea,' approaches the domain of the true lyricist as opposed to that of the reciter or pathologist. We quote from the latter poem:

Her cheek was wet with North Sea spray,
We walked where tide and shingle meet;
The long waves rolled from far away
To purr in ripples at our feet.
And as we walked it seemed to me
That three old friends had met that day:
The old, old sky, the old, old sea,
And love, which is as old as they.

Not the least attractive feature of the volume is the modest little 'Foreword' with which it opens.

Pensive melancholy and mellifluous despair are the dominant features in Mr. Maurice Baring's *Collected Poems* (John Lane). Alike in sonnet, lyric, and play, parting and death continually harped on produce a monotone of feeling, the sense of which not music of word nor beauty of imagery can entirely efface. Mr. Baring has undoubtedly poetic power, but he suffers by taking one corner of the world of human experience for his province. In his chosen domain, however, he acquits himself worthily, and his pages abound in haunting phrases and images of subtle fancy. He sings of

the high pinnacles of wind and rain;

of a woman's soul as

a harbour, dark beneath the moon,
And flashing with soft lights of sympathy;

while the sonnet 'Vale,' which we quote, illustrates the sustained, almost cloying sweetness of his verse:—

I am for ever haunted by one dread,
That I may suddenly be swept away,
Nor have the leave to see you, and to say
Good-bye; then this is what I would have said:

I have loved summer and the longest day;
The leaves of June, the slumberous film of heat,
The bees, the swallow, and the waving wheat,
The whistling of the mowers in the hay.

I have loved words which lift the soul with wings,
Words that are windows to eternal things.
I have loved souls that to themselves are true,

Who cannot stoop and know not how to fear,
Yet hold the talisman of pity's tear:
I have loved these because I have loved you.

Two 'Scenes from a Play' on the Black Prince, a five-act play 'Tristram and Iseult,' and 'Proserpine: a Masque,' conclude the volume, and fill the greater part of it; but in his use of the dramatic form Mr. Baring is not noticeably dramatic. In the Masque, on the other hand, with its virtually boundless latitude, he is more at ease, and the shadowy world of the grove of Proserpine and King Pharamond's "sea-girt city" has inspired some of the most melodious examples of a lyrical talent beyond the ordinary.

Mr. E. H. Visiak, whose little volume *Flints and Flashes* appears in the "Satchel Series" (Elkin Mathews), adds to a somewhat conventional independence of thought—freely expressed—distinct poetical promise. His, when it detaches itself from modern political issues, is the mind which sees visions, and though they resemble most visions in being incomplete, there is yet sufficient indication that when, having realized that the visionary element is not the sole constituent of poetry, he has subordinated it in a greater degree to the service of conscious art, he may advance to some purpose. The contents of the present volume (the majority of which are reprinted

from various periodicals) waver between the finished and trivial on the one side, and the unfinished and amorphous, but not trivial, on the other. A certain grimness of imagination—as yet little more than tentative—points to the region of verse where the author should achieve most. We quote the lines called 'The Murderer':—

I've tricked them! At dawn another dies,
Caught in the net of liars' lies.
But the black night is shot with bars;
And, through the murk, two stony stars
Peer forth like gaoler's eyes.

Technically there is little fault to be found, only we would observe that two such Miltonisms as "the sea-lit dim serene" and "the still profound" are infelicitous to the modern ear and eye when they occur within the space of three short lines; and further, that the use of "lift" for "lifted" does not please.

Mr. Webster Ford's *Songs and Sonnets* (Chicago, the Rooks Press) are of more than average merit, though the fact that, contrary to poetic tradition, they exalt fickleness in love, in place of constancy, may possibly militate against them in some circles. The author possesses grace and fluency, a good sense of craftsmanship, and a rhythmical ear, as may be gathered from two creditable 'Odes,' to 'Day' and 'Night' respectively; while the prevailing spirit (sufficiently individual) of his verse is to be discerned in the following, from 'A Study':

Oh, subtle and mystic Egyptians!
Who chiseled the Sphinx in the East,
With head and the breasts of a woman,
And body and claws of a beast.

And gave her a marvellous riddle
That the eyeless should read as he ran
What crawls and runs and is baffled
By woman, the sphinx—but a man?

The concluding sonnet sequence is technically admirable, though, as is often the case with all but the masters of sonnet-making, its purport is not invariably clear.

In the brief 'Forewords' prefixed to the latest additions to the anthological host, *The Songs of Old England* and *Pilgrim Songs on the King's Highway* (Ouseley), Mr. W. James Wintle recapitulates—unnecessarily perhaps—the difficulties which beset the compiler; but, perfection in this kind being by common consent unattainable, little fault can be found with his selections. The precise method of arrangement followed in 'Pilgrim Songs on the King's Highway,' a book of devotional verse, is not, however, clear; while 'The Songs of Old England' comprise a reasonable leaven of favourites of varied periods, together with others less known, marshalled in groups, but with scant regard for chronology—"temp. Henry VIII." appearing cheek by jowl with Samuel Lover. We do not think that Dickens's 'The Ivy Green' is sufficiently representative to have merited admission. The volumes are handsomely produced as regards binding, paper, and printing, but even so they would call for no special comment in an age glutted with anthologies, were it not for the admirable reproductions of masters, modern and old, with which they are lavishly illustrated. We may observe in passing that Mr. Wintle is mistaken in describing "pygsnye" ('Songs of Old England,' p. 2) as "possibly the origin of the modern word pickaninny," the latter, minus its *k*, being traceable to North American Indian sources.

La Lyre d'Amour: an Anthology of French Love Poems from Earliest Times down to 1866. Selected and annotated by Charles B. Lewis. (Chatto & Windus.)—This is a

charming and well-selected anthology of love lyrics, with annotations sufficient to bring the oldest of them within reach of any reader who understands modern French. This is, indeed, not a difficult task, for, as William Morris used to say, an Englishman who knows French has a considerable advantage over a Frenchman nurtured in Racine in reading any mediæval French book. Anthologies of modern French poems are comparatively common, but Mr. Lewis has done good service in making the older poems available to a wider class than professed students. His Introduction is pleasant and well-written, but we think he misunderstands Verlaine—"De la musique avant toute chose." The lyrics he cites up to Ronsard's day were written to be sung, even the barren verbiage of Charles d'Orléans; the poems of the classical and the modern age were written to be declaimed. The distinction is fundamental, and the exaggerations of the Symbolists and other doctrinaires have their logical basis in it. The book is well printed, and has as frontispiece a photogravure of a modern illumination founded on a fifteenth-century original.

OUR LIBRARY TABLE.

THE third and last volume of Sir Herbert Maxwell's *Century of Empire, 1801-1900* (Arnold), brings an agreeable, though somewhat superficial survey to its appropriate end with the death of Queen Victoria. Unlike many books of its kind, this has improved as it has gone on. As a much-respected member of Parliament, Sir Herbert saw a good deal of the inner workings of politics in 1880 and onwards, and his knowledge lends colour to his narrative. The career of Randolph Churchill, in particular, receives sympathetic treatment at his hands; and, if he makes but little attempt to conceal his animosity to Bradlaugh, his standpoint is, at all events, intelligible. In the earlier chapters we get a reasonably impartial survey of the first Administrations of Disraeli and Gladstone. The agricultural depression which ushered in the first Midlothian campaign is also dealt with in a spirit of sobriety, and the account of Gordon's mission could not be bettered as a candid handling of a fiercely controversial question. Sir Herbert admits that Gordon threw his first instructions to the winds, and that before the capture of Berber he might at any time have brought away the garrison of Khartum.

As 'A Century of Empire' draws near present times, Sir Herbert expresses opinions on which *The Athenæum* cannot pretend to offer criticism. We will merely, therefore, take note of his vigorous denunciation of the Unionist Government for failing to reform the House of Lords when reform was possible. The Diamond Jubilee suggests to Sir Herbert a purview of material progress which is, on the whole, well done, though we cannot agree with him that British architecture is dead or dormant. It may lack a distinctive style, but it abounds in strenuous endeavour.

Crooked Answers. By Phyllis Bottonie and H. de Lisle Brock. (John Murray.)—The story in this book—a very slight one—is told by fragments in a number of amusing letters, purporting to be written by a group of people brought together by the occasion of a winter trip to St. Moritz. We are reminded incidentally of 'Blanche's Letters' in *Punch*, of 'The Letters of Elizabeth,' and

of Mr. E. V. Lucas's work in the same field; but the authors have a cleverness of their own, and display a knowledge of a certain world which much arrides us. The letters ascribed to Lady Sarah Overton are the best in the book, and the portrait conveyed of that philosophical chaperon is good caricature. The work is frivolous but entertaining, and demands no mental effort from the reader.

IN Mr. W. J. Batchelder's *The Wine-drinker, and other Stories* (Smith & Elder), the "wine-drinker" is no worshipper of Bacchus, but a North Sea herring, an aristocrat of his race, larger than most, and more beautifully marked, but a herring, and as such liable to the onslaughts of greater fish and the hazards of the trawlers' nets. The tale of this particular herring occupies no more than a score of pages out of three hundred. There are fifteen other stories, all of North Sea fisher-folk and their doings ashore and afloat, and all are distinctly worth reading. The author appears to know his subject—the characters and their environment—extremely well, and most of his tales are told in the vernacular, which is effectively used.

The Teacher's Encyclopædia of the Theory, Method, Practice, History, and Development of Education at Home and Abroad. Edited by A. P. Laurie. Vol. I. (Caxton Publishing Company.)—On March 18th we reviewed the first volume of an American 'Cyclopedia of Education' edited by Mr. Paul Monroe. We have now before us an English attempt in the same field, though there are obvious differences between the two publications. Mr. Laurie departs from the custom of arranging subjects in alphabetical order, and aims at selecting subjects of vital interest which are arranged in related groups. He rightly urges in his Preface that there are two movements which necessitate a fresh study of educational problems: the scientific movement and its creation of the new child-psychology, which is beginning to affect modern ideas of method; and the social movement, which emphasizes the conception of society as a social organism, and the responsibility of the State towards the separate units.

It is obvious from the articles in this first volume that many of the problems handled are only in the course of solution, and that to such problems no attempt is made to give a complete answer. We have instead a presentiment of new ideas "in process of formation, before they have crystallized in final form." It may be said that the teacher who consults this volume will find not so much definite results stated as matter which will set him thinking and working out his own attempts at method. All this is so much gain. If astronomy is the most exact of the sciences, it may be claimed that educational psychology is the most uncertain. The first article, by Prof. John Adams, on 'Child-Psychology,' gives colour to this assertion. He fairly admits the uncertainties of the subject, never dogmatizes, and contents himself with such recommendations as "The teacher is likely to favour" this or that view. Errors in present educational practice are abundantly shown up, but conclusive direction as to the right path is not given. Of the four theories of play for children, one is selected as that most favourably received by students of child-life, the theory that it is a preparatory exercise. Nearly all departments of the science are as yet inchoate. Prof. Alfred Binet's metrical scale of intelligence is introduced as a beginning.

The same must be said of collective psychology, that is, the psychology of the class. Still, the outlook is hopeful, as psychology is undoubtedly daily becoming more detailed and matter-of-fact. The same tolerant attitude is displayed by Prof. J. J. Findlay in his article on 'General Method.' He has a sympathetic understanding of the teacher's doubts and difficulties about psychology and its practical use.

An admirable article is contributed by Prof. Michael Sadler on 'Moral Instruction and Training in Schools,' which challenges quotation in many places; we can find space only for the following, which hits the nail well and truly on the head:—

"Some educational administrators would be more in place in the service of a commercial trust. They achieve punctuality, economy, and order at the expense of much more important things. They dislike the independence of subordinates. They are irritated by anomalies in administration. They like to have things cut and dried. They excel in reports. But their rule is really an oppression to many of those who serve under them. They kill off much which ought to be allowed to grow. They seem successful, but they are really failures."

There are six other articles in this volume by Mrs. Bryant, Miss Bremner, and others. The type is bold and legible; and there is a variety of illustrations in colours and black and white. It is a pity that the Greek quotation from Plato's 'Republic' (Book III.) which figures on the title-page as a motto should have been allowed to retain three misprints in its two and a half lines.

Via Rhodesia: a Journey through Southern Africa. By Charlotte Mansfield. (Stanley Paul & Co.)—Miss Mansfield has attained some success as a novelist, and from the report of a lecture delivered by request at Bulawayo, reproduced on pp. 415-19, it appears that we are to regard her as an authority on the art of word-painting. To reinforce her exposition of its theory she instituted a prize competition, the medal awarded to the successful writer bearing the image of Rhodes, who, we learn, was a poet in feeling and action, if not in word. Miss Mansfield's practice is exemplified by passages like the following:—

"And what a gem of earth set in the sea the beautiful little island of Madeira is, with its fairy mountains tipped by fleecy clouds, the perfume of the flowers coming out to the sea to greet you, as though the land were waving a scented handkerchief of welcome, the valleys suggesting that they have dug their way into the hill-sides with flower-sheathed swords, purple shadows hovering near, while high above is a wonderful canopy of blue."

On arrival at Cape Town:—

"It was only four o'clock; some time must yet elapse before the monarch of day would rise from scarlet sheets of light and with sceptre of gold gladden the hours."

The author, it will be seen, delights in colour, and a little later waxes enthusiastic over the flora of the Cape Peninsula, including one plant new, we fancy, to botanists:—

"...the pale plumbago flowers which skirt the roads and fill the gardens with azure poesy. It is said that plumbago was the favourite flower of Cecil Rhodes; at any rate Cape Town keeps ever flourishing—perhaps in memory—these dainty blossoms. And what a contrast to the pale plumbago is the scarlet proboscis [sic], with its flaunting notes of floral exclamation, to arrest the attention of the passer-by."

The aim of Miss Mansfield's book is, however, economic rather than literary: its main theme is wholesale emigration to Rhodesia. The slum children of London are to be made happy at Mwenzo, on the Nyasa-Tanganyika Plateau (about 9° S.), where they could be accommodated in the

school so unnecessarily (in the author's opinion) maintained by the L.M.S. for the benefit of native youth. The natives were happy and virtuous till the missionaries forced on them an education which they do not want and which only injures them—yet we are also told (p. 99) that their "desire for education knows no limits." The grains of truth mixed up with the usual denunciation of missionaries (whose attitude towards native institutions has, after all, sometimes been injudicious) lose much of their force because Miss Mansfield singles out for special condemnation men and women whose great offence, in the eyes of orthodoxy, has been their refusal to meddle rashly with the institutions in question. But with their defence, or that of Mr. Tengo Jabavu (see p. 99), we need not concern ourselves here.

For the rest we have some good photographs, and—when the author forgets to be picturesque—some readable descriptions. It is not easy to see why chap. xxx., 'A Burlesque,' should have been included; and we may perhaps venture to suggest that *kanga* (p. 232) means not a lion, but a guinea-fowl; and that the carriers, if they in truth called Miss Mansfield a "Donna Chubwina," showed themselves indifferently acquainted with their own language.

A FORMLESS, slight, and somewhat ambiguous book is *The Diary of a Refugee*, edited by Frances Fearn (New York, Moffat, Yard & Co.). The name of the diarist nowhere appears, unless, indeed, she was the Rcsalie Urquhart who did some simple drawings, memoranda of scenery, here reproduced in sepia. The editor's explanatory reference to her, and mode of dealing with her work, are both a little curious. A general appeal having been made by an Historical Society for the publication of all remaining data regarding the Civil War, she says,

"I remembered a diary kept during the war by a member of my family, who was a woman of rare qualities of brain and heart, with an unusually just mind. I felt that anything written by her would be so liberal and fair that it could not fail but prove interesting reading, for the people both of the North and the South. From what she had told me, and remembering as a child many things myself, I am able to fill in the gaps where necessary."

Only a note from Admiral Dewey, quoted in the Preface, incidentally makes us aware that the "member of my family" was the writer's own mother. She seems to have been an excellent lady, heavily charged with that somewhat tristful and universal benevolence which is one of the variations of Southern sentiment. It is true we come upon her at a tristful time, with three or four sons at the war (one of them a prisoner) and the prospect of having to leave the beloved Louisiana home upon the fall of New Orleans. Before the exodus occurs we have some pleasing glimpses of the custom and spirit of daily life on the estate of a wealthy planter, especially of the affection and loyalty of the slaves towards the "ole massa" or "ole missus." We read of festival occasions, when gifts were distributed on a variety of pretexts, and a young mother would borrow an extra baby, so as to secure an additional reward of merit.

The seeking of asylum in Texas was the beginning of much vicissitude, not without privation for a time, and even adventure. Thus in crossing the plains the party once watched a whole night through in terror—and in such laager as they could make—fearing lest they should be discovered by an Indian encampment on which they had almost stumbled. Next day they found

that the "Indians," who were fugitive rebels like themselves, on the Texas trail, had passed an equally uncomfortable night, with the same fears concerning them. Eventually the family found its way to England, to Paris, and back to the States, with a great romance on the way, if not two, to compensate for losses and bereavements.

What renders the book "ambiguous" is Mrs. Fearn's method of amplifying the original diary. To what extent she has done so we have no means of estimating; but probably to a very considerable extent, to judge from a note of unreality, which frequently throws one out. There are some pretty portraits, especially that of the child—"The Clarice of the fifth generation"—to whom the book is dedicated.

Through the Wildernesses of Brazil by Horse, Canoe, and Float. By William Azel Cook. (Fisher Unwin.)—The missionary, one is glad to think, has his consolations. Apart from what Mr. Cook disparagingly terms "buying merit"—a theological operation discouraged in whatever sect he belongs to—there is plenty of fun and adventure. In fact, the missionary, who generally comes of a social stratum which furnishes more clerks than deposit accounts at banks, would have a small chance of seeing the world but for his professional advantages. As it is, he travels at a marvellously cheap rate; expects and receives hospitable entertainment (and, as Mr. Cook says, is "obligated") where mere laymen might get the cold shoulder; and he carries with him "a specie" (Mr. Cook is fond of this peculiar singular) of provender which ordinary travellers do not "stock," at least in bulk. "It was a long time between meals," he remarks, "for one who had been accustomed to three meals each day at regular hours. I therefore traded Testaments for eggs to families I encountered along the trail, and had them boiled hard to eat cold at noon." "I also exchanged Bibles for *rapadura*—sugar in bricks. I had long understood that God's Word was food, but never before had experience of the fact in just this way." No wonder that there was "a heavy run on Bibles." The poor heathen were led to "the Truth" by "a Gospel hymn on the cornet." The process of conversion by gramophone may be regarded as much less exciting an experience; but as the "joyful tribal songs" of the Karayá Indians are said to suggest "the running and bleating of a deer," both methods must have been wonders.

"Owing to remarkable Providences, independent of any plans of his own, and the converging of chains of events the beginnings of which were as wide apart as the earth, the author, acting as a sort of forerunner, or scout, for the army of Christ, traveled thousands of miles through the boundless wildernesses of South America inhabited by the children of the forest, besides traveling extensively and evangelizing among the more advanced peoples."

Some of these "remarkable Providences" were the escapes of the author from drowning, when he or his companions had displayed conspicuous incompetence in the management of the paddle, although, he protests, "I was always well armed with 'The Sword of the Spirit.'" There was some excuse for the capsizing, however, if the missionary boatful was often like the one that put off from Leopoldina:—

"I saw with dismay, after we had cast off, that the canoe men.....were intoxicated—worse, that there was a demijohn of the brutalizing liquid [*cachaca*] in the second canoe.....The alcoholized men paddled and splashed wildly about, yelling continually in mad glee; while our cargo of dogs, appearing to really understand the seriousness of the situation, howled a dirge."

It was in this riotous voyage on the Araguaya that the author witnessed a remarkable use of tobacco as an aid to landing big fish. Well may he comment, "If tobacco will paralyze a fish, can it fail to injure the human consumer?" Nay, if men can flourish on mutton chops, why not cows? Mr. Cook himself ate water-melon grown in a Karayá cemetery, and notes "that it tasted unpleasantly like [*sic*] a Karayá smells." There is strange eating in Brazil, beyond a doubt. There is also, sometimes, a fast. "Providence orders my fasts," says the author; "I deny myself gladly if there is no food." So simple a rule deserves registration. He is more exigent in the matter of sleep, and prescribes an excellent recipe for the proper construction and occupation of hammocks. Indeed, on the Rio do Somno sleeping seems a form of telluric worship; and hammocks rise to the dignity of an ethnological test in parts of Brazil, where the tribes appear to be divided into those who sleep in hammocks and those who prefer to use them as greatcoats.

We have said perhaps enough to show the character of the book and the manner in which the author uses what he calls his "beloved mother-tongue," a use so modest that he employs the verb "nurse" for "suck," a use for which we do not find authority in his native Webster. We confess, relying upon Richard Burton's experiences, we had thought Brazil a more attractive country than Mr. Cook describes it. But his method would make the Delectable Mountains seem tame. He cannot depict scenery, and there is little life in his descriptions of the people, in spite of many words. The chief value the book may possess consists in its observations of native customs and folk-lore. Naturally, one cannot travel 7,000 miles (in the first journey alone) and "circumscribe a large portion of Brazil"—and the most out-of-the-way parts of the interior, we should add—without learning a good deal about the inhabitants. But Mr. Cook's account is vitiated by an uncertainty as to when he is recording his own observations and when he is abstracting such books as P. Ehrenreich's 'Beitrage [*sic*] zur Völkerkunde Brasiliens,' to which he confesses himself indebted. It is also vitiated by doubts as to the witness's competence. Mr. Cook does not appear to possess any kind of scientific qualifications, and his descriptions are often vague, and unsatisfactory. Further, he displays such vehement prejudice against the Roman Catholic Church that he is ready to believe any fable that tells against it. We are aware that Brazil is not a favourable example of the work of the Propaganda, and we should not go there for the best type of Roman Catholics. Mr. Cook labels them "Christians (?)," and regards everything connected with them with eyes so jaundiced that one is apt to discredit his evidence on other matters as well. To disparage missionary efforts is far from our intention, but we do not think that such work is well represented by the narrow-minded intolerance which this volume displays. The dislike which the ignorant, self-indulgent, old-established priests entertained for the newcomer who "traded in Testaments" and heralded his advent on the cornet is intelligible.

Crockford's Clerical Directory, 1911 (Horace Cox), is now out, and we are very glad to have again this admirable and accurate guide to the clergy and their achievements. The editor has an easier time than his pre-

decessor in the matter of objections, these being less than five concerning returns of the net annual value of a benefice, and he maintains the pleasant tone of earlier prefaces in dealing with a correspondent who "desires to include his tobacco in his outgoings." Important matters discussed are the marriage of divorced persons and the question of degrees which approximate in character to "alleged" honours.

READERS of to-day certainly have abundant advantages of getting good fiction at a very moderate price. Among recent books issued at sevenpence are *The Waters of Jordan* and *Multitude and Solitude* (Nelson), and *Sant' Ilario* and *Joan of Garioch* (Macmillan). A well-printed edition of that admirable romance *The Sowers* can be had for a shilling (Smith & Elder), and the same sum will purchase an edition in French of Balzac's masterly study of parental love, *Le Père Goriot* (Dent), with an interesting Introduction by M. Henri Duvernois.

THE French "Collection Nelson" also deserves wider notice than it has hitherto secured. *Paul et Virginie* and *Mon Oncle Benjamin* are recent additions to this neat and well-printed series, published under the direction of a French teacher at Edinburgh.

Printers' Pie is now out, and full of entertainment both in text and pictures. The present issue is likely to beat all its predecessors in popularity.

THE SCOTTISH EXHIBITION AT GLASGOW.

THE SCOTTISH EXHIBITION at Glasgow, opened by the Duke of Connaught on the 3rd inst. with the primary view of endowing a Chair of Scottish History in Glasgow University, has in its "Palace of History" a truly remarkable collection of portraits, documents, and objects illustrative of the national life. Considered as a museum of Scots history, the display of relics of all kinds, from Stone Age burials down to nineteenth-century snuff-boxes, has a representative fullness which should be equally instructive and popular. No such assemblage of Scots portraits has ever been made before. Prof. Cooper may well plume himself on the canvases, about 350 in number, hung in two large halls, to say nothing of the vast subordinate array of plaques, miniatures, and prints. Notable among the oil paintings are the Blairs College 'Queen Mary' and the portraits of Bishops Elphinstone and Gavin Dunbar. Mr. Walter Blaikie has arranged a magnificent set of Jacobite prints and caricatures, such as plates of the flight of General Cope, the battle of Culloden, and the last episodes of Lord Lovat's career. They impress only one degree less than do the adjacent cases containing the pamphlets and journals of the time.

In the documentary sections the honours fall to Mr. Robert Renwick for the extensive series of burghal muniments arranged by him, and to Dr. Maitland Thomson for a select but noble assortment of charters and records. Almost every important burgh in Scotland has consigned the treasure of its archives to be shown in this national exposition, which fairly bristles with royal charters of foundation or privilege to, e.g., Edinburgh, Glasgow, Stirling, Perth, Dundee, Lanark, Kirkeudbright, and Montrose. Old minute-books and registers abound, and the

patient scrutineer may follow the course of burghal emancipation and advance. Quaint entries are exposed on some pages, as in that of an Alloway baronial court book from Ayr, where in October, 1513, a plaintiff's case against a defendant was for the "wringwys v'halding fra him of his hors y^e he lent him at y^e oist"—an evident memory of the host that was cut to pieces at Flodden, though the case was sustained only for the horse's bridle. One of the oldest books of this class, dating from the mid-fifteenth century, comes from Montrose, and lies open at a place where the law is laid down for "swyne" to be "ryngit."

Charters not burghal include beautiful examples, some of which are among the glories of Scots history. From Lübeck there has been sent the letter from Sir William Wallace in 1297 praying for closer intercourse with the Hanse traders. A fine series of Melrose writs includes that jewel of pathetic record, the death-bed letter of Robert the Bruce in 1329, committing his heart to burial at Melrose, where, as we know, it was duly interred on its return from its romantic crusade in Spain. Opposite, in the same case, is the *magna carta* (its size, in parchment, perhaps illustrates graphically why King John's charter bore that name?) of Inchaffray, facing in another case the great charter by which David I. founded Holyrood. A fine set of Maxwell deeds consists of commissions to the lords of that house of the wardenry of the West March. Beside them is a bond of manrent in 1525 granted to the Warden by the famous Johnnie Armstrong, sealed with his seal, and signed with his hand "at ye penne." Near by is an odd reminiscence of Dryfesands battle, where Lord Maxwell was killed on December 6th, 1593. Two days after, his gear in Edinburgh was arrested for a tailor's account, and a law report of the plea takes notice of the battle. A distinguished exhibit is the Wardlaw MS. Chronicle of the Frasers.

Ecclesiastically the memorials are both rich and numerous. There are the Holyrood 'Ordinale' and the Cambuskenneth Charterulary on the one hand, and there are Kirk Session registers of the sixteenth century on the other, besides a wealth of Covenants, Covenant literature and biography, and an infinity of law papers about Bothwell Brig and the Killing Time. Mr. Eccles, who is responsible for the ecclesiastical relics, has gathered much capital material in MSS., bells, and church vessels. One curious item is a very early service-book rescued from debased use in supplying the parchment for an angler's fly-book! Mr. W. K. Dickson for the Advocates' Library displays several historic codices, one being Wyntoun's 'Chronicle,' and another being John Ramsay's copy of Barbour's 'Bruce' and Blind Harry's 'Wallace.'

The prehistoric section, contributed to by Prof. Bryce, but chiefly arranged by Mr. Lodovic Mann, is an ambitious attempt to exhibit the course of evolution through stone and bronze well into the Iron Age. It includes several burials showing actual remains *in situ* as found. The series of implements has been chosen so as to typify changes; and the entire section, including models of earth dwellings, cairns, and hill camps, is a notable experiment in arrangement and classification.

Under the charge of Mr. J. A. Balfour, a Norse section (dislocated and delayed by the stranding of the ship Scotland in her relieving voyage from Norway) is still incomplete, but includes the Norwegian Admiralty's model of a viking galley.

Scoto-Swedish and Scoto-French sections are mainly heraldic and pictorial. Scottish heraldry, seals, guildries, needlework, economics, and book-plates each have a particular place.

Sport and its trophies, as classified chiefly by Mr. Henderson Bishop, fill much space with interest, and do justice to the antiquities of golf, "kuting-stone," curling, &c., as well as of that engrossing *pila pedalis* which University authority long ago banned as among *illiberales et periculosos ludos*. The "Siller Gun" of Dumfries is a unique link with the ancient "wapenschaws."

Naturally the Highland and military reflection of the past is large. Dr. Magnus Maclean has given an impressive rendering not only to the history of the Gael, but also to his literature, by no means forgetting Ossian. Mr. C. J. Whitelaw makes a brave show of Scottish arms, &c., especially swords, claymores, powder-horns, and pistols.

The largest variety in any single section is found in the close-packed cases of what may be called domesticities garnered by Dr. W. Gemmell. His groups of old spectacles, toddy ladles, tirling-pins, cruises, candlesticks, &c., suggest pleasing comparison with old George Ruthven's "gabions," celebrated in verse three centuries ago:—

His cougs, his dishes, and his caps,
A totum and some bairnes taps,

His hats, his hoods, his bells, his bones,
His alley bowles, his curling stones.

They make, like Mr. W. B. Smith and Mr. L. Clapperton's dresserfuls of old silver and pewter, peculiarly circumstantial memories of a time relatively recent yet already inconceivably remote. Glassware is seen in beautiful examples brought together by Mr. Percy Bate and Mr. Rees Price. Mrs. Bate very happily exemplifies early costume by dressed models which daintily wear the rare garments defiant of the moths of ages.

Literature is imperfectly represented, but at least flourishes in a Burns section and a Scott corner. Mr. J. C. Ewing has arranged many Burns MSS. and books, and his section surpasses all predecessors in portraits, including the original Nasmyth. Mr. J. H. Stevenson and Mr. Moir Bryce have done equally apt homage to Scott, whose corner holds, besides abundant manuscripts, the press on which 'Waverley' was printed, and the desk in which the long-lost manuscript was found.

This notice of the work achieved by the archæological committees, working with a will under the presidency of Prof. Glaister and the secretaryship of Mr. Eyre-Todd, is necessarily perfunctory, but provisionally sketches the contents of what truly forms an unexampled cabinet of Scots history, generously lent for a patriotic occasion from the heirlooms of noble families, the charter chests of corporations, and the *spolia opima* of mighty collectors.

G. N.

A BOOKWORM'S PERPLEXITY.

MAY 6, 1911.

It is refreshing to find from the letter of Mr. Francis Jenkinson in *The Athenæum* of this date that my theory of apparently suspicious bibliaphanises—which is as charitable as it is well founded—does not apply to the disappearance from the Cambridge University Library of the book Dr. Jessopp has so generously restored to it. Never-

theless the theory remains a sound one; or, at least, a good working hypothesis in the investigation of such questionable evanishments. Take two more proofs in support of it.

Some time in "the sixties" of the last century a Special Committee of the Bombay Branch of the Royal Asiatic Society condemned 500 works in their library as so much rubbish and lumber. I contended, over three weeks, for the retention of every one of these works; and in the end saved 499 of them, the one I could not save being a copy of 'Pandurang Hari,' which was, however, kindly presented to me, and which, on returning to England in 1871, I prevailed on Messrs. H. S. King & Co. to republish, with an Introduction by Sir Bartle Frere; this leading to the republication in 1874 of 'Tales of a Zenana,' with an Introduction by Lord Stanley of Alderley, by the same author, William Browne Hockley.

Again, the India Office, in a similar "spring cleaning" spirit, disposed of a great store of the oldest and most interesting volumes of the India House Library (Leadenhall Street), founded in 1800, on its transfer to Westminster; and again, and most providentially, I was able to recover some of them, stamped with the "arms" of the East India Company, and present them to others likely to make a better use of them than myself.

But for the sucking, to the fullness of satiety, "treasures hid in the sand" I know nothing more perfect than the two following experiences of my own, the first being altogether relevant to the present discussion. A great frequenter in Bombay, between 1857 and 1869-70, of the "godown" of Mr. Bennett, the locally famous auctioneer, I bought there one day, as "a pig in a poke," for one rupee, two packets, made up in strongly roped, and very stout and antiquated brown-paper wrappings, each packet obviously containing a quarto volume—"cat," or veritable "pig." The first was found to be a copy of the 'Catholicon,' a universal dictionary, and one of the first fifty books printed in Europe, perfect in its paper, type, "forwarding," and original pigskin and "boards" binding, and metal clasps; and worth, say, 600*l*. The second was D'Herbelot's 'Bibliothèque Orientale' (1697), in its so-called "Grolier" binding. But the joy of this "pig" was that the volume on opening, as of itself, laid bare a pair of gold-mounted spectacles, and an autograph visiting card of Elijah Impey! Bennett insisted on my standing by my lucky bargain; and in his own "sporting spirit" I, in due time, passed on "the divine gift," as a Hindu would say, to others—no great virtue in one who has the most complete, indeed replete, sense of possession in the property of others.

Another time—*circa* 1898—walking up Wardour Street in a storm of rain and wind, I saw out of the corner of my left eye, in quite a forlorn, rueful window, a small cameo, in a "glazed" little frame, of Warren Hastings; and at once bought it, and gave it to the India Office. With it the dealer had placed in my hands a companion cameo of Tycho Brahe. "O, what a shame," I cried, "to have perpetuated the amputation of his nose in a work of art!" "No, no," replied the dealer, "it is not so, and if you give the frame a shake, you will see the tip of the nose hop up [between the shell and the glass], and I will have it cemented on all right should you purchase

the cameo." There, sure enough, I found the snub of the great astronomer's nose; and could the force of coincidence further go?

GEORGE BIRDWOOD.

I REPUDIATE strongly Mr. Jenkinson's suggestion that I meant to be "nasty." All I desired was to ascertain the truth of the case, which has now appeared, and might have been expected to appear earlier. I knew of no history of the Cambridge University Library which would explain the facts which Mr. Jenkinson now states, and which I am sincerely glad to see recorded.

The sneer at anonymity is by this time, I should have thought, out of date. I have as much right to the title of "Cantab" as Mr. Jenkinson, and perhaps the Editor of *The Athenæum* will permit me to add that, as he is known to come from the same University, he could hardly be expected to allow me to attribute to myself a qualification I did not deserve.

However, my withers are unwrung, and I venture to think that my interposition has not been wholly infructuous.

CANTAB.

MOGHUL VERSE.

STUDENTS of the East Turki language spoken by the Moghul conquerors of India in the sixteenth century will be much interested in some recent discoveries made by Prof. E. Denison Ross, the Records Officer of the Indian Government, whose interest in Turki subjects has not diminished during the sixteen years which have passed since he translated the history of Transoxiana by Mirza Haidar. Mrs. Beveridge's labours upon the original Turki text of Babar's Memoirs gave a fresh stimulus to the study of the language, which will be further encouraged by Prof. Ross's new contributions.

The first of these is the happy discovery, in the library of the Nawab of Rampur, of a unique manuscript of Babar's poems. In his Memoirs under the year 935 A.H. (1538) Babar records how he began to turn into verse the 'Risāla-i-Wālidīya' of Khwāja 'Abdullah (Ahrār); but hitherto this translation has evaded all search. The Rampur MS. at last presents it, and it appears in the first fourteen plates of Prof. Ross's facsimile reproduction, which, together with a printed text, briefly annotated, he has published in vol. vi. of the *Journal of the Asiatic Society of Bombay*. The MS. is dated 935 in a colophon in Babar's own handwriting, the genuineness of which is attested by an autograph endorsement written by his descendant, another "Great Moghul," Shah Jahan. Besides the 'Risāla,' the text contains many short pieces and fragments of verse, some of which are already familiar by citations in the Memoirs. Some one should translate them; but we are at a loss for a Turki FitzGerald. Incidentally Prof. Ross points out that there can be no doubt, from an examination of rhymes and other evidence, that Babar's name was vocalized Bābur, as it is still universally pronounced by Turki-speaking natives. He makes a slight mistake in attributing the Introduction to the British Museum 'Catalogue of Persian Coins' to Prof. Stanley Lane-Poole: it was written, like the 'Catalogue' itself, by his uncle, Prof. R. Stuart Poole, the Keeper of Coins.

Prof. Ross's second discovery consists in lighting upon two copies of the 'Divan' or poetical works, in both Persian and Turki, of

Bayram Khan, the famous general of the time of Humayun and Akbar. One of these MSS.—written, according to the colophon, for Bayram's son 'Abdur-Rahim in 1014 A.H.—belongs to Mr. Harinath De; the other is a bundle of fragments of an anthology which fortunately contains nearly all the Turki ghazals which occur in the other MS. The importance of a second copy will be realized when it is stated that both copies were made by scribes ignorant of Turki, who consequently distorted the language in such a way that, but for the collation of the two copies, the task of reconstructing the text would have been almost hopeless. In this case a facsimile reproduction by photography would have been perhaps misleading, so Dr. Ross has printed the text, in the *Bibliotheca Indica*, No. 1241, with notes explaining his corrections of the MSS. where there appeared to be room for doubt, and also elucidating Turki words which "the still all too meagre resources of Turki lexicography" leave obscure.

In addition to these signal discoveries of Moghul poems, Dr. Ross purchased for the Gibb Memorial Trustees (of whom he is one), and by their permission has printed (in the *Bibliotheca Indica*, No. 1225), the Turki grammar prefixed to the 'Sanglākh,' a dictionary of that language, written in Persian by Mirza Mehdi Khan of Astarabad, the well-known historian of Nadir Shah. The analytical table of contents which the editor has added will greatly facilitate reference to the somewhat complicated arrangement of this valuable work.

'OUR MUTUAL FRIEND.'

THE remarks in *The Athenæum* of April 29 about the correctness of the title 'Our Mutual Friend' remind me that the first monthly number of that novel contained a fly-note explaining the phrase. Perhaps the text of this note could be recovered. There is something about it in *The Athenæum*, 1864 (January-June, p. 613); but I have not that volume beside me.

J. D. HAMILTON.

* * Our correspondent is quite correct. *The Athenæum* of the date named mentions in 'Our Weekly Gossip' a

"fly-note to the first weekly number of 'Our Mutual Friend'.....Mr. Dickens explains that on arriving at the ninth chapter of his story the public will understand the use of the popular phrase 'Our Mutual Friend' as the title of his new book. This ninth chapter will appear in July, in the third number; but we dare say the reader will guess, that the popular phrase has been chosen by our great novelist as expressive of the humour of one of his characters, just as the phrase 'Something will turn up' might have been used as a title for the famous history of Mr. Micawber."

This view of the phrase was taken by our recent reviewer, but, as objections to it are perpetually being repeated, it seems well to record the facts which put such criticism out of court more than forty years ago.

SALE.

ON Monday, May 1st, and the following day Messrs. Sotheby sold books and manuscripts from various sources, including the following interesting items. A collection of tracts by William Penn, 1668-75, 72*l*. Vallet, Le Jardin du Roy, 1608, 16*l*. 15*s*. Turner, Herbal, 1568, and Coverdale, Homely Physicke Book, 1561, 21*l*. 10*s*. First editions of works by Dickens, all presentation copies from the author to W. H.

Wills: David Copperfield, 1850, 70l.; Bleak House, 1853, 65l.; Little Dorrit, 1857, 85l.; Tale of Two Cities, 1859, 70l.; Our Mutual Friend, 1865, 70l. Hughes, Tom Brown's School-days, 1857, presentation copy from the author, 30l. Bible, 1611, in a contemporary needlework binding, 25l. 10s. W. Blake, Poetical Sketches, 1783, 49l. The Brontës, Poems, 1846, published by Aylott and Jones, 28l. 10s. Browning, Pauline, 1853, 164l. Burns, Poems, 1786, 105l. The Germ, 1850, 45l. Herrick, Hesperides, 1648, 21l. Keats, Endymion, 1818, 41l.; Lamia, Isabella, &c. 1820, 47l. Lloyd and Lamb, Blank Verse, 1798, 45l. G. Meredith, Poems, 1851, 17l. 10s. Milton, Poems, 1645, 18l. 10s. Shakespeare, Rape of Lucrece, 1655, 24l.; Second Folio, 1632, 45l.; another copy, 46l.; Works, 7 vols., 1709, 15l. 10s. Shelley, Zastrozzi, 1810, 24l.; An Address to the Irish People, 1812, 114l.; Alastor, 1816, 55l.; The Cenci, 1819, 46l. 10s. Epipsychidion, 1821, 51l. Swinburne, The Queen Mother, 1860, 31l.; Songs before Sunrise, 1871, 30l. 10s. Tennyson, Poems by Two Brothers, 1827, 36l. 10s. Spenser, Faerie Queene, 1590-96, 43l. Whitman, Leaves of Grass, 1855, 18l. The total of the sale was 1,842l. 19s.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bindley (T. Herbert), The Messages to the Seven Churches, 1/6
Lectures originally delivered in Barbados, and afterwards in Herefordshire.
Capes (H. M.), The Vision of Master Reginald, Friar Preacher, 2/6 net.
Chandler (Arthur), Faith and Experience: an Analysis of the Factors of Religious Knowledge, 3/6 net.
Church Quarterly Review, April, 3/
Field (John Edward), The Lord's Prayer in the Services of the Church, 1/6
Griffiths (Rev. J. S.), The Problem of Deuteronomy, 2/
A revised and enlarged edition of the Bishop Jeune Memorial Fund Prize Essay (1909) on 'The Historical Truth and Divine Authority of the Book of Deuteronomy.'
Grist (William Alexander), The Historic Christ in the Faith of To-day, 10/6 net.
Hebrew Glosses and Notes by Marco (Mordecai) Luzzatto (1720-99) occurring in his Italian Translation of Menasseh ben Israel's 'Conciliator,' now collected and edited for the First Time (from the unique MS. in the Editor's Possession), with an English Translation and Notes, by Hermann Gollancz, 3/6 net.
Majibizano ya Maagano Mapya, New Testament Catechism in the Swahili Language, 6d.
Robinson (H. Wheeler), The Christian Doctrine of Man, 6/ net.
Stories of our Lord in the Chiswina Language, 4d.

Fine Art and Archaeology.

Britten (F. J.), Old Clocks and Watches and their Makers: being an Historical and Descriptive Account of the Different Styles of Clocks and Watches of the Past, in England and Abroad, to which is added a List of Eleven Thousand Makers, 15/ net.
Third edition, much enlarged, with over 800 illustrations, mostly from photographs.
Colchester Corporation Museum of Local Antiquities, Report of the Museum and Muniment Committee for Year ending 31st March, 2d.
Dodgson (Campbell), Catalogue of Early German and Flemish Woodcuts preserved in the Department of Prints and Drawings in the British Museum, Vol. II. 21/
A thorough and expert handling of the subject.
Marshall (F. H.), Catalogue of the Jewellery, Greek, Etruscan, and Roman, in the Department of Antiquities, British Museum, 35/
Medallion Illustrations of the History of Great Britain and Ireland, Plates CXXXI.-CXL. and Plates CXXI.-CL., 6/ each.
For notice of earlier parts see *Athen.*, Aug. 20, 1910, p. 215.
Pictures of 1911, 1/
Royal Academy Pictures and Sculpture, Part I., 7d. net.
Sée (R. R. M.), English Pastels, 1750-1830, 42/ net.
A critical and biographical study of upwards of one hundred artists who painted in coloured chalks.
Shone (William), Prehistoric Man in Cheshire, 3/ net.

Turner's Liber Studiorum, 1/ net.
Miniature edition, containing reproductions from first published states of the 71 published plates, and of the original drawings for, or of engraver's proofs of, the unpublished plates.

Poetry and Drama.

Anstey (F.), The Brass Bottle, a Farcical Fantastic Play in Four Acts, 1/6
Performed at the Vaudeville Theatre for the first time on September 16, 1909.
Brieux, Three Plays by, 5/ net.
With a preface by Bernard Shaw. The English Versions by Mrs. Bernard Shaw, St. John Hankin, and John Pollock.
Cooper (James), Sonnets on the Fourteen Ancient Cathedrals and on the Four Universities of Scotland, with Historical Notes, 7/6 net.
Greek Love Songs and Epigrams from the Anthology, 1/6
Translated by J. A. Pott.
MacDonald (George), Poetical Works, 2 vols., 2/ net each.
Fine-paper edition.
Masfield (John), The Tragedy of Nan, 1/6 net.
A reprint, with a preface by the author written specially for this edition.
Mason (Thomas Howitt), Sylva, 1/6 net.
Twenty-four poems.
Morris's Collected Works, Vols. V.-VIII.
With introductions by his daughter, May Morris. For notice of the previous volumes see *Athen.*, Jan. 7, 1911, p. 5.
Pope, The Essential Poetry of, 1/ net.
Compiled and edited by William Walker for Routledge's New Universal Library.
Presland (John), Manin and the Defence of Venice, 5/ net.
A dramatic poem on the siege of Venice by the Austrians in 1849.
Stone (John), Great Kleopatra, a Tragedy in Three Acts, 3/6 net.
Vigo Cabinet Series: Angels and Symbols, by A. V. Montgomery; Confessional, and other Poems, by Wilfrid Thorley, with a Preface by Maurice Hewlett; and The Song of a Tramp, and other Poems, by Constance Morgan, 1/ net each.

Music.

Allen (Immo S.), The Keyboard Explained with some Account of a System of "Tonic" Notation, and other Matters, 6d. net.
Forms of Prayer with Thanksgiving to Almighty God for General Use on Thursday, the 22nd Day of June, 1911, being the Day of the Coronation of their Majesties King George V. and Queen Mary, 1/
With music edited by Sir Frederick Bridge.

Bibliography.

Library, April, 3/ net.
Library of Congress: Additional References relating to Reciprocity with Canada, 5 cents.
Compiled under the direction of Hermann H. B. Meyer.

Philosophy.

Carpenter (Edward), A Visit to a Gñani or Wise Man of the East, 1/6 net.
An account of talks with a member of the South Indian School of Philosophy, reprinted from the author's book 'From Adam's Peak to Elephanta.'
Comte (Auguste), Early Essays on Social Philosophy, 1/ net.
Translated by Henry Dix Hutton. A new edition, with additional notes, and with an introduction by Frederic Harrison. In Routledge's New Universal Library.
Rogers (Reginald A. P.), A Short History of Ethics, Greek and Modern, 3/6 net.

Political Economy.

Johns Hopkins University Circular, April: The Economic Seminary, 1910-11.
Tunzelmann (G. W. de), The Superstition called Socialism, 5/ net.

History and Biography.

Betham-Edwards (Miss), Friendly Faces of Three Nationalities, 10/6 net.
Some of these sketches have appeared in English and American periodicals. The book contains 16 illustrations. Some well-known literary figures are intimately sketched.
Bodley (John Edward Courtenay), The Coronation of Edward the Seventh: a Chapter of European and Imperial History, 12/6 net.
New issue, with a new preface.
Bradley (R. N.), Latent Impulse in History and Politics, 7/6 net.

Copinger (W. A.), Manors of Suffolk: The Hundreds of Thingoe, Thredling, Wangford, and Wilford, including a General Index to the Holders of the Manors, with some Illustrations of the Old Manor Houses, Vol. VII.
County Pedigrees, edited by W. P. W. Phillimore: Nottinghamshire, Vol. I., 25/ net.
With numerous illustrations.

Dalbiac (Col. P. H.), The American War of Secession, 1863: Chancellorsville and Gettysburg, 5/ net.
Part of the Special Campaign Series.
Lee's (Richard Henry), Letters: Vol. I. 1762-78, 10/6 net.
Collected and edited by James Curtis Ballagh.
Mair (Very Rev. William), My Life, 6/
Records of Inverness: Vol. I. Burgh Court Books, 1556-86.
Edited by William Mackay and Herbert Cameron Boyd.

Geography and Travel.

Baedeker's Mediterranean Seaports and Sea Routes, including Madeira, the Canary Islands, the Coast of Morocco, Algeria, and Tunisia, 12/ net.
With 38 maps and 49 plans.
Baring-Gould (S.), The Land of Teck and its Neighbourhood, 10/6 net.
With 5 plates in colour and 48 other illustrations and a map.
Chignell (Rev. Arthur Kent), An Outpost in Papua, 10/6 net.
A missionary's description of his daily life and the people among whom it was spent, with a preface by the Archbishop of Brisbane, and 48 illustrations.
Dolomites (The), a Practical Guide, 3/ net.
One of Grieben's Guide-Books.
Durand (Sir H. Mortimer), A Holiday in South Africa.
A series of sketches, republished from *Blackwood's Magazine*, written during or after a visit to South Africa.
Hart (Albert Bushnell), The Obvious Orient, 6/ net.
An account of a tour through Japan, China, the Philippines, and some British Colonies.
Huntington (Ellsworth), Palestine and its Transformation, 8/6 net.
With illustrations.
Larden (Walter), Argentine Plains and Andine Glaciers: Life on an Estancia, and an Expedition into the Andes, 14/ net.
With 91 illustrations and a map.
Power (William), Pavement and Highway: Specimen Days in Strathclyde, 2/6 net.
With 10 illustrations and maps.
Roberts (R. Ellis), A Roman Pilgrimage, 10/6 net.
An account of the three weeks' sojourn of two friends in Rome, their first interest being the religious and ecclesiastical side of the city. The book is written from a liberal Catholic standpoint, and a good part of it is devoted to art. It has 16 illustrations in colour by William Pascoe, and 8 other illustrations.
Travers (Rosalind), Letters from Finland, August, 1908-March, 1909, 7/6 net.
With 34 illustrations and a map.
Wilson (Lady), Letters from India, 7/6 net.
A volume of letters by a lady long resident in India, whose official position gave her many opportunities of observing different conditions of life there.

Sports and Pastimes.

Watson (Alfred E. T.), King Edward VII. as a Sportsman, 21/ net.
With an introduction and a chapter on 'Yachting' by Sir Seymour Fortescue, and contributions by the Marquess of Ripon, Lord Walsingham, Lord Ribblesdale, and others. The book contains a photogravure plate, 10 plates in colour, 12 Rembrandt-gravure plates, and 79 half-tone illustrations.

Education.

Bagley (William Chandler), Craftsmanship in Teaching, 5/ net.
Welton (J.), The Psychology of Education, 7/6 net.

Folk-Lore and Anthropology.

Gypsy Lore Society Journal, March, 5/

Philology.

Mashona Dictionary, with Notes on the Grammar of the Mashona Language, commonly called Chiswina, 1/6
Compiled at St. Augustine's Mission, Penhalonga.
Satire Ménippée, 2/6
Edited by Paul Demey. One of the Dublin University French Texts.

Wright (F. Warren), *Studies in Menander*.

A dissertation presented to the Faculty of Princeton University in candidacy for the degree of Doctor of Philosophy (Department of Classics).

School-Books.

Daudet (Alphonse), *Le Petit Chose* (Histoire d'un Enfant): Part I. *Le Petit Chose en Province*, 2/6

Adapted and edited by S. Tindall for Siepmann's Advanced French Series.

Science.

Beetham (Bentley), *Photography for Bird-Lovers*, a Practical Guide, 5/ net.

With 18 plates.

Durley (R. J.), *Kinematics of Machines*, 17/ net.

Fox (Thomas W.), *The Mechanism of Weaving*, 7/6 net.

New edition, with numerous illustrations.

Harmer (F. W.), *The Glacial Geology of Norfolk and Suffolk*, 1/ net.

With a contour map showing the distribution of the glacial deposits of East Anglia.

Hayata (B.), *The Vegetation of Mount Fuji, Japan*, 6/ net.

With a list of plants found on the mountain, and a botanical map showing their distribution. Illustrated.

Heath (Francis George), *British Ferns: a Pocket "Help" for the Collector*, 2/ net.

With 50 illustrations, comprising all the native species and showing where they are found.

Jepson (Willis Linn), *The Silva of California*.

Forms Vol. II. of *Memoirs of the University of California*, and contains many illustrations.

Modern Treatment, edited by H. A. Hare and H. R. M. Landis, 2 vols., 60/ net.

Smithsonian Miscellaneous Collections: 2005, *Some Results of Recent Anthropological Exploration in Peru*, with 4 plates, by Dr. A. Hrdlicka; 2009, *Cambrian Geology and Paleontology. Part II. No. 2. Middle Cambrian Merostomata*, with 6 plates, by Charles D. Walcott; 2010, *Descriptions of Fifteen New African Birds*, by Edgar A. Mearns.

United States National Museum: 1809, *Mammals collected by Dr. W. L. Abbott on Borneo and some of the small Adjacent Islands*, by Marcus Ward Lyon, Jun.; 1812, *Descriptions of Six New Genera and Thirty-One New Species of Ichneumon Flies*, by H. L. Viereck; 1815, *Descriptions of Tineoid Moths (Microlepidoptera) from South America*, by August Busck; 1816, *An Electric Ray and its Young from the West Coast of Florida*, by B. A. Bean and A. C. Weed; 1822, *Descriptions of Three New Fishes of the Family Chatodontidae from the Philippine Islands*, by Hugh M. Smith and Lewis Radcliffe; 1825, *Remarks on the Long-Tailed Shrews of the Eastern United States, with Description of a New Species*, by N. Hollister; 1832, *Descriptions of One New Genus and Eight New Species of Ichneumon Flies*, by H. L. Viereck.

Vittoz (Roger), *Treatment of Neurasthenia by the Teaching of Brain Control*, 3/6 net.

Juvenile Books.

Hodgson (Geraldine E.), *Across the Forest and Far Away*, 1/6 net.

A little volume of fairy tales, illustrated by Gerald G. Hodgson.

Fiction.

Andom (R.), *In Fear of a Throne*, 6/

The author's well-known quartet are on a cycling tour abroad when they get into a coil of political intrigue, owing to the chance resemblance of the hero to the weak-minded heir to the throne of a petty kingdom. The book contains a preface by R. Hodder, and many illustrations by G. W. Wakefield.

Charlton (Randal), *The Bewildered Bride*, a Matter of Fact, 6/

A love story, though the principal incident is frankly sensational.

Clapperton (Mrs. Frank), *The Other Richard Graham*, 6/

Concerns a murder and the solution of the mystery which surrounds it.

Crawford (Alexander), *Kapak*, 6/

Kapak is a great chief of the Incas who is to liberate his tribe from its bondage to Spain.

Dickens Centenary Edition: *Bleak House*, 2 vols.; and *Edwin Drood*, &c., 3/6 each.

Diver (Maud), *Lilamani: a Study in Possibilities*, 6/

The action of the story takes place in the South of France, on Lake Como, and in Surrey, and the interest centres in a high-caste Hindu girl who has come to Europe with her father to study medicine.

Drury (Major W. P.), *Men-at-Arms, Stories and Sketches: The Shadow on the Quarter-Deck*, 2/ net each.

Cheaper editions.

Forster (E. M.), *The Celestial Omnibus and other Stories*, 3/6 net.

The stories have appeared in various reviews and magazines.

Hamilton (Ivor), *If It Were Come to Pass*, 6/

The story of an atheistic Socialist.

Hornung (E. W.), *Raffles, the Amateur Cracksman*, 2/ net.

Fifth impression.

Irons (Geneviève), *The Mystery of the Priest's Parlour*, 6/

The priest is condemned to penal servitude for a murder concerning which he unsuccessfully pleads his innocence: he cannot expose the real criminal because he has learnt the secret from the man's lips under the seal of the confessional.

Leroux (Gaston), *The Phantom of the Opera*, 6/

A mysterious story woven round the Paris Opera-House.

Translated by Alexander Teixeira de Mattos.

Lewes (Mary L.), *Stranger than Fiction*, 3/6 net.

Tales from the byways of ghosts and folklore, some of which have appeared in *The Occult Review*.

London (Jack), *Burning Daylight*, 6/

A romance of pioneering life in Klondyke.

Long's Sixpenny Net Cloth Novels: *Defiliah of the Snows*, by Harold Bindloss; *Father Anthony*, by Robert Buchanan; and *Only Betty*, by Curtis Yorke.

Marchmont (Arthur W.), *Elfa*, 6/

The love-story of a hunter.

Meade (L. T.), *Twenty-Four Hours, a Novel of To-day*, 6/

Deals with the machination of an unscrupulous stockbroker, from which, however, Love manages with difficulty to emerge triumphant.

Mrs. Alfred Trench, 2/6 net.

The story of a marriage which was not a marriage.

Parkinson (John), *Other Laws*, 6/

A tale of the English provinces and the wilds of West Africa.

Reynolds (Mrs. Fred), *The Horseshoe*, 6/

A Cornish love-story.

Ridge (W. Pett), *Table d'Hôte*, 2/ net.

The bill of fare which Mr. Ridge has provided in this volume of sketches is as varied as its title would imply.

Russell (George Hansby), *Ivor*, 6/

A tale of Lundy Island and the West Country.

Saiki (Tadasu), *The World's Peace*, 6/

A tale written with the object of improving the happiness of the world by cultivating better relations among the nations. The story continues until the year 1941.

Scott's Kenilworth.

Edited, with introduction, notes, and glossary, by A. D. Innes, with 47 illustrations.

Stacpoole (Henry de Vere), *The Ship of Coral*, 6/

A West Indian romance.

Stockley (Cynthia), *The Claw*, 6/

The story of a society girl of Irish-American birth, who, going to Africa on a casual visit of curiosity, is held there by the force of circumstances, at first humorous, and later somewhat tragic.

Thackeray: *Barry Lyndon* and *Catharine*; and *The Virginians*, 10/6 net each.

Parts of the Harry Furniss Centenary Edition.

Young (F. E. Mills), *Sam's Kid*, 6/

The scene is laid in Africa. Sam's Kid sacrifices her own honour in order to save the man she loves.

General Literature.

Cambridge Manuals of Science and Literature: *The Administration of Justice in Criminal Matters (in England and Wales)*, by G. Glover Alexander; *An Introduction to Experimental Psychology*, by Charles S. Myers; *English Dialects from the Eighth Century to the Present Day*, by the Rev. W. W. Skeat; and *An Historical Account of the Rise and Development of Presbyterianism in Scotland*, by Lord Balfour of Burleigh, 1/ net each.

Cassell's Guide to Employment in the Civil Service, including Clerkships under the London County Council, 1/ net.

Revised and corrected by A. J. Lawford Jones.

Denis-Browne (Rosalind), *A Bird in the Hand*, 2/6

A series of essays on 'The Looker-on,' 'Heroines of Fiction,' 'Geniuses,' 'Reformers,' &c.

Green (F. E.), *A Few Acres and a Cottage*, 3/6 net.

With a chapter on each month, and 22 illustrations. The work of a follower of Tolstoy and Thoreau.

Land Union Journal, No. 1, May, 3d.

A monthly periodical to assist persons called upon to deal with valuations and assessments under the Finance (1909-10) Act, and to consider the principles applied to rating and taxation.

Lectures on Literature, \$2 net.

Lectures by members of the Faculty of Columbia University.

Nitrate Facts and Figures, 1911, 2/6 net.

Compiled by A. F. Brodie James.

Oxford and Cambridge Review, Summer Term, 2/6 net.

Parry (M. S.) and Muraour (E. M.), *The A B C to Rubber-Planting Companies in Malaya, Sumatra, and British North Borneo*, 2/6 net.

Second edition.

Printers' Pie, 1/ net.

Scammell (Arthur), *Cheapside to Arcady*, 5/ net.

Partly reprinted from *Country Life*, Messrs. Cassell's 'Nature Book,' and *The Idler's Magazine*.

Stilwell (Arthur Edward), *Universal Peace: War is Mesmerism*, 4/ net.

Second edition. A book by an American railway magnate advocating arbitration instead of war.

Stock Exchanges Ten-Year Record of Prices and Dividends, 1901 to 1910.

Compiled by F. C. Mathieson & Sons. Fifth year of issue.

Pamphlets.

Fabian Tracts: 154, *The Case for School Clinics*, by L. Haden Guest, 1d.; 155, *The Case against the Referendum*, by Clifford D. Sharp, 1d.; 156, *What an Education Committee Can Do (Elementary Schools)*, by Members of the Education Group, 3d.

Our Educational Policy, by "Spectator Tantum." Reprinted from *The Englishman*, Calcutta.

Trotter (E. B.), *Should the Central Board of Missions of the Church of England be Financed, and How?* 1d.

A paper read at the annual meeting of the Board at Leeds on February 7.

FOREIGN.

Fine Art.

Chefs-d'œuvre de l'Art Flamand à l'Exposition de la Toison d'Or, 25fr.

Written by a group of specialists, with historical preface by Prof. M. H. Pirenne.

Gardthausen (V.), *Das Buchwesen im Altertum und im byzantinischen Mittelalter*, zweite Auflage, 8m.

Has 38 illustrations, and forms the first volume of a work on Greek palaeography.

Huet (Paul), 1803-69, d'après ses Notes, sa Correspondance, ses Contemporains, 15fr.

With a biographical notice by his son, and a preface by Georges Lafenestre. An exhibition of the artist's work is shortly to be opened at the École des Beaux-Arts.

Salons d'Architecture, 1911, 6fr.

A reproduction of the principal exhibits in architecture in the two Salons.

Drama.

Alvor (P.), *Die Lösung des Shakespeare-Problems*, 3m.

Gundolf (F.), *Shakespeare u. der deutsche Geist*, 7m. 50.

Hedgcock (F. A.), *Un Acteur cosmopolite: David Garrick et ses Amis français*, 5fr.

Rigal (E.), *De Jodelle à Molière: Tragédie, Comédie, Tragi-comédie*, 3fr. 50.

History and Biography.

Hedgcock (F. A.), *Thomas Hardy, Penseur et Artiste: étudié dans les Romans du Wessex*, 10fr.

Revue historique, Mai-Juin, 6fr.

Rolland (R.), *Vie de Tolstoï*, 2fr.

Science.

Burnet (E.), *Microbes et Toxines*, 3fr. 50.

*** All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

MRS. C. W. EARLE, whose "Pot-pourri" books are widely appreciated, has been reading and sorting a mass of old letters, and selecting those that seemed of general interest. With these records Mrs. Earle has linked up some of her own memories from a life full of interests and friendships. The result is embodied in 'Memoirs and Memories,' with four portraits in photogravure, which Messrs. Smith & Elder will publish next Thursday.

A NEW volume of the well-known "Historical Series for Bible Students," 'Biblical Geography and History' by Prof. Charles Foster Kent, will be published immediately by the same firm. The first part of the book gives a picture of the significant physical characteristics of Biblical lands, and especially Palestine. The second part presents the chief characters, movements, and events of Biblical history in their chronological order and geographical setting, and shows the influence of physical environment.

UNDER the title of 'The Records Unrolled' Mr. John Ouseley promises a new book on the most ancient MSS. of the Scriptures. The work is from the pen of the Rev. E. S. Buchanan, who has taken a leading part in editing the Oxford Old Latin Biblical Texts, and claims to have made several important discoveries affecting in some measure the present-day reading of certain passages of the Gospels.

MR. E. T. C. WERNER, H.M. Consul at Foochow, has made considerable progress with a complete illustrated history of Chinese civilization, on which he has been at work for many years. It is largely based on the materials included in his recently published volume on Chinese civilization, which forms Part IX. of Herbert Spencer's 'Descriptive Sociology,' and on further investigations into original Chinese sources.

MR. W. G. BLAICKIE MURDOCH is publishing with Mr. Moring 'The Renaissance of the Nineties,' which deals chiefly with the men associated with 'The Yellow Book,' but also with the rise of Impressionism in Scotland, especially the group known as the Glasgow School.

MR. HILAIRE BELLOC has prepared for *The Tablet* of next Saturday an exhaustive study of 'The Ferrer Legend.'

It is proposed to publish a short biography of the late J. W. Clark, Registry of the University of Cambridge. The editors would be grateful if those possessing letters from J. W. Clark, which they are willing to lend, would post them to Dr. A. E. Shipley, care of Mr. A. T. Bartholomew, Kellet Lodge, Cambridge.

THE advanced state of 'The Oxford English Dictionary' has made the pub-

lication possible of 'The Concise Oxford Dictionary of Current English,' a volume of 1,056 pages adapted by the authors of 'The King's English.' In this 'Concise Dictionary' they have given a large amount of space to common words and illustrative sentences; while uncommon words have been treated as briefly as possible. Slang has been admitted with freedom.

MRS. MERIEL AIMÉE ROSE, who published anonymously 'Lady Beatrix and the Forbidden Man,' is about to issue through Messrs. Harper a new novel, 'The Pawns of Fate.' It is described as a story of strong contrasts, picturing misery and depravity at Mile End as well as refinement in Mayfair and the Scotch Highlands.

ELEANOR, DUCHESS OF NORTHUMBERLAND, who died at Stanwick Park on the 4th inst. at the great age of 91, has her place in the history of scholarship. It was her husband, Algernon, fourth Duke, who, out of old friendship, induced Edward Lane to go again to Cairo in 1842 and live there seven years, collecting the materials for his Arabic Lexicon, all the expenses of which were paid by the Duke. When the printing began in 1861, the cost must have become very considerable: over 9,000 columns of Arabic and English were eventually to be printed; and, had it not been for the Duchess's fine spirit of loyalty to her husband's wishes, the work might have broken down on Duke Algernon's death in 1865. But she continued to support the work, and bore the cost of the printing until the last line of Lane's MS. was published in 1893.

A SPECIAL meeting of the Topographical Society took place on Saturday last, by the invitation of Mr. Buxton, at the Board of Trade Offices in Whitehall. The Earl of Rosebery, President of the Society, was in the chair, and Mr. Ernest Law gave an address on 'Shakespeare at Whitehall,' which was well received by the audience, though certain statements seemed to require further amplification. Shakespeare, as one of the King's players, was groom of the Chamber, and might at any time be summoned for special service; while as players he and his company were frequently commanded to perform in Whitehall, and we have notes of many of his plays acted there. In a happy little speech Lord Rosebery said that the first king that Scotland gave to England could hardly be called a success, but that he had done at least one good deed in protecting and supporting Shakespeare. Lord Welby followed with a short discourse on 'The Position and History of the Cockpit.' A perambulation through the buildings followed.

A LECTURE will be delivered by Mr. R. A. Peddie in the British Museum Lecture-Room next Saturday afternoon, and will be repeated on the two following Saturdays, on 'How to use the Reading-Room of the British Museum.' Admission to the lecture will be free.

The Scottish National Exhibition, of which we give a survey to-day, includes two volumes of a set of the Waverley Novels in which Sir Walter entered his corrections and emendations until the day of his death, and which contains also the MS. Introductions written for the final collected edition. The volumes are lent by the present proprietors, Messrs. Adam and Charles Black.

ON the 24th inst. Count Lützow will read to the Royal Society of Literature a paper on 'The Apostles of Moravia and Bohemia.'

THE election of Dr. Peter Giles to the Mastership of Emmanuel College, Cambridge, should cause general satisfaction. Dr. Giles's record is one of the most brilliant of modern times, and he has done excellent service to the College for many years.

AN exhibition in commemoration of Théophile Gautier (who was born in 1811) is now open in the *vestibule d'honneur* of the Bibliothèque Nationale, Paris, consisting of original editions of his works, a number of portraits of him at various ages, and caricatures.

THE death in his 65th year is announced from Munich of the historian Prof. Hans Reidelbach. His most important works dealt with the history of Bavaria and the Wittelsbachs. He took a great interest in educational questions, and it was in a large measure due to his unceasing efforts that the teachers of the Realschulen were placed on an equality with those of the Gymnasien.

PROF. MARCKS will read a *Festvortrag* on 'Goethe und Bismarck' at the annual meeting of the Goethe Society on June 3rd. In the afternoon there is to be a costume festival in Bad Becka. There will also be a performance of 'Die natürliche Tochter' in the Hoftheater, the date of which is not yet fixed.

PROF. KONRAD VARRENTAPP, whose death at the age of 66 is reported from Marburg, where he was University Professor, was also an historian of note, and author of a number of important works, among them 'Erzbischof Christian von Mainz,' 'Hermann von Wied,' and 'Einleitung zu Sybels Vorträgen und Abhandlungen.'

WE have to announce the death of one of the leading economists of Denmark, Prof. William Scharling, aged 73, author of numerous economic and financial works, and Finance Minister for a number of years.

AMONG recent Parliamentary Papers of interest we note: University Court Ordinance, Glasgow, No. II. (post free, 1d.); and University Education in London, Second Report (post free 1d.). We have alluded to others under our Science heading.

SCIENCE

The Veddas. By C. G. and Brenda Z. Seligmann. (Cambridge University Press.)

OF making books—books of solid value—there is no end for Dr. Seligmann. Only a few months ago we noticed a substantial work of his on the anthropology of Eastern New Guinea. We are now presented with the no less substantial fruits of an expedition conducted on a different and doubtless far more agreeable plan. The plan in question is that of research in double harness. Just as Mr. and Mrs. Routledge in their recent book on the Akikuyu of East Africa interwove complementary studies with great success, so Dr. and Mrs. Seligmann here raise the principle of interconjugal assistance almost to the dignity of a field-method. Certain special drawbacks are found to attend alike the work of the single-handed observer and that of the composite exploring party. Behold, then, a middle way that promises to include whatever is most profitable in either system!

"First catch your Vedda" is a chastening maxim that must have come home to many who were for making a feast of reason off this most interesting of primitive peoples. It is with Veddas as with eggs. Just as there are undergraduates' eggs, election eggs, and eggs, so there are Village Veddas, Coast Veddas, and Veddas. Whilst adopting this classification, our authors are ready to admit that it "rests on no natural or known physical basis." Village Veddas—or Gan Veddo, as the Sinhalese call them—are organized communities of house-building Veddas, such as have at least existed from the times when Sinhalese kings of old made them grants of land. These keep up few of the old Vedda customs, and are of very mixed blood. The Coast Veddas, again, who live in scattered communities on the east coast, chiefly to the north of Batticaloa, have much Tamil blood in their veins, whilst their religion shows Tamil by the side of certain Vedda affinities.

There remain the real or "wild" Veddas of the jungle. Unfortunately, some of these are degenerates, who make bad worse by deliberately posing as the genuine article. Your amateur anthropologist insists on seeing a true Vedda of the woods. So he repairs to the nearest Rest House on the main road, and obliging villagers bring in the untamed savage, who glowers and grunts—for is it not written in all the books that a Vedda never smiles?—and is rewarded accordingly. Or, better still, the venturesome tourist ascends Danigala rock, and observes the unclothed, ash-smeared aboriginals cowering in an artistically wretched lean-to of branches. When the performance is over, however, and the spoil divided, the professional primitive man returns to his decent settlement to tend his

cattle and raise his bananas. Our authors have apparently searched through Eastern Ceylon with a lantern, but of just and uncontaminated Veddas they have brought to light a mere handful. Four families at Sitala Wanniya who were living the life of their forefathers, with another group of families at Hennebedda whose ways were slightly more sophisticated, were apparently in a class by themselves.

It is possible to argue, indeed, that the more "wild" your Vedda is found to be, the more degenerate he is. Thus Mr. Parker, in his masterly work 'Ancient Ceylon,' after positing the alternative theories, either that the present few hunting Veddas (perhaps a hundred in all) have reverted to the free untrammelled life of the forest from the relatively civilized condition enjoyed by a portion of their race in ancient times, or that they have preserved the original condition of the first comers to Ceylon, verges in the end towards the former supposition. At least two good reasons are urged for this preference: firstly, that the Veddas have no language of their own, but speak a Sinhalese dialect; secondly, that the caves and rock-shelters in which they now dwell indicate by their drip-ledges and other signs of stone working that they were inhabited by Sinhalese about 2,000 years ago. Our authors, on the other hand, are strongly in favour of the second hypothesis. They maintain, seemingly as a general principle, that "a people may adopt a foreign language while retaining its old customs and without greatly altering its old method of life." The point about the caves they meet by supposing the wild Veddas during the occupation of the caves of the Vedirata by Buddhist monks to have found shelter in other parts of the country, or to have quickly dispossessed the isolated ascetics.

So far, it must be confessed, their case is weak. A more convincing argument is drawn from the physical characteristics of the wild folk, who certainly appear to agree most closely in physique with the short, dark, dolichocephalic type of certain jungle ("Dravidian") peoples of the Deccan. Our authors, however, do not go very thoroughly into the somatological details, doubtless because the brothers Sarasin have anticipated them in exploiting this side of the subject. Moreover, on the cultural side, namely, in respect of social organization and of religion, the Vedda of the woods, as contrasted with the Village Vedda, displays certain peculiarities that are as unsuggestive of Sinhalese influence as they are in close accord with the ways of certain jungle tribes of India. These peculiarities may now be considered at length, constituting as they do the chief interest of the present work.

The Vedda system of kinship resembles the Sinhalese so closely that it may well be borrowed therefrom. Special to themselves, however, is their division into non-totemistic exogamous clans, called *varuge*, clan descent being matrilineal. These conditions, it must be allowed, do not

prevail universally, marriage within the clan being tolerated in certain districts. Some people, again, professed to have forgotten their clan altogether, though, as some clans were reckoned inferior to others, this lapse of memory was not improbably a matter of convenience. The clan-names possibly spring from place-names, and there is some reason to think that a territorial grouping of the clans may formerly have existed. The territorial unit at the present day appears rather to be the community or group, consisting of from one to five families. Thus the Hennebedda group owns one piece of country, and the Danigala group the piece adjoining, the boundary between the two lots being well marked and well guarded. Within each territory, however, a system of individual property is fully established. There is no Socialism. A cave, hill, pool, has its definite owner. This fact is well brought out by an institution resembling our "seisin," whereby the transfer of real property is accomplished. A stone or other object signifying such and such a place is handed over. In the case of a bequest this may be supplemented by a lock of hair from the head of the dying man. Such a mode of property-holding must make for the autonomy of the family.

A still more powerful influence, however, contributes to the same end. This is the system of cousin-marriage, whereby the children of a brother and a sister, but not those of two brothers or two sisters, are encouraged to marry—with what results to the breed we are not told. Thus marriage does little or nothing to enlarge the number of a man's connexions. It is no wonder that a Vedda cannot repeat the names of his relations of more than one generation older than himself, especially as there are no hereditary chieftainship, and no vendetta, to jog his memory.

To sum up, then, how do these facts relating to the social life bear out our authors' contention that the wild Veddas represent the immemorial tradition of their race? The kinship system is Sinhalese. The clans are in the last state of decay. The property-holding is unexpectedly individualistic. The cousin-marriage is just the sort of arrangement that would be forced on small and isolated communities. On the whole, then, we are, so far, left doubting.

In the matter of religion the Veddas appear to have preserved, or else developed, something unique in its way. Our authors deserve the greatest praise for the care and thoroughness with which they have examined the ceremonial dances and the accompanying invocations. Their full descriptions, supplemented by an excellent series of photographs, cannot fail to afford great assistance to the comparative study of primitive ritual. Now there is an extraordinary want of variety in the religious system of these Veddas. On analysis it reduces itself into a belief in the existence of beneficent spirits of the dead, and in the possibility of experts and others becoming possessed by them

when a dance in the presence of a ceremonial arrow or other material object has been duly performed, such possession *ipso facto* producing good hunting, a find of honey, the curing of a disease, or whatever may be the need of the worshippers. Dr. Seligmann, by the way, is convinced that the alleged possession is no sham, but normally involves a certain dissociation of the personality. Variations on this theme are naturally numerous, but in principle there is absolute uniformity. This conclusion is not reached by the theoretic device of excluding other practices of a superstitious kind from the category of religion, and classing them under the separate heading of magic; for of magic in any sense the Veddas appear to be almost wholly devoid.

Can we, then, declare for the primitiveness of the Veddas of the jungle on the strength of their religion of the arrow-dance type? It certainly looks as if we had here preserved a genuinely aboriginal *motif*. On the other hand, such preservation is perhaps not incompatible with a certain lapse from culture. How else is to be explained the woeful poverty of their magico-religious stock-in-trade? We find no folk-lore, no medley of odd superstitions. Religiously, as otherwise, this people strikes one as having no past. One simple type of ceremony suffices them. The accompanying invocations, on the other hand, are suspiciously complicated and flowery. Even if the Veddas have taken over the Sinhalese language, was there any necessity for cave-men who had never known civilization to introduce adjectives such as "jewelled" and "golden" into their sacred formulæ? For these reasons, then, we are inclined to impute to the Veddas of the wilds only a qualified primitiveness at most. So miserable a remnant has not the vitality to carry on a social tradition worthy of the name.

If, however, we suppose these wild Veddas to be but feeble ectypes of their forefathers of two thousand years ago, their wildness is none the less instructive. Very rarely in these latter days can the cave-dweller be interviewed at home. What would not the archæologist give for a glimpse of Mousterian or Magdalenian man crouching round his fire in some rock-shelter of Southern France? With the help of these photographs of Vedda habitations, imagination can almost reconstitute the life of the primal European. To assist the parallel there are even Vedda rock-drawings, of somewhat moderate merit. However, the man who lived through the great Ice Age was probably of sterner stuff than these votaries—one had almost said martyrs—of the simple life. With all their admirable qualities—their truthfulness, their much-misrepresented fund of cheerfulness, their respect for the honour of their women—they are an ineffective, and therefore a perishing, race. Thus it was well that this admirably contrived account of their life should have been put together before it was too late.

OUR LIBRARY TABLE.

The Herb-Garden. By Frances A. Bardswell. (A. & C. Black.)—It might seem at first sight difficult to devote a large volume to the herb-garden, and even if possible, it might be considered supererogatory. However, these are days of specialization, and it is impossible to set a limit to the demands and developments of gardening. Moreover, Mrs. Bardswell has produced a pleasant, entertaining, and instructive book, which we accept gratefully.

Her object has been to show readers how "to start and cultivate a herb-garden, to call to memory the half-forgotten uses of many herbs, to express the pleasure such a garden may give, and to set forth the difficulties (if any) that beset the collector of herbs." She does all this very well—so satisfactorily indeed that there is no excuse for any reader to fail in raising a good herb-garden if he or she follow the directions. The term, of course, is catholic, as the author sees. By herbs we may mean many things which appealed of necessity to our forefathers, but are not requisite, or even desirable, to-day. It is difficult to realize the difference which quick traction has made for us, so accustomed are we to the services of trains, motor-waggons, shipping, and the like. In other days folk in the country districts, and in London and the towns, were dependent upon their own private resources. The garden must create provision for its owners. Vegetables were few and inferior, and there was no chance of drawing upon exotic sources. Consequently the housewife learned to utilize not only the plants of her garden, but also the common plants of the fields, and the woods. Herbalists existed then to add to the demand for wild plants, and the old "herbals" are eloquent with names. Mrs. Bardswell appropriately quotes one of Mr. Kipling's latest verses which have been referred to already in *The Athenæum*: "Excellent herbs had our fathers of old." It is true. The names reproduced here follow and improve on Mr. Kipling—elecampane, valerian, rue, vervain, dittany, melilot—"almost singing themselves they run." Mrs. Bardswell has discovered no fewer than ten mints. We wonder how many of these are of use.

To do her justice, she does not demand utility always; she has an eye for colour and fragrance, and also for tradition. "Old-fashioned herbalists counsel the sowing of all seeds while the moon is waxing, not waning." Our author follows the advice, a proof of her attachment to tradition. In practice the gardener will find that the whole duty of the herbalist is comprised in one of these chapters, or at most two; but that will not prevent him from enjoying the author's discourse.

The pictures in colour by the Hon. Florence Amherst and Miss Isabelle Forrest are admirably illustrative.

Abnormal Psychology. By Isador H. Coriat. (Rider & Son.)—The early years of this century have seen a great development of psychological methods in the diagnosis and treatment of disease, especially in Germany, France, Austria, and America. In this country medical men have continued to ignore almost completely psychology and the mental aspect of disease, and have directed their efforts to the discovery of physical and chemical explanations of mental and nervous disorders. But the psych-medical studies of foreign physicians (which have been, in almost all cases, led up to by the practice of hypnotism) have shown

that mental influences play a great part in the production of disease, and that they may be made to play an equally great part in therapeutics, and will sometimes effect a cure where all physical measures are unavailing. This youngest and profoundly interesting department of medical science remains almost unknown in this country, where our leading physicians, a full generation behind those of other countries in this respect, are just now beginning to recognize the reality and importance of hypnosis, when their colleagues abroad are beginning to regard the hypnotic methods as largely superseded by other psycho-therapeutic procedures that have grown out of them.

This little volume by an American physician of large experience deserves, therefore, a warm welcome. It provides an introduction to and general survey of the field of psycho-therapeutics. It may be hoped that it will do something to stimulate our medical men to rescue this neglected branch of their science from the hands of quacks and charlatans. It is to be regretted that slovenly habits of thought and expression diminish the value of a well-designed book.

ETHER AS AN ANÆSTHETIC.

In your excellent review last week of Dr. Gorton's 'History of Medicine' you correctly insert the name of Dr. Morton of Boston, U.S., as the originator of ether as an anæsthetic. Few people are aware that we are indebted to the United States for its introduction to our own country by Dr. Morton. I can vouch for this fact, as I was the first person in England to inhale its vapour.

The use of it had been strongly opposed, especially by the renowned surgeon Robert Liston. In 1846 I was taken (as a young student) to hear a famous lecture by Sir Geo. Johnson at the Medico-Chirurgical Society, Berners Street. After the lecture Dr. Morton (or his agent), who had come over with his apparatus, found that the hospital patient was not able to be present; hence my offer to "inhale" was accepted. So successful was the experiment that Mr. Liston—a few days later—engaged Mr. P. Squire, Chemist, of Oxford Street, to fit up an apparatus with which he was able to carry out, painlessly, otherwise difficult operations at University College.

You draw attention to the introduction of chloroform, which was subsequently introduced by Sir James Simpson of Edinburgh. With both these agents operations are now performed which were never undertaken when I was a student, and happily with wonderful success.

M.D.LOND.

THE "DAYLIGHT SAVING" BILL.

Blackheath, May 8, 1911.

A MEETING was held at the Guildhall last week in support of the so-called "Daylight Saving" Bill, which should rather be called "A Bill to miscall the hours in the daytime during half the year." If it is desirable (which is perhaps doubtful) to alter the hours of work in offices and shops at different seasons of the year, this should be done in an open and straightforward manner, and not in the way proposed. To alter the clocks twice a year and make the interval at times two hours between two successive

clock-hours, and all other hours represent an interval from noon differing by an hour from that to which we have been accustomed, would cause great uncertainty and inconvenience; whilst to insist on its being universally done would lead to great expense, apparently for the sole object of saving the railway companies from having to reprint their time-tables to suit changed hours of work.

The Times, in an article on the subject which appeared on Friday, the 5th inst., finished with a sentence putting the whole matter in a nutshell: "If public opinion is ripe and eager for the change, no such Bill is necessary; if it is not, no such Bill ought to pass."

W. T. LYNN.

SOCIETIES.

ROYAL.—May 4.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'Motor Localization in the Brain of the Gibbon, correlated with a Histological Examination,' by Dr. F. W. Mott, Mr. Edgar Schuster, and Prof. C. S. Sherrington; 'Some Phenomena of Regeneration in Sycon, with a Note on the Structure of its Collar-cells,' by Mr. J. S. Huxley; 'Cancerous Ancestry and the Incidence of Cancer in Mice,' by Dr. J. A. Murray; 'Immunization by means of Bacterial Endotoxins,' by Dr. R. Tanner Hewlett; and 'On a Method of disintegrating Bacterial and other Organic Cells,' by Mr. J. E. Barnard and Dr. R. T. Hewlett.

GEOLOGICAL.—April 26.—Prof. W. W. Watts, V.P., in the chair.

The President referred to the death of Prof. Thomas Rupert Jones, one of the oldest members of the Society, and stated that it was proposed to form a Committee to consider the means of providing some memorial in aid of the widow and children of the late Professor.

The following communication was read: 'The Llandovery and Associated Rocks of North-Eastern Montgomeryshire,' by Mr. Arthur Wade. Dr. J. D. Falconer then gave an account of the geology of Northern Nigeria, illustrating his remarks by means of lantern-slides.

SOCIETY OF ANTIQUARIES.—May 4.—Dr. Philip Norman, Treasurer, in the chair.

Mr. Reginald Smith read a paper on specimens of a large series of flints exhibited by the Associated Portland Cement Manufacturers of Northfleet, Kent. For the last four years palæolithic implements and flakes, as well as remains of the Pleistocene fauna, have been found in the deposit capping the chalk in a corner of the Southfleet pit; and the flints are clearly separable into two classes. The first consists of flakes and cores of large size, unrolled, and in some cases unpatinated, indicating an extensive factory at this spot of implements of Le Moustier type, flaked mainly on one face. This constitutes about 99 per cent of several thousand specimens; and the remainder comprises implements of Chelles and St. Acheul types, mostly rolled and patinated, and evidently not *in situ*, but swept from the 90 ft. terrace-gravels above, and carried over the site of the factory by a torrent of sandy mud, that reached its present level (about 45 O.D.) over a frozen surface sloping gently to the river. The deposit on the chalk is pronounced by Mr. Clement Reid to resemble the Coombe Rock or Elephant bed of Brighton, in which only one implement has been found; but many specimens of Le Moustier period have been found in a corresponding deposit on the French side of the Channel, at Sangatte, near Calais. If the ground were frozen several feet deep and a sudden thaw set in accompanied by heavy rainfall, a tumultuous mass of mud and stones would pass from the high ground of the Downs towards the sea; and, in the opinion of Mr. E. T. Newton, the animal bones (mammoth, red-deer, horse, and rhinoceros) point, like the flints, to a date before the end of the Ice Age. Britain at that time had not been finally severed from the Continent, and the resemblance between the Northfleet and Sangatte deposits suggests that the Coombe Rock is not long subsequent to the beginning of the period named after Le Moustier.

Messrs. Whitaker, Clement Reid, Dale, and Garraway Rice took part in the discussion, the last-named exhibiting a series of large flakes with prominent bulbs of percussion found at Ospringe, near Faversham, and apparently belonging to the same culture.

LINNEAN.—May 4.—Dr. D. H. Scott, President, in the chair, afterwards Prof. Poulton, V.P.—Mr. Jules Augustin de Gaye and Mr. C. D. Soar were admitted Fellows.—Dr. Hans Driesch, Prof. Richard von Hertwig, Prof. Georg Klebs, Prof. Sergej Gawrilowitsch Nawaschin, Dr. Eugène Penard, Prof. Johann Wilhelm Spengel, and Prof. Edmund B. Wilson were elected Foreign Members.

The first paper was read by the Rev. T. R. R. Stebbing, 'On John Vaughan Thompson and his Polyzoa, and on Vaunthompsonia, a Genus of Sympoda.' In the discussion the following speakers took part: Mr. J. Hopkinson, Dr. S. F. Harmer (visitor), Prof. Dendy, Mr. A. W. Waters, and Prof. J. Stanley Gardiner.—The second paper was read by Dr. F. E. Fritsch, 'Freshwater Algae collected in the South Orkneys by Mr. R. N. Rudmose Brown,' and was illustrated by lantern-slides. Dr. O. Stapf and Prof. Dendy spoke on the subject.—Next followed a paper by Prof. Sydney J. Hickson, 'On Polytrema and some Allied Genera,' which in the absence of the author was read in abstract by the Secretary for Zoology.—Two other papers were read in title, the authors not being present: 'Observations on some New and Little-Known British Rhizopods,' by Mr. J. M. Brown, and 'The British Museum Collection of Blattidae enclosed in Amber,' by Mr. R. Shelford.

MICROSCOPICAL.—April 19.—Mr. H. G. Plimmer in the chair.—Mr. E. J. Spitta gave a demonstration of low-power photomicrography with special reference to colouring methods, in which he showed some 50 exquisitely coloured slides, which had been coloured by a friend by a new method. Mr. Spitta also communicated a report on Grayson's rulings presented by Mr. Conrad Beck to the Society, which embodied the results of many thousand observations.—Mr. E. J. Shepherd read a paper on 'The Reappearance of the Nucleolus in Mitosis,' which formed an addendum to his paper of April, 1909, on 'The Disappearance of the Nucleolus in Mitosis.' Mr. J. Murray communicated the second portion of a report from the Shackleton Antarctic Expedition of 1909 on the Canadian Rotifera.—A description of a new piece of apparatus for photomicrography, with the microscope in the inclined position, by Señor Domingo de Orueta, was read by the Secretary.

ROYAL INSTITUTION.—May 8.—Sir James Crichton-Browne, Treasurer and V.P., in the chair.—Mr. C. W. Ansdell, Lady Bell, Mr. S. Z. de Ferranti, Mr. H. Kahn, Mr. G. Manuel, Mr. C. E. Moulton, and Mr. A. Perks were elected Members.—It was announced that the following gentlemen had been nominated as Vice-Presidents for the ensuing year: Sir H. B. Buckley, Earl Cathcart, Dr. D. W. C. Hood, Mr. H. F. Makins, Sir F. Laking, Mr. A. Siemens, Sir J. Crichton-Browne (Treasurer), and Sir W. Crookes (Hon. Secretary).

ARISTOTELIAN.—May 1.—Dr. T. P. Nunn, Treasurer, in the chair.—The Secretary presented a report on the International Congress of Philosophy at Bologna, which he had attended as the delegate of the Society.

Dr. F. C. S. Schiller read a paper on 'Error.' In attempting to distinguish in thought between truth and error no help is obtainable from the existing logics. For these either (1) take up an *ideal* or (2) a *formal* standpoint, or (3) pass confusedly from one to the other; and from none of these standpoints is the problem of error visible. Error is either included in (formal) truth, or supposed to have been transcended. To discriminate between truth and error a new logic is required, which does not begin by depersonalizing judgment and abstracting from meaning. Such a logic will note that an "error" is always relative to the context and circumstances of an assertion, and that these are always personal and partial. Error, like truth, rests on a selection of the relevant, because without relevance there is no meaning. But the difference between a true and a false assertion is that the one furthers, and the other thwarts, a human purpose in cognitive activity. It is, in short, a difference in value. But neither valuation is absolute; absolute solutions of cognitive problems are both impracticable and scientifically unmeaning, which is why science is infinitely progressive. It follows that what in knowing we are concerned with is a number of cognitive states intermediate between absolute truth and error, such as lies, errors, methodological fiction, methodological assumptions, postulates, validated truths, axioms, and jokes. These should all be discriminated, and it is particularly worthy of note that, as both in the case of the "lie" and the "joke," the ostensible is not the real meaning of the assertion, and the latter requires a recognition of the maker's intention, any logic which

depersonalizes its subject incapacitates itself from distinguishing between falsity and lying and jest and earnest. Hence intellectualism as such is incapable of understanding a joke. Humanism, on the other hand, by making these distinctions, explains why it has always refused to "convert simply" the doctrine "All truths work." Yet this conversion continues to be falsely attributed to it.—The paper was followed by a discussion.

MEETINGS NEXT WEEK.

- MON. Society of Arts, 8.—'Rock Crystal: its Structure and Uses, Lecture III., Dr. A. E. H. Tutton. (Cantor Lectures.)
- TUES. Royal Institution, 3.—'The Brain and the Hand,' Lecture I., Prof. F. W. Mott.
 - Statistical, 5.—'On the Use of the "Normal Crop" as a Standard in Crop Reports,' Mr. H. D. Vigor; 'Seasonal Fluctuations in Employment in the Gas Industry,' Mr. F. Popplewell.
 - Anthropological Institute, 8.15.—'River Life and People in Upper India,' Mr. P. B. Bramley.
- WED. Meteorological, 4.—'On the Frequency and Grouping of Wet Days in London,' Dr. H. R. Mill and Mr. C. Salter; 'Report on the Phenological Observations for 1910,' Mr. E. Mawley.
 - Folk-lore, 8.—'Some Sudanese Beliefs,' Dr. Seligmann.
 - Microscopical, 8.—'A Method of disintegrating Bacteria and other Organic Cells,' Mr. J. E. Barnard; 'Structural Details of *Coccinodiscus asteromphalus*,' Mr. J. W. Butcher.
 - Society of Arts, 8.—'Les Basses Températures,' Prof. Raoul Pictet.
- THURS. Royal Institution, 3.—'Air and the Flying Machine,' Lecture I., Dr. W. N. Shaw.
 - Royal, 4.30.—'Inbreeding in a Simple Mendelian Stable Population with Special Reference to Cousin Marriage,' Mr. S. M. Jacob; 'The Properties of Colloidal Systems: II. On Adsorption as preliminary to Chemical Reaction,' Prof. W. M. Bayliss; 'On Distribution and Action of Soluble Substances in Frogs deprived of their Circulatory Apparatus,' Mr. S. J. Meltzer; and other Papers.
 - Geographical, 5.—'Principles of the Construction of Vegetation Maps,' Dr. C. E. Moss.
 - Royal Numismatic, 6.30.—'Notes on the Reign of William I.,' Mr. G. C. Brooke.
 - Institution of Electrical Engineers, 8.—'Automatic Telephone Exchange Systems,' Mr. W. Aitken.
 - Chemical, 8.30.—'The Course of Chemical Change in Quinol under the Action of Radiant Energy,' Messrs. W. N. Hartley and O. H. Little; 'A Method for the Accurate Volumetric Determination of the Oxygen in the Air,' Mr. H. E. Watson; and other Papers.
- FRI. Royal Institution, 9.—'Recent Experiments with Invisible Light,' Prof. R. W. Wood.
- SAT. Royal Institution, 3.—'Phases of Bird Life,' Lecture I., Mr. W. P. Pycraft.

Science Gossip.

MR. ROBERT SERVICE of Dumfries, one of the best-known ornithologists of Scotland, died this week in his 57th year. He supplied much information about the birds of the Solway area for Mr. H. S. Gladstone's 'Birds of Dumfriesshire,' and wrote a good deal himself on his favourite subjects, which included zoology, geology, and astronomy.

THE INSTITUTION OF CIVIL ENGINEERS have made arrangements to hold a Conference on the subject of the Education and Training of Engineers at the Institution on June 28th and 29th. The discussion will be divided into three sections, dealing with 'General Education,' 'Scientific Training,' and 'Practical Training.'

By the death of Prof. Thomas Rupert Jones the Geological Society has lost one of its oldest and most valued members. During his long life the Professor was an ardent geologist and palæontologist; he has left behind him nearly 200 separate papers, apart from his work as editor of several learned periodicals. Never in receipt of more than a very moderate income, he was unable to make any suitable provision for his family at his death, and he has left a widow, two daughters, and an invalid son very slenderly provided for. An effort is being made to assist them by a representative body of scientific men. Those who wish to help in so good a cause should send subscriptions to Prof. W. W. Watts, Hillside, Langley Park, Sutton, Surrey.

THE DANISH ROYAL GEOGRAPHICAL SOCIETY has planned an expedition to South-East Arabia with the object of mapping parts of Oman, and studying the ancient memorials and commercial prospects of the country.

We note the publication of the following Parliamentary Papers: Scientific Investi-

gations, Fisheries Branch, Ireland, No. 7 (post free 1½d.); Notes from the Royal Botanic Garden, Edinburgh (post free 10d.); and National Physical Laboratory Report (post free 2d.).

THE first Saturday in June this year falling on the day before Whit Sunday, it has been arranged to hold the annual Visitation of the Royal Observatory, Greenwich, on the preceding day, the 2nd prox.

THREE more small planets were photographically discovered by Herr Helffrich at the Königstuhl Observatory, Heidelberg, on the 18th ult. Two others were found (stated to be the first discoveries of the kind made in the southern hemisphere) by Mr. Innes at the Transvaal Observatory, Johannesburg, on the 29th ult., whilst he was endeavouring to obtain a photograph of the eighth satellite of Jupiter.

WHEN searching for small planets, Herr Massinger came upon a star of 9.5 magnitude, which he observed on March 31st and April 3rd; in previous years it appears on photographs below the twelfth magnitude. In a general list it will be reckoned as var. 15, 1911, Virginis.

MADAME CERASKI has also detected another variable (16, 1911, Trianguli) whilst examining plates taken by M. Blazko at the Moscow Observatory. The brightness changes from 10½ to below 12½ magnitude, but the type cannot yet be ascertained.

THE Report of the Director (Mr. N. A. F. Moos) of the Bombay and Alibag Observatories for 1910 has been received. The astronomical work of this establishment has been restricted to the determination of time and its signalling for the purposes of navigation; but inquiries into the sciences of terrestrial magnetism, meteorology, and seismology have been steadily pursued with instruments specially adapted for the purpose. The rainfall for the year amounted to 67.86 inches, by far the largest part of which fell during the south-west monsoon, which began regularly on June 2nd, and ended on October 1st: 23.92 fell in June, 7.42 in July, 16.89 in August, and 18.84 in September. The mean temperature of the year was 79°1, which is only 0°3 below the normal. The highest mean daily temperature was 86°0 on May 29th, and the lowest 67°9 on January 17th. There were only two days of great magnetic disturbance.

FINE ARTS

OUR LIBRARY TABLE.

Meroë, the City of the Ethiopians. By John Garstang. (Oxford, Clarendon Press.)—This is the first instalment of Prof. Garstang's account of his excavations in Nubia, which are still in progress. An Introduction by Prof. Sayce, who was present during the greater part of the work, makes it fairly clear that this time the true site of the ancient Meroë has been discovered, and that it is different from Napata, "the first capital of the Sudan," which seems to have been at the foot of Gebel Barkal, and to have been razed to the ground by Petronius in B.C. 22 in reprisal for an attack upon Egypt by Candace, its queen. The Ethiopian empire appears to have been first established by the priesthood of Amen, who fled from Egypt when overthrown by the

Libyan leader of mercenaries whom the Bible calls Shishak, who returned thither later under Piankhi, and ruled until again driven south of the Cataracts by the Assyrians. Ethiopia received a great accession of force when the Egyptian garrisons under Psammetichus, disgusted at the favour shown by that Philhellene Pharaoh to his Greek soldiers, deserted Egypt and fled southwards. Meroë, which had fallen into decay, was rebuilt by two kings named Neteg-Amen and Neteg-Harkhuti, whose date is uncertain, and again by Ergamenes, about whose religious revolution and massacre of his priestly masters Diodorus tells an amusing story. It was finally destroyed, as Prof. Sayce has shown, by Ta-zēna, King of Axum, in the fifth century A.D.

The account by Prof. Garstang here given of his work on the site during the winter of 1909-10 is good and clear, and abundantly illustrated by plans and admirable photographs by Herr Schliephack, the photographer to the expedition. The objects found there were sufficiently noticed in our account of Prof. Garstang's exhibition held last summer at the Society of Antiquaries, and derive their chief value from the opportunity they afford us of appreciating the Ethiopian civilization, which differed in some respects from that of its parent, the Egyptian. This was particularly the case with its script, which was formed, according to Prof. Sayce, some time before the reign of Ergamenes, who was a contemporary of Ptolemy II. Philadelphus. Both he and Mr. Griffith contribute chapters to the present volume on its decipherment, which will be read with interest by philologists. Up to the present the decipherment does not seem to have progressed far enough for their readings to command universal confidence; but it may be conceded that Mr. Griffith's discovery that the Ethiopian or Meroitic inscriptions are to be read the reverse way to the Egyptian appears to be well founded. The volume is excellently produced.

IN *The Treasury of Ancient Egypt* (Blackwood) Mr. Arthur E. P. B. Weigall has reprinted three articles from *Maga*, one from *The Pall Mall Magazine*, and another from an American publication. He has added to them 'The Story of the Shipwrecked Sailor,' which has already been given to the world by Sir Gaston Maspero, and adorned the whole with a sprinkling of excellent photographs more or less connected with the text. The result is a handsome volume of some 300 pages, which will doubtless be read with pleasure by tourists and others anxious to renew their recollections of the Nile Valley, but which is, truth to tell, a little thin in places.

One of its most interesting chapters is that entitled 'The Flooding of Lower Nubia,' wherein he summarizes the reasons of the Department of Antiquities (in which he is an Inspector) for consenting to the construction of the Aswan Dam, and the steps it has taken to preserve the temples in the submerged area. According to Mr. Weigall, who refers on many occasions to his own official report on the subject which has been published separately, most of these are now in better case than ever they were before the engineers went there, the one exception being the Temple of Philæ, which will, he admits, lose much of its colouring, and may even have to be "entirely removed and set up elsewhere." As it is, the artistic beauty of the island is now all but gone, and, although this may not be too large a price to pay for the increased prosperity of the fellah, it is a pity it could not have been procured on cheaper terms.

The other new parts of Mr. Weigall's book mainly deal with the importance of archæology—by which he means Egyptian archæology—to the world in general, the difficulty of preventing thieving in his inspectorate, the greediness of curators of museums, and the advantage it is to these last to go out to Egypt and excavate for themselves. His views on all these subjects are both reasonable and well expressed, the tendency towards "fine writing" noticeable in some of his other works being here considerably reduced. He has evidently not yet shed the enthusiasm of youth, and, as it is plain that he enjoys both life in Egypt and his official position there, the effect is pleasing even to those readers who are not Egyptologists.

Some Old Devon Churches: their Rood Screens, Pulpits, Font, &c. By John Stabb. Vol II. (Simpkin, Marshall & Co.)—In this volume Mr. Stabb proceeds to illustrate upwards of a hundred old Devonshire churches in addition to those which have already come under his camera and pen. Lovers of Devonshire and ecclesiologists at large will be glad to add the book to their shelves, for the greater part of the photographic plates of church details and fittings are of objects not previously illustrated, and, on the whole, well reproduced. It is not possible, however, to endorse all the text. Mr. Stabb has not made a sufficient study of ecclesiology to be accepted as a trustworthy guide. Under Colebrook he makes mention of a "leper window," and describes a pair of bench-ends as an "old prie-dieu." The insufficiency of the descriptions is strikingly apparent in the account of the church of Branscombe. The considerable Saxon remains, the grand Norman tower, and the remarkable work of the thirteenth and two following centuries are all ignored, whilst the illustrative plates are not adequate.

EXHIBITIONS AT THE GOUPIL GALLERY.

HABITUAL relaxation of the stringency of any canons of criticism which press at all hardly on the natural bent of an artist makes this the day of the amateur. To paint for oneself—satisfying no demands but those of one's own individuality—is, in the eyes of many, the only duty of an artist, and for such critics it is in proportion as he is able thus to work in complete isolation, with no thought of a public for his picture, that a painter's condition approaches the ideal. We do not share this unsocial view of the functions of art, or subscribe without protest to the underlying implication that the influence of the public must needs be a vulgarizing one. On the contrary, it is inspiring to feel oneself a part of the body politic, and the brisk commercial demand for a man's work implies its prompt utilization as a spiritual force, and is a stimulus and a legitimate source of pride. None the less it is a melancholy fact that half the best painting of our day is produced with no such direct encouragement. We have grown accustomed to the fact, and almost expect work done under professional conditions to be commonplace, while our curiosity may be counted on for the production of the disinterested amateur absorbed in self-expression.

Much more with the general public is interest enlisted in advance if a picture be painted by a constable or a postman, or any one but a painter. There is then the

touch of biographical picturesqueness which we alluded to last week as the journalist's means for interesting his readers in an intrinsically dull subject. Our merely theoretical insight into the causes which disengage "the picture of the year" cannot be compared, however, with the confident grasp of the same principles which enabled the director of the Goupil Gallery to risk a considerable speculation on the work of Mr. Walter Greaves with, as any one can see after the event, the certainty of success. Mr. Greaves's painting has a great deal of merit. It has the modesty and sincerity of amateur work, yet it enjoys the advantage of contact, even though at second hand, with the sound professional training of the best period of the French art of the nineteenth century. No one, therefore, will grudge the painter his belated success, nor are we to be accounted ungenerous because our praise of him is based on appreciation of his quality as a painter, rather than on gratitude for the opportunity of developing the story of Whistler and his boatman as a pendant to that of Giotto and Cimabue, or to the familiar histories relating how artists from Velasquez downwards have nourished unsuspected genius in the person of the humble assistant who ground their colours.

Gratitude for good "copy" must surely, however, have tinged the estimates of some of our confrères of the press when dealing with Mr. Greaves's talent. This modest painter must be surprised to hear that he is "a great artist," that "his drawing of boats has never been surpassed," and more to the like purport. So unanimous a surrender to the claims of an art so long neglected may well seem strange to him.

The result is that the visitor who goes to see one of the magicians of paint will be a little disappointed. The palette of Corot, passed on by Whistler to the hands of a careful, rather over-conscientious painter, keeps some of its charm; while, even before his meeting with the man who moulded his art so completely, we may see in certain passages of his early picture, *Boat-Race Day, Hammer-smith Bridge*, that Mr. Greaves already possessed a definition and directness of handling—the habit of laying a normally satisfactory uniform coat of paint, thin, yet, covering, which dates from the time when painting was a trade with its own technical requirements. This initial endowment rises to its highest point under the influence of Whistler in that artist's earlier period as a member definitely of the French School, No. 34, *Cremorne Gardens, the Band Stand*, being a fine example reminding one of Courbet. Another *Cremorne Gardens* (29) is only a little less fine. When Whistler, in his London pictures developed the manner more peculiar to him, but not quite so fine as his earlier and more robust work, Mr. Greaves followed him with a closer imitation, which yet shows by comparison how great was Whistler's unifying power, even in the kind of painting in which he was least creative. The Nocturnes shown here are often amusingly like those of Whistler, but lack the glamour of the master. We can readily believe, however, that in this class of subject Mr. Greaves may have been the innovator, and that it may have been the sight of his work which led Whistler's lively and receptive mind to divine what might be made of the same themes. Nos. 41 and 71 are the best examples of the more typically Whistlerian treatment by Mr. Greaves of Whistlerian subjects.

Downstairs in the same galleries Mr. William Nicholson shows a collection of oil paintings, which, by comparison with the

work of Mr. Walter Greaves, have a little the look of having been painted for display. There can be no question, on the other hand, that Mr. Nicholson is the abler artist, with a confident grasp (too confident, perhaps) of the principles of design, whether in line or colour, much rarer than the tentative groping after beauty of the older man. Mr. Greaves in the Introduction to his Catalogue is quoted as referring to the "less conventional" version of 'Battersea Bridge' which Whistler based upon his own, No. 47. He doubtless meant only a modest self-effacement, and used "conventional" to mean "common-place"; but obviously Whistler's pictures were more conventional than those of his pupil, and therein was one of his main sources of strength. It is the same with Mr. Nicholson, the defiant force of whose painting cannot blind us to the admirably formal lines on which it is constructed. His postulates of an evenly divided sequence of tones and the grouping of colour-differences around a central monochrome are such as we are accustomed to grant, and there can be no doubt that his expression gains in force and intelligibility from being restricted within a relatively narrow field.

The advocate of naturalism as against convention will point to some of the portraits as instances of the limitations of Mr. Nicholson's method: No. 13, *The Brown Veil*, and in a lesser degree No. 17, *La belle Chauffeuse*, may be taken as examples. The heads, it may be urged, look a little empty and flat, wanting in the mystery of life. We admit the fault, but deny the soundness of the explanation. It is not intrinsically that the painting of these heads is insufficient, even though they are reduced to little more than three tones of the same brown. Of the anatomical machinery of facial expression Mr. Nicholson has considerable control—control far easier and more subtle than Mr. Greaves's. However, it is not entirely by the complexity with which anatomical forms are rendered that an impression of life is obtained; complex or simple, the variety set down must be the symbol of an infinite variety not to be positively rendered, and it is the relative complexity of form in the face and in the other portions of the picture which is one of the most important factors in producing such a result. Whereas the other passages of painting in a portrait will tend to form into groups of lines at similar angles—here tending to the perpendicular, there to the horizontal—the wealth of form in the human face is such as to make it a kind of clearing-house for the whole picture. Hardly any tilt of angle, hardly any kind of form in the composition, but finds here some hint at representation. The colour of flesh is of the same order, and has the same relation to the more positive colours by which it is surrounded. The violent contrasts of the outlying parts of the composition here blend and vanish.

It is this continuity of progression from the obvious to the supersubtle, from the visible to the invisible, which is the basis of Mr. Nicholson's art, and it is because in his still life he comes so near to achievement that in his portraits his failure is sometimes evident. In 'The Brown Veil' the accessories are slightly too complex, too fully rendered for the head. The forms in a face may be fully analyzed, and be found to include a great and varying range—square shapes and round, and slim ridges and peaked forms. On the other hand, it is equally permissible for the artist to restrain himself from too elaborate analysis, and deliver an intensely direct account of the general character of the face as a whole—in this instance a hard and slender elegance. If this simple external aspect of the model is

selected, however, it is evident that the other objects in the picture ought to be treated with a like stark simplicity. Mr. Nicholson's taste for still-life painting has, perhaps, lured him away from the wise conduct of his picture in this respect, so that a head admirably painted for a severer setting becomes a little bare and lacking in mystery.

MINIATURES IN THE SALTING BEQUEST.

IN the display of the Salting Bequest recently opened to public view at the Victoria and Albert Museum the miniatures are one of the most attractive features, to judge by the number of visitors who gather round the cases containing them. The collection, whilst by no means representative, is extremely interesting, and comprises examples by several delightful masters, nearly all of the English School.

Mr. Salting does not appear to have collected anything in the way of miniatures of a date subsequent to the death of Richard Cosway—in other words, later than the first quarter of the nineteenth century; the result is that limners like Ross and Thorburn are unrepresented here, nor will anything by Augustin, Dumont, Füger, Guérin, Hall, or Isabey be found in this collection. Thus the full range of the art of the miniature painter, whether at home or abroad, cannot be seen amongst the 130 examples which Mr. Salting has left the nation. Nevertheless there is much to enjoy in the contents of these floor-cases in Room 131, for that is where they will be found.

We may notice first some of the earliest pieces, remarkable if only for their rarity. Take the work, grouped together in Desk Case 5, of Simon Benninck and his daughter Levina, perhaps better known as Teerlinck, the name she acquired by marriage. She worked for the Tudor Court, we know, and her father was a famous illuminator of Bruges. A portrait of himself holding glasses in his hand, to assist his sight in his minute work, no doubt, and two of his missal-like landscape pictures, are shown.

By Levina are two demure little ladies, full of the sweet gravity with which children were painted in that age. They recall the two Brandon boys at Windsor, both of whom died the same day of the sweating sickness. Holbein is assumed to be the painter of these little sons of the Duke of Suffolk, as he is of the remarkable portrait of Anne of Cleves here shown, which, according to the Museum Guide, was painted for Henry VIII. in 1539 at Düren. It corresponds to the famous picture by the great Augsburg painter which, once in the collection of Louis XIV., is now at the Louvre, save that it shows only the head and bust. When we look at the insipid face here drawn with such skill, we can well believe that the English king soon tired of the lady whom Cromwell selected for him—the "Flanders mare," as Henry brutally called his fourth wife. It is a characteristic example of the artist, and in a perfect state of preservation, due to its having been kept in the original, turned ivory box which accompanies it. It seems a matter for regret that the valuable contents of this case are exposed to strong light: they are open to the large south windows of the gallery, only a few feet away, and must, it is to be feared, suffer in consequence. True, curtains are placed over the glass of the cases, which the policeman on duty replaces with exemplary assiduity; but the exposure is constantly and inevitably

made all the same. It may be worth consideration, in the interests of posterity, whether a darkened or screened-off room, fitted with electric light, might not be contrived for the display of such valuables. Unless some protection be devised, it being impossible in a public gallery to keep miniatures in their original ivory cases, the loss of much of the beauty of these treasures is only a question of time.

Nicholas Hilliard is exceptionally well represented here. The full-length of a young man in white hose, with a dark cloak, leaning against a tree, is much more of a picture than is usual with the artist. The head seems out of proportion, but otherwise the work is pleasing and of unusual importance, the accessories being painted with rare delicacy and skill. This favoured limner of Elizabeth is shown to the life in the animated portrait of himself with which many are familiar, it having been engraved in Dallaway's edition of Walpole's 'Anecdotes.' It came from Penshurst, and once belonged to Mr. Whitehead, who showed it, if I mistake not, at the Burlington Club Exhibition in 1888. It is interesting to mark the resemblance this portrait of N. Hilliard bears to that of his father which is placed beside it.

There is a group of six miniatures of James I. and his family, somewhat faded and rubbed, if originals at all. The Henry Prince of Wales has its counterpart at Windsor, and the James is a replica of one in the Rijks Museum, Amsterdam. The finest piece by that admirable painter Isaac Oliver here shown is the Earl of Pembroke, which is in excellent condition, due again, no doubt, to its preservation in the ivory box which may be seen at its side. Notice also in this case a quaint little full-length of Sir Christopher Hatton, with the Chancellor's mace on the table and his hand on the Great Seal. It is very minute. The Duke of Rutland owns one exactly like it.

The head of Lady Shirley, which is given to Hilliard, looks more like the work of one of the Olivers, both from its broader modelling of feature, and the tone of the accessories.

John Hoskins is not an inspiring artist, but he has left some honest work, and as master of the greatest miniature painter we have ever had, viz., Samuel Cooper, whose uncle he was, must be mentioned with respect. There are several portraits here by him, but we turn with interest to the nephew's presentment of his contemporaries.

The great "Van Dyck in little," as Walpole happily called him, fully maintains his reputation in this collection, although there is nothing by him so superlatively fine as examples to be found in the Duke of Portland's collection and elsewhere.

Among the best Coopers here I should rank that of Edward Montagu, Earl of Sandwich, to whom Samuel Pepys was secretary. The pages of the immortal Diary are full of references to this man, who was distinguished both by land and sea. Amongst other things, he was a boon companion of Charles II., and kept late hours, as the Diary shows; it does not record his tragic end, as it closes some three years before "My Lord's" ship the *Naseby*, surprised by the Dutch was blown up in Solebay. The body of the Admiral was found at Harwich, and rests in Westminster Abbey.

What purports to be Charles II. as a boy may be a portrait, but we hesitate to accept this bilious-looking youth as the work of Samuel Cooper. Moreover there are two counterparts of it known, and ascribed to Hoskins; they are in the collections of the Duke of Buccleuch and the Marquis of Exeter respectively. As the labels are

distinctly stated to be "under revision," no one can be exacting in the matter of attribution, and any remarks I have ventured to make are meant to assist in identification, if possible. The other Coopers comprise a masculine Col. Lilburne and the heavy, lymphatic face of Secretary Thurloe.

Admirable for character is the miniature (4636) now called Thomas May, poet and historian. In the illustrated Catalogue of the 1865 Exhibition in the Museum Library this portrait is called the Earl of Pembroke. It then belonged to Mr. Addington, and passed into the hands of Dr. Propert. It is dated 1653, by the way—three years after May died.

Challenging comparisons with these are several works by Flatman, barrister and limner; the handling recalls Cooper's, but there is a wide gap between the two men. The portrait called 'A Gentleman,' No. 4623 (or its counterpart), was styled James Butler, Duke of Ormond, when shown at Kensington in 1865. It then belonged to a Mr. C. W. Reynolds. It differs much from the Cooper called by the same name in the same case; the latter has a moustache, and is a younger man by, perhaps, 20 years.

Lawrence Cross and Nicholas Dixon both belong to this period. The former is well represented by a Viscount Maynard; the latter, whose work was unknown to Redgrave, seems to stand between Cooper and Cross in quality and style. The portrait of a lady called Anne Hyde is, at any rate, very different from the fine portrait of her at Hampton Court, and one which belies the statement Anthony Hamilton makes in the *De Grammont Memoirs*, viz., "cette Princesse avoit le grand air." Pepys says of her she was "not only the proudest woman in the world, but the most expensiveful."

A foreign artist who worked about the same period, especially in Denmark, but who is little known in this country, was P. Prieur; by him are Henri de Lorraine and Philip IV., and both will repay examination: the head of the latter is no larger than a little-finger nail, but is full of character. Lord Dartrey has two or three examples of this artist, who was an enameller. Except Petitot, other men who worked in the same way, such as Boit, Zinke, and Meyer, to say nothing of Hone and the Bones, are all absent from this collection.

No. 4675, a portrait of a lady, is given to Jean Petitot, who, it is known, was *facile princeps* in this difficult style of art, but water-colours by him (and this purports to be one) are very rare. The other foreigner represented in this case was a lady of European reputation in her day, Rosalba Carriera. She excelled in pastel, and the portrait of Robert, eldest son of Sir Robert Walpole, here shown, is strangely like a miniature crayon; it is much faded, but still pleasing.

Case 7 contains works by Cosway, Smart, and the two Plimers. There is nothing fresh to be said about these well-known men; the examples to be seen here of the last-named bear out the opinion that they are distinctly inferior artists, Nathaniel being especially poor and heavy in style. The prices obtained of late years for work by the Plimers have been preposterously high.

The specimens of Cosway are varied and unequal, several of them much faded. One called Princess Amelia, the delicate youngest daughter of George III., will, although the head is too large for the figure, be admired for its sweetness of expression; the background is somewhat dirty in tone. The lady in the straw hat should not be overlooked; the work is marked by beautiful drawing and the utmost delicacy of touch.

"Little John Smart" comes well out of the competition; in fact, three out of the six portraits here by him are as fine as anything can be in their way. No. 4574 shows that clever and versatile woman, Mrs. Cosway. It is mannered, it is true, but how good and solid, yet brilliant it is! and how admirable the modelling! The fair Maria could not paint like this herself. Even finer are the masculine portraits of Admiral Lorraine and Charles Savile: the finish in all three is superb. On the other side of the case hangs, amongst works by a number of eighteenth-century unknown men, a small piece which exemplifies how much art can be crowded into a few inches, at most, by an accomplished miniaturist. I refer to the portrait of a man seated and reading a letter, the Danish Governor of Trincomalee (4598). It is by John Bogle, a Scotch limner of whom Cunningham speaks as "a little lame man, very poor, very proud, and very singular." Bogle was, at any rate, a competent artist, and gives us here a complete picture, although on so minute a scale—sober in colour, but of extreme delicacy, finesse, and discrimination of character. Passing by examples of Downman, Ozias Humphrey, Jean (a Jersey man), Day, Horace Hone, and Shirreff (who was deaf and dumb), we may take as a "bonne bouche" the seven or eight examples of George Engleheart, miniature painter to George III. and one of the most brilliant and industrious workers of his day. His books show that he executed some 4,000 portraits.

These notes, imperfect as they are, indicate what a valuable contribution Mr. Salting's legacy would make to a National Collection of Miniatures, could it be separated from the other objects in the bequest. They suggest once more the consummation so devoutly to be wished, that we should possess a permanent, representative Gallery of Miniature Paintings showing adequate examples of an art in which British artists have excelled, and of which the historical value, the charm, and the beauty are at length fully recognized. J. J. FOSTER.

THE ABDY SALE.

THE notable collection of Old Masters belonging to the late Sir W. Neville Abdy was sold by Messrs. Christie on Friday, the 5th inst., a *Pietà* by Carpaccio realizing nearly 13,000*l.*, and a picture by Botticelli 11,340*l.* The most important prices were as under:—

A. Ramsay, Portrait of a Lady, in blue dress with yellow bows, white fichu and cap, in an oval, 330*l.* J. Fyt, A Dead Hare, Mallard, Partridge, and other Birds, 304*l.* Roger van der Weyden, A Triptych, the central panel representing the Crucifixion, on the left wing being the Madonna and the Magdalen, and on the right wing St. Veronica and St. Mary of Egypt, 945*l.* Lucas Cranach, The Virgin and Child, the Virgin, seated, holding the Child with both hands; He is in the act of putting some food into His mouth with His right hand, 682*l.* German School, Portrait of a Lady, in brown dress, with white lawn headdress, 210*l.* Jacopo Bassano, The Adoration of the Magi, 1,365*l.* Sandro Botticelli, The Nativity of the Saviour, in tempera, 2,047*l.* A Scene from the Life of St. Zenobius, 11,340*l.* School of Sandro Botticelli, The Last Sacrament of St. Jerome, 588*l.* Canaletto, Northumberland House and Charing Cross; and Northumberland House, from the river (a pair), 840*l.* Vittore Carpaccio, A *Pietà*, in the centre the dead body of the Saviour, with white loin-cloth, reclines on a ruined marble throne bearing a Hebrew inscription: on a cartellino at the bottom on the left is the inscription "Andreas Martinea," to whom the picture was ascribed when exhibited at Burlington House in 1881, 12,915*l.* Cima da Conegliano, The Madonna and Child, the Madonna, seated, turned to the right, and holding the infant Saviour on her knee; landscape background,

1,575*l.*; The Madonna and Child, the Virgin, seated before a canopy, supporting the infant Saviour, who stands on her knee, holding some fruit: hilly background, 399*l.*; The Madonna and Child, the Madonna, seated behind a stone ledge, holding the infant Saviour on her knee; screen and landscape background, 336*l.* School of Piero di Cosimo, The Story of Perseus (a pair), 651*l.* Dello di Niccolò Delli, The Triumph of Time and Love (a pair), 724*l.* Dosso Dossi, Duc de Ferrara, three-quarter figure, life size, bare-headed, his right arm resting on the muzzle of a cannon, his left hand on the hilt of his sword, 1,102*l.* Piero della Francesca, Betrothal and Marriage Ceremonies (a pair of cassone fronts), 997*l.* Raffaellino del Garbo, The Madonna and Child Enthroned, the Madonna, holding the infant Saviour, who turns to the infant St. John below them, 336*l.* Domenico Ghirlandaio, The Annunciation, on the right the archangel Gabriel kneels on one knee: on the left the Virgin Mary kneels at a prie-dieu with uplifted hand, 1,575*l.* Ridolfo Ghirlandaio, The Madonna and Child with St. John, the Madonna, seated, holds the infant Saviour on her right knee; before them, on the right, kneels the infant St. John, holding his staff, and receiving a blessing from the infant Saviour, 2,152*l.* Giorgione, Malatesta di Rimini and his Mistress receiving the Pope's Legate, 2,572*l.*; Portrait of a Venetian Gentleman, in rich red brocade dress, with dark cloak drawn round his shoulders and clasped with his right hand; large black hat, 336*l.* Andrea Mantegna, Ridolpho Gonzaga, Prince of Mantua, in flowered yellow cloak over a dark dress: black cap, 336*l.* Masaccio, Christ disputing with the Doctors and the Presentation in the Temple (two in one frame, forming the predella of a picture), 514*l.* Matteo di Giovanni, The Wedding of Ludovico Sforza, 462*l.* Il Parmigiano, The Baptism of Christ, 304*l.* School of Pesellino, A Courtyard, with eight figures storing and selling grain, 220*l.* Bernardino Pinturicchio, The Madonna and Child with Saints, in the centre the Madonna, seated, holding the infant Saviour on her knee; on the left St. Anthony, holding a bell and a staff, and on the opposite side St. John the Baptist, holding a cross, 945*l.* Antonio Pollaiuolo, The Wanderings of Ulysses (a pair), 1,260*l.* Andrea da Solaro, Giovanni Bentivoglio of Bologna, bust, three quarter profile to right; dark background, with open window on right, through which is seen a landscape, 4,200*l.* Cosimo Tura, Portrait of a Gentleman, bust to right, standing behind a balustrade, and holding a ring in his left hand, 1,890*l.* Venetian School, The Madonna and Child, the Virgin in red dress and blue robe, holding the infant Saviour on her lap, 420*l.* Bartolommeo Vivarini, The Adoration of the Magi, the Holy Family seated beneath the portico of the inn, 3,885*l.* A drawing of the School of Correggio, The Judgment of Paris, brought 110*l.* The total for 132 lots amounted to 61,196*l.* 13*s.*

At the conclusion of the sale of Sir W. N. Abdy's collection the Old Masters belonging to Florence, Lady Abdy, were sold, the following being the best prices: H. Holbein, Portrait of a Gentleman, head turned to the right, in dark cloak with fur trimming; square black cap, 220*l.* Gentile da Fabriano, The Adoration of the Magi, in elaborate shaped frame, with six heads of saints in circles, 3,832*l.*; The Visitation, The Nativity, The Adoration of the Magi, and The Flight into Egypt (a set of four panels, forming the predella of a picture), 892*l.* G. B. Moroni, Portrait of a Gentleman, half-figure, in black gown and cap, holding a book which lies on a ledge in front of him, 1,680*l.*

The 9 lots realized 6,868*l.* 1*s.*, making a total of 68,064*l.* 14*s.* for the entire sale.

Fine Art Gossip.

NEXT Saturday the show of the New English Art Club will be open to the press at the galleries of the Royal Society of British Artists in Suffolk Street.

At the Burlington Fine-Arts Club a collection of Venetian art of the eighteenth century is now on view.

THE Louvre authorities have just acquired the 'Apollo inspiring a Young Poet' by Nicolas Poussin, which was for many years in the Hope Collection.

M. ÉTIENNE JOANNON, a well-known member and exhibitor at the Salon of the Société des Artistes Français, died last week at the age of 53. He was a native of Lyons, and studied under Cabanel; he obtained medals at the Salon in 1892 and in 1900. He was connected with several of the municipal schools in Paris as Professor of Drawing.

THE first portion of the late Charles Butler's art collections will be sold by Messrs. Christie on the 22nd inst. and four following days. A short notice of Mr. Butler and his collections was published in our columns on July 2nd of last year, and the regret which we then expressed at the absence of a *catalogue raisonné* of his pictures by himself is considerably intensified in looking through the sale catalogue of the pictures. Some of the more important of the Italian pictures are without any indication as to provenance. The sale will be of unusual interest, and will occupy two days.

DR. BUCHHEIT, the Director of the National Museum at Munich, has identified a miniature in that collection as a portrait of Princess Sibylla of Jülich-Cleve (1557-1628). This is interesting, as it also proves the identity of a portrait of a lady in the Old Pinakothek, evidently the same person. This portrait was formerly ascribed to Adriaen Crabeth, but is now considered to be by Antoine Caron.

ANOTHER miniature in the National Museum, the portrait of a young man, once thought to represent Melanchthon, and afterwards—on account of the initials H. M.—said to be a portrait of Hans Mülch by himself, is considered by Dr. Buchheit to be undoubtedly by Hans Holbein the Younger.

STUDENTS of the Italian Seicento will find Dr. Geisenheimer's little book on Pietro da Cortona a valuable contribution to the subject. The painter's frescoes in the Pitti Palace are fully treated, and the documentary material bearing upon the life and work of the artist is brought together and carefully collated.

DR. FRIEDLÄNDER has just brought out (as the twelfth volume of the publications of the Graphische Gesellschaft) the Lübeck 'Dance of Death' of 1489. The woodcuts of the original (in the library of the Germanisches Museum, Nuremberg) are by the draughtsman who seven years later illustrated the celebrated Lübeck Bible.

THE *Kunstchronik* (March 31) reports that Dr. Graef, speaking at a meeting of the Kunstwissenschaftliche Gesellschaft at Munich, gave an account of the restoration and reconstruction of Burgkmair's altarpiece of St. John in Patmos, of 1518. The wings were long ago removed from the central panel, and their existence was forgotten. They have now been identified at Schleissheim and Burghausen; the repainting has been removed from all the panels, which have been carefully restored, and the whole altarpiece, when reconstructed, will be exhibited in the Pinakothek.

THE recently formed Society for the Promotion of Roman Studies held its first annual meeting on Thursday last, when Prof. Haverfield, the President, gave an inaugural address. Dr. Butler, the Master of Trinity, Cambridge; Sir Frederick Pollock; Dr. F. G. Kenyon; and Prof. Mackail also spoke.

THE "Cambridge Manuals of Science and Literature," now being published by the

University Press, will shortly include 'The Ground Plan of the English Parish Church' and 'The Historical Growth of the English Parish Church,' both by Mr. A. Hamilton Thompson.

MESSRS. KEGAN PAUL have made arrangements for a book on Mr. John Lavery and his work by Mr. Walter Shaw-Sparrow, as a companion volume to that writer's successful monograph on Mr. Frank Brangwyn. Mr. Cunningham Graham, an old friend of Mr. Lavery, will contribute a Preface.

THE same firm have in preparation a new edition of 'The Rose and the Ring,' with illustrations in colour and in black and white by Mr. J. R. Monsell.

EXHIBITIONS.

SAT. (May 13).—Miss Lilian Cheviot's Pictures of Animals, Mendoza Gallery.
— Mr. G. H. Christie's Collection of Cameron Etchings, Mr. R. Gutekunst's Gallery.
— 'Paris en route pour Longchamps,' a Panorama of Society by Sem and Rouille; and Drawings by other Artists, Fine Art Society's Gallery.
MON. Chinese Paintings, Pottery, and Bronzes, Press View, Mr. W. B. Paterson's Gallery.

MUSIC

THE WEEK.

COVENT GARDEN.—*La Traviata. Carmen. La Bohème.*

'LA TRAVIATA,' which was performed yesterday week, is a work which now depends for success upon a singer who can render with effect the florid music assigned to Violetta. On this occasion it was Madame Tétrazzini, who in this part is heard and seen at her best. Her voice was in fine order, and she was well supported by Mr. John McCormack and Signor Sammarco, as Alfredo and Germont respectively. The performance under the direction of Signor Campanini was very good.

'Carmen' was given on the following evening. Madame Kirkby Lunn has shown in many works, notably in 'Samson et Dalila,' her powers both as singer and actress, but Carmen is a part which does not suit her; her impersonation lacks life and temperament. She, however, sang the music in the second act extremely well. M. Dalmorès is an excellent Don José, but on this occasion was suffering from a cold. M. Ghasne's rendering of the Toreador song was tame.

Madame Melba made her *rentrée* on Wednesday evening in Puccini's 'La Bohème.' The part of Mimi is a great favourite with her, and it is one which she acts well, and in which she sings beautifully. She was in splendid voice. Mr. John McCormack as Rodolfo sang with skill and effect; while Signor Sammarco, M. Marcoux, and Signor Malatesta, as Marcello, Colline, and Schaunard respectively, contributed to the success of the evening. Mlle. Borzy, the new Musetta, was disappointing. Signor Campanini conducted.

BECHSTEIN HALL.—*Herr van Dyck's Recital.*

HERR ERNEST VAN DYCK, the great Wagner singer who has often been heard at Covent Garden, appeared last Saturday afternoon at Bechstein Hall as an interpreter of German *Lieder* and French songs. It was, in fact, his first recital in London. He is a powerful actor, while his style of singing, even on the concert platform, is thoroughly dramatic. His strikingly clear diction deserves special mention. The programme included a group of Schubert's songs. One of these was 'Der Doppelgänger,' and of it a forcible, highly impassioned rendering was given. Here the singer's dramatic gift served him to good purpose, though the hall was not large enough for such an intense delivery of the music. 'Hark, hark, the Lark,' which immediately followed, requires gentler treatment than was accorded to it by Herr van Dyck. There was not sufficient restraint. In some other songs the line between lyrical and dramatic was not sufficiently observed, but this we set down to the singer's extreme earnestness, and not to carelessness.

Mr. Gerald Maas, a new 'cellist, with the assistance of Herr Coenraad van Bos, gave an excellent rendering of Strauss's Sonata for 'cello and pianoforte, Op. 6. When the composer wrote it he followed the forms and phraseology of the classical period. Except for one or two touches in the slow movement, there was nothing to remind one of the Strauss of to-day.

QUEEN'S HALL.—*Dr. Serge Barjansky's Concert.*

A SEASON or two ago the 'cellist Dr. Serge Barjansky (Ainé) appeared at the new St. James's Hall, and his clever and brilliant playing won him a legitimate success. On Monday afternoon he gave a concert with the assistance of the London Symphony Orchestra under the able direction of Prof. Müller-Reuter. Again he proved himself a sound musician, and possessed of excellent technique, yet he did not create quite such a strong impression as on the previous occasion. The tone he produced was not so clear and bright; he may have been playing on a different instrument. Then his programme was not over-exciting. Violinists have certainly been more favoured than 'cellists in the matter of concertos. The first he performed was Haydn's in D, which sounded rather mild after Beethoven's great 'Leonore' Overture, No. 3, of which a very fine rendering was given, although the Introduction was taken at a slower rate than usual, and not altogether to the advantage of the music. The second concerto was Lalo's in D, which is not one of the French composer's most taking works. Last came the first performance in London of a Concerto in E minor and major by Friedrich Gernsheim, a well-written and pleas-

ing, though conventional work, and this was effectively played by the concert-giver.

QUEEN'S HALL.—*Mr. J. Wertheim's Orchestral Concert.*

ON Tuesday evening Mr. Jules Wertheim gave an orchestral concert, the whole programme being devoted to his own compositions. First came a Symphony in E minor, finely performed by the London Symphony Orchestra under the direction of Mr. Hamilton Harty. The middle movement, a light and engaging Scherzo, could be listened to as abstract music, but in the first and last sections of the work there were many features which plainly showed that the composer had worked with some dramatic programme in mind, though he was unwilling to reveal it. This was unfortunate, for we found it impossible to understand the meaning of much that proved difficult. Mr. Wertheim played, and with no little skill, six Preludes, in which there were good ideas, weakened, however, by undue repetition of phrase or figure. These were followed by Variations on a Theme, more remarkable for originality than for interest.

Musical Gossip.

SIR HENRY J. WOOD, after considering the invitation recently made to him to conduct the Philharmonic Orchestra of New York, has decided not to leave England. His Symphony and Promenade Concerts, his festival engagements at Birmingham, Norwich, and Sheffield, are all ties which bind him to his own land. The American proposal was tempting and flattering, and the news that it has been declined will be received with general satisfaction.

MR. J. A. FULLER MAITLAND, who is retiring from the post of musical critic of *The Times*, will be entertained on June 14th at a dinner arranged by the Concert-Goers' Club in conjunction with the Playgoers' Club. The Lord Chief Justice will take the chair.

M. RACHMANINOFF will appear at the first concert of the hundredth season of the Philharmonic Society, and at a later one the boy-violinist Sigmund Feuermann will make his first appearance in England.

THE COVENT GARDEN SYNDICATE has decided to produce Wolf-Ferrari's one-act opera 'Il Segreto di Susannah,' which has recently been given at the Metropolitan Opera-House, New York, with marked success.

SIGNOR PUCCINI is in London, superintending the final rehearsals of 'The Girl of the Golden West,' the first performance of which will be shortly announced.

THE annual Feis Ceoil was held in Dublin this week, and attracted large numbers of competitors from all parts of Ireland. A new feature of the programme was the "Esposito" prize for advanced piano-playing, which was won by Miss Edith French.

THE revision by Dr. Hugo Riemann of Thayer's third volume of 'Beethovens Leben' has just been published by Messrs. Breitkopf & Härtel. This completes the revision of Thayer's volumes, the first of which appeared forty-five years ago.

PERFORMANCES NEXT WEEK.

- SUN. Concert, 3.30, Royal Albert Hall.
 — National Sunday League Concert, 3.30, Queen's Hall.
 MON.-SAT. Royal Opera, Covent Garden.
 MON. Madame Clara Butt and Mr. Kennerley Rumford's Vocal Recital, 3, Queen's Hall.
 — Herr Ernest van Dyck's *Lieder* Recital, 3, Bechstein Hall.
 — Mr. Hubert Bromilow's Vocal Recital, 3.15, Eolian Hall.
 — Harold Bruer and Achille Rivarde's Sonata Recital, 8, Bechstein Hall.
 — London Symphony Orchestra, 8, Queen's Hall.
 — Miss Eugenie Ritte and Miss Phyllis Emanuel's Vocal and Pianoforte Recital, 8.15, Eolian Hall.
 — Miss Anna Mather's Recital, 8.30, Steinway Hall.
 TUES. Miss Elise Grosholz's Song Recital, 3.15, Eolian Hall.
 — Prof. Petschnikoff's Violin Recital, 3.15, Bechstein Hall.
 — Madame Gerhardt's Vocal Recital, 8.15, Eolian Hall.
 — Miss May Levy's Pianoforte Recital, 8.15, Eolian Hall.
 — Wilhelm Sachse's Orchestral Concert, 8.15, Queen's Hall.
 WED. Herr Kreisler's Violin Recital, 3, Queen's Hall.
 — Mr. Albert Spalding's Violin Recital, 3, Bechstein Hall.
 — Olga de la Bruyère's Vocal Recital, 8.15, Bechstein Hall.
 — Miss Winifred Ponder and Miss Adela Hamaton's Vocal Recital, 8.15, Eolian Hall.
 THURS. Madame Gertrude Hubbard's Vocal Recital, 3.15, Bechstein Hall.
 — Mr. Ernest Schelling's Pianoforte Recital, 3.15, Queen's Hall.
 — Miss Maggie Teyte's Vocal Recital, 3.15, Eolian Hall.
 — Philharmonic Concert, 8, Queen's Hall.
 — Miss Marion Phillips's Pianoforte Recital, 8.15, Eolian Hall.
 FRI. Mr. Paul Reimers's Vocal Recital, 3, Bechstein Hall.
 — Mr. Ernest W. Gilchrist's *Matinée Musicale*, 3.15, Eolian Hall.
 — Mr. Harold Bauer and Mr. Achille Rivarde's Sonata Recital, 8, Bechstein Hall.
 — Signor Emilio Pente's Concert of Eighteenth-Century Italian Music, 8.15, Eolian Hall.
 SAT. Godowsky's Chopin Recital, 3, Queen's Hall.
 — Dorothea Walwyn and Percival Garratt's Violin and Pianoforte Recital, 3, Eolian Hall.
 — Madame Julia Culp's Song Recital, 3.15, Bechstein Hall.
 — Folk-Song Quartet, 8.15, Eolian Hall.
 — Miss Lily Rendle's Concert, 8.15, Bechstein Hall.

DRAMA

THE WEEK.

CORONET.—*Much Ado about Nothing.*

THE SHAKESPEARE FESTIVAL at the Coronet has now come to the end of its second week, and 'As You Like It' has been replaced in the bill by 'Much Ado about Nothing.' The qualities of acting which made the revival of the former play so delightful have been no less evident in the second production. Youthfulness and the high spirits which should accompany youth are once more prominent in Mr. Robert Arthur's stock company, and in consequence the play goes with welcome swing and pace, and the actors seem to take a keen enjoyment in their game of make-believe.

Miss Alice Crawford seems even more at home in the luxurious surroundings and gay moods of Beatrice than in the masquerade of Arden. She wears the rich gowns of that favourite of fortune, and the sunny gaiety of Beatrice's temper evokes a response which seems refreshingly natural and free from artifice. This "Lady Disdain" dances her way, as it were, through her scenes till the moment of seeming tragedy arrives, and then her anger is startling in its impressiveness. The passion of her "Kill Claudio!" produces a thrill which no other Beatrice of our time has been able to effect, and the whole tirade that follows the outburst is given with a dignity and a vehemence other Beatrices have usually missed.

There are faults in Miss Crawford's reading of the character: she is at times too boisterous in her methods, too arch with her smiles, and not sufficiently tender in the love-scenes; but who cannot grant indulgence to the ardour of youth?

Hardly less surprisingly good is the Benedick of Mr. Frederic Worlock, surely one of the youngest Benedicks ever seen. His acting is pitched in a quieter key than that of Beatrice; he is at his best listening in the arbour to that talk which converts the soldier and the wit into a puzzled lover, or in rallying his sweetheart after marriage or his insistence upon the dance which brings the right note of frolic at the end. Here is shown a ripeness of humour unusual in an actor of Mr. Worlock's years, and throughout he gives evidence of thinking out his part for himself. The Hero of Miss Dorothy Green is charmingly girlish, and pathetic in the slandered bride's appeal to her father; Mr. Sargent's Claudio is manly enough; Mr. Owen Roughwood as Don Pedro and Mr. Clifton Alderson as Leonato are alike admirable; and there is freshness about Mr. Ben Field's treatment of Dogberry.

The setting and stage-management are first rate; especially commendable is the arrangement of the church scene, in which spectacle and business are duly looked after, but never permitted to interfere with the development of a fine dramatic climax. Somehow the conventionality of the Hero and Claudio episodes seems less glaring at the Coronet than in previous revivals of 'Much Ado'—perhaps because the bulk of the performers are so young and so much in earnest.

Dramatic Gossip.

MR. LAURENCE IRVING will produce next Saturday at the Duke of York's Theatre a new play entitled 'The Life and Adventures of Margaret Catchpole.'

THE Irish company from the National Theatre Society of the Abbey Theatre, Dublin, will be seen at the Court Theatre in a repertory of their most popular pieces. Their season opens on June 5th, and will last four weeks.

MR. HEINEMANN is publishing for Mr. Daniel Frohman, who has exercised a commanding influence on the modern stage, 'Memories of a Manager.' Incidentally the book is, we learn, to explain why plays fail and succeed.

AN interesting article by Mr. Bram Stoker in the current *Nineteenth Century*, on 'Irving and Stage Lighting,' shows how much Sir Henry did by his personal care and skill to improve methods of illumination in the theatre.

IN *The National Review* for this month an anonymous writer is severe on the views managers hold concerning criticism—views which have led him after five years to give up noticing plays in the press.

THE SHAKESPEARE COMMEMORATION LEAGUE held one of its meetings last Saturday evening in Crosby Hall, now removed to

Chelsea Embankment. The entertainment consisted of morris dances, children's singing and dancing games which have come down from the time of Shakespeare, and folk-lore stories and songs. Lady Gomme had arranged the proceedings; but each of the departments was presided over by its special superintendent. The Morris dances of the students of the School of Physical Culture were much admired; and Miss Shedlock's story-telling to the children was most effective. Among the guests of the League were Lady Gregory and Mr. Yeats, fresh from the performances of their Irish plays at Stratford.

THE LEAGUE also held on Monday a Symposium in remembrance of Dr. Furnivall, late President. Owing to difficulties connected with the holidays, the Secretary could not get the notices printed as early as usual, and the audience was comparatively small. Many distinguished scholars, however, sent letters regretting their inability to be present, and expressing their keen appreciation of Dr. Furnivall. Sir Edward Brabrook took the chair, and among the speakers were Mr. Ordish, Mr. Poel, Mr. De Courcy Laffan, Mr. Ernest Law, Miss Fox, Miss Spurgeon, Mrs. Stopes, and Prof. Boas.

TO CORRESPONDENTS.—E. B.—E. C. W.—W. L. P.—T. H.—Received.

F. P. W.—See above.

No notice can be taken of anonymous communications.

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LITERATURE

Revolutionary Ireland and its Settlement.
By the Rev. Robert H. Murray. With an Introduction by the Rev. J. P. Mahaffy. (Macmillan & Co.)

THIS volume deals with an important chapter in Irish and English, and indeed European, history. It tells the story of the "Revolution" in Ireland—the stand which the Irish made in favour of James II. against William of Orange, the failure of the movement, and the after-fruits of that failure in the penal laws. Be it said at once that the value of the book lies in the specialization of its scholarship and the development of detail. It is necessary to state this because the author seems to claim much more for it, and Prof. Bury's letter of courteous approval which follows an interesting "Introduction" by Prof. Mahaffy might tend to give the same impression.

The fact that Ireland was used as a pawn in the game of Louis XIV.'s diplomacy is surely now well-known in classrooms. Dr. Murray seems to contend that he was first among scholars to realize the issues at stake. These are excellently summarized by Prof. Mahaffy: "It was a conflict between liberty and despotism, between Protestantism and Popery, nay, even between Gallicanism and Vaticanism, as Dr. Murray amply shows." Dr. Murray supplies a detailed study of the subject, emphasizing throughout his "European Thesis"; and the note of triumph which

ushers in the volume should not discourage the fastidious reader, who will admire the thorough handling of the theme and the sound scholarship of the work.

Dr. Murray takes us at every step to the bedrock of manuscript and contemporary sources. His diligence in consulting these has been remarkable, and it is a pity that he has not furnished in his Bibliography a critical appraisal of their relative values. It is a pity, too, that the "authorities" obtrude so much on the text. We get long quotations where a statement of fact, with a foot-note to indicate the authority, would have been as effective and much more pleasing. It is tiresome to find statements on matters of fact which no one would question quoted at length from Klopp's 'Der Fall des Hauses Stuart.'

This is the more regrettable as it gives an impression of dependence which the author's realization of his subject belies. Not only does he appreciate keenly men and motives, the cynical half-heartedness of Louis in the Jacobite cause, the almost equally cynical support which the Irish Catholics gave to James (for neither French nor Irish desired his restoration to the English throne, but used him for their own ends); but he has also an excellent appreciation of the larger forces at work in the Europe of that period, and the ability to make situations clear. We may mention his account of the revival of Catholicism at the end of the seventeenth century, when "Leopold in Hungary, Louis in France, and James in England" attempted to create a second Counter-Reformation. The difference between the orthodoxy of Leopold and the Gallicism of Louis and of James is admirably brought out. In fact, the whole of the first chapter on 'The European Aspect' is excellent reading.

The narrative of the preparation for war and the accounts of the actual engagements are vivid, though the illustrative plans of battles are not very helpful. It is only when its history is treated thus in detail that a clear idea can be gained of the poverty of the Ireland of the time. Tyrconnel met with heartbreaking difficulties in arming men. It is interesting to hear out of the mouths of Irishmen of both parties the harm which the war worked in a country just beginning to prosper under a rule which had, however, not been sufficiently long established to withstand a period of upheaval. Illustration of this sort Dr. Murray provides in abundance. "From the most improved and improving spot of earth in Europe; from stately herds and flocks; from plenty of money at seven or eight per cent" (he quotes from Chief Justice Keating), Ireland had fallen "to the saddest and most disconsolate condition of any kingdom or country in Europe."

The history of Ireland after the defeat of James is the history of the penal laws, and Dr. Murray is concerned, perhaps over-anxiously, to show how these too were born of the European situation, and were the direct outcome of the French peril;

for long after Ireland had ceased to support in any serious sense the cause of James, Louis sought by privateering and other methods to hamper William at home, and so divert his attention from the French aggressions in Europe. That the penal code was not, as Irishmen have said, purely an outcome of religious bigotry may be granted; but we doubt if Dr. Murray's view of it as a mere method of political defence will bear examination. The motives which produce such codes are subtle and complex, but we may be sure that the men who passed these laws were moved by the whole-hearted hatred of Rome and all its works which was for so long characteristic of English Protestantism, as well as by fear of the political pretention of Rome, which was to them but one manifestation of a system wholly corrupt. It has yet to be proved that the penal code was mere "panic legislation," though it is indisputable, as Dr. Murray claims, that the law was not enforced to the letter, a fact sometimes ignored by earlier historians.

It is in the discussion of questions of this sort and in his references to general history that Dr. Murray seems to us least happy. In the first place, he digresses too often and too lengthily. Even if it be granted that the penal laws in Ireland were modelled on the French legislation against the Huguenots, there was surely no need of three pages of description of the sufferings of these people, followed by two pages of quotation from contemporary lamentation on the subject.

Again, it seems absurd to bring the actions of James II., the most limited of men, to the touchstone of a saying of Newman that "he found it difficult to make an Englishman take a dogmatic position"; and Charlotte Corday's ejaculation, "O Liberty, what crimes are committed in thy name!" does not appear particularly apt as a comment on Louis XIV.'s pleas of religious motives in the furtherance of his political ambitions.

We do not look in a volume of this quality for moral reflections such as "Lost opportunities do not recur," or expect a verse from Macaulay (with the inevitable "The poet sings") to emphasize the contrast between Ireland's neglect of her heroes, as of the brave twenty-two at the siege of Athlone, and the pride of patriotism which inspired the Romans of old.

These questions of judgment illustrate a certain diffuseness of treatment throughout the book, and there are awkwardnesses and ambiguities which mar the style. The name "Williamite" to describe the supporters of William is displeasing. To the fact that James was regarded as a mere pawn in the game by Louis Dr. Murray thinks it worth while to add the reflection: "If pawn and piece could move of themselves as well as be moved, how complicated the game of chess would be!" It would require more than the quotation of a reputable modern authority to convince us that "we must never imagine that in mediæval times the question of the relations between

the Church and the State arose," but merely the question of the relations between the temporal and spiritual powers. Nor can we agree with the statement (again supported by authority) that "the judicious use of the veto resting in the four Roman Catholic powers effectually succeeded in hindering any great personality sitting on the throne of St. Peter from 1644 to 1750." It is certain that the period saw no Hildebrands or Innocents, but surely Benedict XIII. made his mark on history, as on Rome; and why choose the arbitrary date of 1750 as the end of the period, when this was the mid-point of the papacy of Benedict XIV.?

In his treatment, however, of the real theme of the book, the author is sure and accurate, and he is to be congratulated on having produced a solid contribution to the history of his country.

The Pursuit of Reason. By Charles Francis Keary. (Cambridge University Press.)

THERE is a great deal that is profound and attractive in Mr. Keary's book, and it deserves special consideration by reason of the breadth of his philosophical and practical interests. There can, we think, be no doubt that the First Book ('Pure Reason') is the most important part. In this Mr. Keary has developed an argument which, though in essentials not original, and in detail a little cursory, nevertheless impresses us by its freshness and clarity. The whole book, indeed, reflects the spirit of its title, and there is no other half so readable in which the necessary work of the "watchdog of the sciences" has been performed for the non-technical reader.

Mr. Keary's main thesis is that the explanation which science yields is limited to such things as are measurable, and that there remain outside of its furthest range matters which are not subject to scientific "proof," but to which its methods have nevertheless been frequently applied in despite of reason. "Neo-Darwinism," "Evolution misunderstood," the theories about science and its scope which are to be found in the writings of Herbert Spencer, W. K. Clifford, or Prof. Karl Pearson, provide Mr. Keary with a large target. He hits, however, very near the centre, and scores well.

The distinction between "demonstrable" and "undemonstrable" reason is the crux of the argument. Language, for obvious historical reasons, is much more precise as regards objects of sensation than as regards things of the mind, and this fact makes science more demonstrable, but does not confer upon it more of reasonableness or a nearer approach to truth. To *prove* that Shakespeare is a greater poet than Longfellow would obviously be a task hard almost to impossibility; yet it is as true as that water is composed of oxygen and hydrogen. The "artistic reason"—the *φρόνησις* of Aristotle—has as great

a claim to be accounted "reason" as the method of science. What is the nature of reasoning in science? If we turn from Spencer, Lewes, or Prof. Pearson to the writings of M. Poincaré, we find that arithmetic itself—the basis of measurement, which is the basis of science—depends upon the "principle of recurrence"—upon abstraction. Mathematics is the ideal *form* of logic, but only because we can reason on mathematical forms independently of real content. It is only because Napoleon's knowledge of what the Archduke Charles would do cannot be so set forth that it is not explicable by "science." To take measurement as the test of truth is, then, a patent fallacy, and the pursuit of reason is not to be abandoned merely because measurement has its limits.

It will be seen from the above that Mr. Keary has put forward a distinction which involves a system of logic. We cannot pretend that he has followed up his argument by a satisfactory account of "artistic reason" or of its canons, if it has any. Dr. Ward, in his Gifford Lectures, cut more deeply into the principles of science; and the critical attitude adopted by Mr. Keary towards the "demonstrable reason" seems to us to require some further justification than he has given—some statement of the problems which the "artistic reason" is required to solve, and the connexion between the reason and these problems. We cannot regard the Second Book as in any way filling the gap. That it is as interesting as it is discursive, containing much sound commentary on the State, the Church, and on men and manners, is undeniable. But it is notably unsystematic; it rests far too much upon the well-known distinction between judgments of existence and judgments of content; and it deserves the title of 'Applied Reason' no more and no less than any other reasonable work on theology, politics, or metaphysics. The application sheds no light upon the author's theory of reason. It gives no hint which might enable the reader to carry further the distinction between demonstration and reason, or to guess at the chances of relating the reason in the one to the reason in the other, or to relate either to a coherent philosophy in which truth in its different aspects or degrees might be exhibited as one.

My Balkan Tour. By Roy Trevor. (John Lane.)

Two friends married each other's sister, and all four, becoming bored (like Ouida's hero and heroine) with a rainy June in England, suddenly resolved to bring out Mercédès from her shed and go motoring in the Balkans. In five days they were off, and this book is the record of their experiences. Without wearying us with their traverse across Europe, they begin in Croatia, and carry us into Bosnia as

soon as possible, and that with a 70 h.p. Mercédès is very soon indeed. The book is addressed primarily, though not ostensibly, to the motorist; but it has a wider appeal. The adventurous motorist, however—and none who is not adventurous and also more than commonly resourceful and cool-headed should face the difficulties of the Balkan roads, as the author points out in some serious words of advice at the end of his book—could not do better than make Mr. Trevor his guide for a tour in Bosnia, Herzegovina, Montenegro, and Dalmatia.

It was not the author's first drive there, and his cumulative experience enables him to indicate the best roads, of which there are not too many, by happy comparison with the worst, in which he had more than his share of "incidents." We do not refer to mere explosions of tyres though to ruin all four in one short stage was sufficiently vexatious, or occasional agonies of petrol-drought, or the almost universal absence of garages; but we allude to the obstacles of the road, which in a land where motors are unknown—or were till Mr. Trevor made his pioneer excursion—are constant and perilous. We must quote one or two of these "incidents," lest the inexperienced should too greatly dare. The first occurred near Gospeć in Croatia:—

"There is an elbow bend. The whole road is quite visible.... As we were descending we saw upon the bend three pair-horse carts, each carrying a heavy barrel probably containing water, as that liquid is somewhat scarce in the hill villages. We arrived together at the spot where the old road cuts the bend, that is about eighty yards from the elbow. The carts drove on to the grass off the road, and we pulled well to one side and stopped Mercédès. There is no doubt if the first driver, a heavy powerful Slav in long sheepskins, had taken care he could have got his animals past as did his two companions. But he was careless, trying to bluster them along and taking no heed of their danger signals. Rodgers and Ken were jumping down to seize the horses' heads, when the animals reared high upon their hind legs, and swinging round to the right bolted down the old track, the cart swaying and bumping against the rocks.

"The man may have been a fool, but he was no coward. With a leap as quick as theirs, he had the near horse by the bit, and tore down the rough slope hanging gamely on. Like a flash they crossed the road below; the cart, catching a stone, threw the barrel into the air (it must have contained three-quarters of a ton of water), which, falling to the ground, went down the slope in great bounds straight for the precipice edge. If once it had reached this edge, it must have dropped five hundred feet on to a village nestled beneath [where they afterwards saw children playing about the doors]; by a miraculous intervention of Providence it struck a boulder and flew to pieces, sending a sheet of water into the air. At the same time the cart hit another boulder and fell upon its side. The man, letting go his hold, rolled clear, thank Heaven, and the horses, checked by his pluck, stopped not a hundred yards from the edge. That was a bad minute, for, though in actual time it occupied no more,

to us, sitting in Mercédès, it seemed an eternity....I know that my hair was wringing wet when I took off my hat."

The other "incident" that chiefly struck us was on the road to Jajce, when a party of six Austrian soldiers, driving a heavy pair-horse wagon, got into difficulties. The horses displayed their usual danger signals, and then

"one 'Tommy' jumped out, and seized the near horse by the bridle, endeavouring to lead it past; he was thus between the horses and the jagged wall of rock, and as we clearly foresaw the results we tried to explain in German. Taking no notice whatever, the soldier who was driving stood up in the cart and savagely lashed the horses about the head. Rearing and prancing in fright, the horses drew level with Mercédès' bonnet; then they plunged forward, at the same time shying violently into the great wall of rock, jamming the soldier between them. We saw the heavy waggon apparently smash right into him, with a grinding noise pierced by his shrill scream. Ken, Rodgers, and I were out upon the road the next moment, and witnessed a scene unique in my motoring experience. The driver still clung to the reins; three of the soldiers had been flung to the floor of the waggon, while the sixth, he who had been sitting alongside the driver, had been thrown over the dash-board; his feet had caught in something, and there he hung, head downwards, dangling between the horses' hoofs. While we watched, the hold of his legs gave way, and he fell upon his face headlong between the now galloping horses. Instantly the front wheel passed over his back from his left armpit to his neck, but ere the back wheel could reach him he wriggled madly aside and avoided it; then lay inert upon the road. Instead of stopping, the driver continued to lash away at the horses, and Ken and I, our hearts sick with what we had seen, rushed forward to render what assistance lay in our power and gather up the remains. The man whom we imagined ground to pulp against the rock recovered immediately, and bolted down the road for his very life; and ere we could reach the man who had been run over, the huddled figure on the dusty road gathered itself together and made tracks after his companions. Meanwhile the cart, urged on by the frantic driver, had disappeared round the corner, and a minute later the two soldiers reached the turn, and, without even looking back, vanished for ever from our sight."

The ladies of the party must have possessed amazing nerve, for it was not always only the traffic that was the danger: there were fearful climbs over the Semeč range, where Mr. Trevor records "gradients of twenty-five and thirty per cent"; and the mountain roads east of Višegrad (where his was the first English car to arrive) were even more appalling; to say nothing of unknown, unmapped, cart-tracks, with perpetual zigzags, when he tried short cuts. It is clear that his passengers had full confidence in Mr. Trevor's driving, and, to judge by his triumph over almost incredible obstacles, he fully deserved it.

But the book is much more than a chronicle of motoring hazards. It gives an admirable description of the scenery and the people. The travellers stopped

for days together at various towns, and were thus able to gather many impressions to add to their earlier experience. Mr. Trevor's opinion of Austrian rule in the now annexed provinces is highly appreciative. In spite of the prediction of a Roman Catholic bias, he says,

"without preference, she has given absolute equality to every creed and race, Moslem, Jew, Roman, and Orthodox; there is no favouring one at the expense of the other.... Austria has undoubtedly done wonders for these countries, built roads and railways, schools and courts of justice, placed all creeds upon a perfect equality,—in other words, has given them civilisation."

Best of all, perhaps, is Mr. Trevor's account of Montenegro, his just admiration for the firm and wise rule of King Nikolas, and his shrewd judgment of the modern Montenegrins, whose one profession of arms is at a discount, and who have contentedly resigned themselves to idleness and cigarettes. He penetrated into regions of the Black Mountain where few travellers have been before, and he was indulged with unusual privileges of photography, &c., thanks largely to the friendly countenance of the Montenegrin Minister for Foreign Affairs, M. Ramadamavitch. The photographs which illustrate a text (in itself vividly descriptive) are superb.

The book is written in an easy, undistinguished, narrative style, agreeable to read. We would advise the author to avoid the frequent repetition of the adjective "weird," and not to use "transgress" for "digress," or "ostensible" for "ostentatious." Muezzins, by the way, are not "priests," nor does "the muezzin ring out." "Allah la-Allah" is unwittingly a profession of atheism, but the author has it better transcribed in another place.

A Woman of the Revolution: Théroigne de Méricourt. By Frank Hamel. (Stanley Paul & Co.)

THE author has not anything like so good a subject in the present work as she had in her last book; and the "inequalities" which she confesses to in her Preface are certainly to be found in the text. Still, Frank Hamel has done the best she could with somewhat scanty material, and striven hard to discriminate between fact and fiction.

It is clear that the part played in the Revolution by the so-called Théroigne de Méricourt—her real name was Anne Josèphe Terwagne, and her native place Marcourt in Luxemburg—has been much exaggerated and her character unduly blackened. None the less certain it is that she was credited by her royalist contemporaries with such influence that it was thought desirable to have her kidnapped, shut up for nearly a year in an Austrian fortress, and examined in person both by Kaunitz and the Emperor

Leopold II. himself at Vienna, as well as by a magistrate at Kufstein. The kidnapping was carried out by two French *émigrés*, but it appears to have been authorized by the Comte de Mercy-Argenteau, Governor of the Austrian Netherlands, from which territory Théroigne was taken first to Freiburg in Breisgau, and thence to Kufstein in Tyrol. The French credited the prisoner with the chief part in the march of the women to Versailles and the invasion of the château on October 5th and 6th, 1789, and even with an attempt to assassinate Marie Antoinette; whilst the Austrians seemed to have suspected her of being a revolutionary agent employed by the Parisians to stir up Brabant a year later. It appears probable that one of her reasons for leaving Paris in the autumn of 1790 was fear of arrest for the doings of October; but the Austrian authorities ordered her release at the end of 1791, apparently satisfied with her denials of political activity in their territory, and at any rate unable to find any definite evidence of it.

Such knowledge as we have of the early life of Théroigne (who was arrested as "Madame Théobald," and designated "Madame Lahaye" in Vienna) is based almost entirely upon her "confessions" to the examining magistrate at Kufstein. Their apparent artlessness is somewhat suspect. It may be gathered, however, that the peasant girl had but little education, left her home early, had amatory adventures and musical ambitions; acquired some sort of fixed income, probably from no very creditable source; lived for some time in England, and went with Tenucci on a musical tour to Italy; and, after being cheated by him in a fraudulent contract, returned to France on the eve of the Revolution. Despite her assumption of innocence, it is pretty clear that the Marquis de Persan was Théroigne's protector, and a very long-suffering one, who allowed extraordinary latitude to the "demon of music" and other more material rivals. Another fact which emerges is that the revolutionary Amazon had strong family affections, and solicitously pushed the fortunes of her somewhat ungrateful brothers. What part her personal magnetism exercised over her judge and jailer, who allowed her a piano and a certain amount of forbidden correspondence, it is difficult to estimate; it is manifest at least that they thought their prisoner no virago.

Undoubtedly Théroigne's revolutionary activities have been antedated. So far was she from having taken a leading part in the capture of the Bastille that her name even is not inscribed among the six thousand "citoyens vainqueurs"; and she does not emerge prominently till three days later, when, "dressed in a white riding habit and a neat round hat," she marched with the soldiers to meet the King.

Her doings during the October days have been at least exaggerated. She appears to have been at Versailles when the women

started from Paris ; during the night of the 5th, when she was accused of breaking into the palace, she declares that she slept. In the Châtelet inquiry, on the report of which a warrant for Théroigne's arrest was issued in August, 1790, few depositions related to her directly ; and, as the author says, "the accounts vary so much, and are so vague, that very little weight can be attached to them." Yet there must have been some fire to account for all the smoke which surrounds this woman not only in royalist pamphlets, but also in the accounts of Lamartine, Carlyle, Michelet, and the rest : at "a civic banquet" held in March, 1793, we hear of her swearing by "my deeds of October 6th."

Such little success as Théroigne attained as a revolutionist she won as an orator. The club of which she and Gilbert Romme were the moving spirits, and of which Maret (the future Duc de Bassano) was a member, was a failure. Its objects were too ambitious, and it was mercilessly ridiculed by the satirists of the *Actes des Apôtres*. She herself admitted that she had not enough talent or experience to carry it on. Nor was her attempt to organize in Paris a battalion of women warriors analogous to those which had been raised in the departments more successful. Whilst recruiting in the Faubourg St. Antoine she was threatened with violence, and had to retire under escort of the National Guard, after giving a promise not to return. Théroigne, it seems, was not popular with her own sex, and soon began to be suspected of "moderation." She was never, as the Royalists represented, one of Robespierre's *tricoteuses*, though an assiduous attendant in the galleries of the Assembly.

Théroigne, however, belonged to some of the Sociétés Fraternelles des deux Sexes, and was an active member of the Société Fraternelle des Minimes, of which Tallien was president. Frank Hamel thinks her heroine understood men better than women, "and was perhaps not tolerant enough of feminine scruples nor faithful enough to the laws of social convention." Some curious particulars of the associations of "girl patriots" which were formed during the Revolution are given in the book. Some of these young women held meetings and harangued their mothers. The "generosity" which, we are told, was "a prevalent quality" among the patriotic women, seems sometimes to have been at the men's expense, to judge by the female fury which followed a certain mayor's refusal to offer his watch upon the altar of the country.

Amongst other accusations against Théroigne which may be classed as calumnies is the story of her taking the lead in the pillaging of Bellevue, the residence of the King's aunts, on February 19th, 1791. At that time she was not in France. Nor is there really any substantial reason to suppose that she was concerned in the invasion of the Tuileries by the mob on June 20th, 1792, though her friend Mayor Pétion was much in evidence that day.

She was certainly, however, conspicuous on the 10th of August, when the monarchy was destroyed. She cannot be acquitted of participation in the death of Suleau on that day, although there may be nothing in the legend of a grievance more personal than vilification in the press. "In her normal state," the author assures us, Théroigne was not cruel ; but "the best evidence" of her innocence of participation in the September massacres is, perhaps, her attachment to Brissot and the moderate party.

After August 10th, 1792, until the following May, we virtually lose sight of this woman of the Revolution. At the latter period she issued an appeal for unity to the Forty-Eight Sections of Paris—an appeal which was her swan-song. The central idea in this document was that in each section there should be chosen "six of the most virtuous citizenesses, the gravest for their age, to conciliate and reunite the citizens, to remind them of the dangers by which the country is threatened." These ladies were to wear a wide sash, inscribed with the threefold revolutionary watchword, and were to call to order "every citizen who stands aside and does not respect the liberty of opinions." The reward, be it noted, was to be "a special place at our national fêtes," and the superintendence of "educational institutions consecrated to our sex." But the author of the proposal was now definitely associated with the Girondists, and the next we hear of her is as being mobbed as a Brissotin by Montagnard women in the Tuileries gardens, and rescued from them only by Marat himself.

Two years before, when she was in her Austrian prison, a medical expert had detected signs of incipient madness ; in the autumn of 1793 she began to give manifestations of mental aberration ; and from the July of 1794 till the end of her life in May, 1817, she was under restraint, chiefly at the Salpêtrière. The only one of the once beautiful revolutionary courtesan's portraits which is undoubtedly authentic is the drawing made by Gabriel of her in the madhouse a year before her death.

Perhaps the most trustworthy description of her is that given by George Forster, of the University of Mayence, who saw her just after her rough handling by the revolutionary furies. He declares that Théroigne still retained some of her earlier beauty, and had "a simple, steadfast character full of spirit and enthusiasm." There was "something gentle in eye and mouth." Her French was fluent and energetic, though not altogether correct ; "her whole being was wrapped up in her love of liberty." Forster also praises her knowledge of Austrian affairs, and attributes to her "a strong thirst for instruction" and a wish "to supply the deficiencies of her education." Her account of herself was that she was no more than a peasant girl, but had a taste for learning.

Some revolutionary bias on the part of the author seems discernible in one or two passages, particularly that in which (p. 114) moderate royalists are described as "friends to despotism under the mask of moderation." The last paragraph of the book reads as though it were meant to convey the idea that Théroigne and Napoleon died in the same year. There are several misprints, notably that of the name of a Girondin leader.

NEW NOVELS.

Drender's Daughter. By Netta Syrett. (Chatto & Windus.)

To review Miss Syrett's novels is generally a pleasant task, for they nearly always testify to a steady development as regards both scope and treatment. She has achieved a striking creation in Nancy Drender, the peasant child with an inheritance of artistic genius, selected, through a singular misconception, as the subject of an experiment in wife-training after the example of the lamented Mr. Day, and incidentally doomed to the dreary futilities of education under "a good old-fashioned governess." A spontaneous and not altogether expected vein of humour marks the presentation of her character ; and the same is true of the philanthropic faddist her husband, who complicates his eugenic ideal of wifehood by fostering reactionary theories on female education. We admire the author's insight in realizing that natural inclination would rather have prompted this prig of the purest water to mate with a woman of his own mental calibre ; and in the end he finds a congenial partner, perhaps a little too good for him, while Nancy is left free to marry the man of her heart. The present reviewer is not sufficiently modern to welcome the expedient employed to effect this desirable reshuffling of the matrimonial cards, and treated by Miss Syrett as a matter of course, scarcely needing apology.

The One Way Trail. By Ridgwell Cullum. (Chapman & Hall.)

THIS story is rich in that "human interest" which makes for large sales. It is very long, full of incident and movement, and concerned throughout with passions and emotions which are common to all mankind. The scene is laid in a "city" in Montana, a tiny township actually, which serves as the centre and emporium of a wide stretch of cattle ranges. It is significant that, at the end, the principal characters are shown "hitting the trail" for Edmonton, in Canada—the country which is just now attracting so many thousands of settlers from the Western States of the American Union. The author handles primitive life with a practised and masterly hand. It is Bret Harte with a difference. There is a good

deal of sentiment ; but we are not asked to suppose that cattle-men and prospectors are habitually courtly and chivalrous in their poker-playing, or graceful and picturesque over their drinking bouts. The drunkard and the loafer are here openly despicable and unpleasant. It is a wholesome narrative, a little disfigured, perhaps, by one character, a cripple boy.

Winding Paths. By Gertrude Page. (Hurst & Blackett.)

THE author of 'Winding Paths' writes from an inside view of things in two senses : on every page there is the touch that comes from knowledge ; there is also the continual suggestion that the writer accepts life in much the same way as her characters, any of whom would "simply revel" in a story of this sort. It begins with two girls at a school where "growing girls are turned into presentable young women," and it follows them with an engaging intimacy through somewhat strenuous careers. Hal Pritchard, a hoyden, becomes a journalist, much against her guardian's wishes ; and Lorraine Vivian, the beautiful and gifted daughter of a deplorable mother, marries an unprincipled rich man who is able to procure for his wife her rightful position as one of London's leading actresses. These incidents merely begin the story, which is very long, and told with considerable skill. Of its kind the book is as good as can be.

Suffragette Sally. By G. Colmore. (Stanley Paul & Co.)

THIS book, though it ranks as a novel, is more like a chronicle of the militant Suffragist movement, which, allowance being made for formal changes in names and such personal details, is reproduced with almost photographic accuracy. The standpoint adopted is frankly that of a partisan, qualified, however, by an obvious desire to deal fairly with policemen and other officials placed, as it is admitted, in a position of great difficulty ; and the author's apologia for the "hunger-strike" and prison tactics generally deserves consideration, though it may not carry conviction. Sally herself, with her heart of gold and her touch of Cockney humour, is a charming character, and takes a strong hold on our affections.

The Garden of Resurrection. By E. Temple Thurston. (Chapman & Hall.)

IN his latest novel Mr. Temple Thurston has evidently set forth with a steadfast resolve to be whimsical and fantastic at all hazards. Probability is thrown to the winds, and the result, as Meredith might have said, is not "a revel of rough truth," but a veritable banquet of extravagance. The hero, who is disfigured by smallpox so greatly that women turn

from him with aversion, out-quixotes Quixote in his pursuit and championship of a girl of remotely negroid ancestry, whose name and circumstances are revealed to him by a conversation overheard by chance in a restaurant. When, betrayed and destitute, she eventually seeks him out, in spite of her previous prejudice against him, he tends and finally espouses her. It is a rather preposterous story told with some charm and agility, together with a certain firmness of touch that reminds us of the author's earlier and less sentimental work. His secession from the real to the aggressively pretty does not please us, although it may make for an increase in general popularity.

The Happy Vanners. By Keble Howard. (Cassell & Co.)

THE idea of a duchess adorned with high-heeled shoes, white kid gloves, and a lace parasol, setting out on a caravan tour in the rough and muddy lanes of Warwickshire is happy ; and the presence of her husband provides ample opportunities for the display of "domestic humour." Her unmarried sister is cast for the heroine, and the narrator's self-constituted part is that of hero ; but the matrimonial element is not emphasized too strongly. An artist who angers the natives by caricaturing them completes the party, and the tale of their adventures goes with a swing. The book as a whole is likely to amuse, but the author's occasional lapses into seriousness do not seem well-timed, and are therefore rather irritating.

The Marriage of Quixote. By Donald Armstrong. (Martin Secker.)

AN analysis of this novel discloses a number of cleverly contrasted elements. Against the hero, an impetuous poet, is placed Wilfrid Errington, of "the type that Oxford sends every year into... the public service," a young man who dares to hope that he may be remembered as the man who tied the best cravat in London ; against the wise and tolerant guardian of this youth is set the intolerant father of the heroine ; against the heroine the vicious character of a notorious actress, who lures the sedate Wilfrid far out of his proper path. And there are still subtler oppositions, the total result being to produce an excellent effect. The narrative deals mainly with the vicissitudes of the poet in the course of his high-spirited career in London. He has genius and a number of delightful friends (he is, himself, a delightful person), but no money. The young woman with whom he falls in love exercises a material influence upon his literary development. The vigour of the writing and the precision of the characterization raise this work far above the ordinary level, though it is somewhat affected in style.

Ruth Werdress, Father O'Haran, and some New Christians: an Anglo-Irish Tale. By John Godwin Fitzgerald. (Blackwood & Sons.)

IT is, no doubt, the case that a marriage is not in English law invalidated by previous vows of celibacy, but it surely could not be legal if celebrated at an unauthorized hour and without banns or licence. On the principle, however, preliminarily invoked by Mr. Fitzgerald, that truth is much stranger than fiction, we are willing to admit that his extraordinary tale may have a basis in fact, though we scarcely feel him to be proficient in the novelist's art of presenting improbabilities convincingly. Yet he certainly shows an intimate acquaintance with at least one phase of Irish life seldom represented in novels—the passion for lay preaching, which is, or was, a phenomenon of frequent occurrence among the Protestant aristocracy ; and the methods of American "evangelists" and Roman Catholic ecclesiastics are described with many vivid touches.

SPORTS AND PASTIMES.

AGE does not stale Mr. P. F. Warner's enthusiasm for cricket ; but with years he improves both as a batsman and a writer. In *The Book of Cricket* (Dent) he has produced a valuable and interesting analysis of the modern game, spiced with enough personal reminiscence to please those readers who are not absorbed in debating the old and new theories of batting and bowling. The present reviewer regards the best cricket of the present day as superior to that of former years, and therefore is glad to find that Mr. Warner is essentially a *laudator temporis sui*. At any rate, so long as the game continues to be played in the spirit in which Mr. Warner both writes of it and plays it, it will be well worth playing.

It is one of the great charms of cricket for those who play it, and one of the great difficulties for those who are merely, by force of time or temperament, pavilion critics, that the game is always developing, sometimes by subtle, unconscious changes, sometimes by startling and almost incredible revolutions. Mr. Warner throughout this book shows himself as keenly alive to these developments as those who have watched his own evolution as a batsman might expect. He is not too much given to theory. Alive to all developments and eager to discuss them, he yet does so always with the main object steadily kept in view, which is, to make runs or to get wickets. He applies to all the theories the one great test of experience. He is, indeed, even inclined to condone the little superstitious fads of some players, on the ground that, if a man really believes that he can bat better in a Harlequin cap or in a particular place in the order of going in, he probably will bat better so. Thus those who wish either to teach themselves or to teach others will find in this book the latest views on the theory of the game analyzed with a sane appreciation of the importance of subordinating the means to the end.

Nothing, apart from K. S. Ranjitsinhji's genius as a player and Mr. C. B. Fry's critical reasonings on the game, has done more towards developing modern cricket

than Mr. Beldam's brilliant photographs. He has caught all the greatest players in the actual moment of their most characteristic strokes, and many of his pictures are stored up in this book, as an example to the young cricketer for ever. It is a fact brought out by these photographs that a correct relation of feet to body and striking instrument and a full swing are as important in cricket as in golf. We do not know that this fact is fully realized. How complete the swing of the bat is in a well-made drive may be gathered either by looking at the photographs of Messrs. Trumper, Armstrong, and Foster facing pp. 49, 52, 194, or by playing the stroke in a net or on a deck with a low roof to it. The player will be astonished to find his bat in contact with the ceiling above his head.

The developments of cricket have been many and far-reaching, even since the publication of so recent a volume as the "Badminton Library" book. Apart from Mr. Bosanquet's invention of the "googlie" and Mr. Simpson-Hayward's introduction of a new kind of lob bowling, the development of on-side play, and of forcing strokes that have taken the place of the leg-hit, and the introduction of the "hook" stroke in defiance of the veto of those who regarded a pull as not only wrong, but even absolutely immoral, have brought about a revolution in the placing of the field. The development of the art of swerving again has made batting more difficult, and may lead to a still further revolution; for, when a bowler can swerve a ball from the off as well as from the leg at will, the triumph of the bat will be reduced, for a while at least.

There are many points one would like to discuss in a book at once so reasonable and so up-to-date as this; but such discussion would require too large a space. We find ourselves, for instance, in disagreement with Mr. Warner when he dismisses the idea that the "googlie" comes off the wicket faster than the ordinary leg-break bowled by the same bowler. The present writer has both kept wicket to and batted against all the chief "googlie" bowlers from the inventor, Mr. Bosanquet, to Mr. Carr, from Mr. Schwarz to Mr. Vogler, and he is firmly convinced that—apart from the deceptiveness of an off-break being bowled with a leg-break action, which is its essential characteristic—the chief difficulty of the "googlie," both for the wicket-keeper and the batsman, is that it comes off the ground perceptibly quicker than an ordinary off-break ball. It appears to have exactly the same quality of onward spin which distinguishes the off-breaks of Mr. Simpson-Hayward's peculiar lob from those of similar bowlers. His off-breaks, like those of the "googlie," come off the wicket noticeably faster than the leg-breaks. This view is borne out by what Mr. Warner himself has to say about Mr. Vogler's bowling on p. 72: "Every now and again he will bowl with the same action as for a leg-break an off-break, which comes off the pitch at a wonderful pace." It is this quality of coming fast off the wicket which, in our opinion, is the supreme excellence in a bowler. We notice that Mr. Warner confirms our own impression that, among the fast bowlers, Mr. Kortright was faster even than Mr. Kotze or the Australian, Mr. E. Jones, through the air. But, on the other hand, we do not believe that he had the important quality of coming fast off the wicket to the same extent as Richardson or, still more, Lockwood had. These men, already, are heroes of the past; but Mr. Warner is equally interesting and informing when discussing newly risen stars, such as Hobbs, or "Razor" Smith, or Mr. Savile,

and their methods. Articles on Ranjitsinhji by Mr. C. B. Fry, and on wicket-keeping by Lilley, add to the value of the volume. The index is not beyond reproach. The entries under Mason, for instance, need revision.

It would not perhaps be easy to say off-hand what quality it is which tends to make the records of fishing expeditions more uniformly agreeable reading than almost any other kind of sporting reminiscences; but so it generally is. Perhaps the angler's art attunes a man's mind more harmoniously than other forms of sport to discursive thought, and the sort of good humour required for readable reminiscence. Mr. F. G. Aflalo is a fisherman who has carried his rods and lines to many seas and rivers, from Palestine to the Pacific, and Hampshire to Nova Scotia. The tour dealt with in *A Fisherman's Summer in Canada* (Witherby & Co.) was planned to embrace:—1. A canoe trip down the S.W. Miramichi, from the Forks to Boiestown, with salmon and grilse fishing. 2. A few days on the Restigouche and Matapedia. 3. A month on Cape Breton Island, with a view to landing one of the big tuna. 4. Three days' muskallonge and black bass fishing in Georgian Bay. For the whole programme the author was to be absent from England but three short months. The disastrous fire at Campbelltown in Nova Scotia last year prevented the Restigouche trip; but, for the rest, the author stuck to his itinerary, and left maritime Canada convinced that it is "the finest playground in the world," and likely to remain so, at all events for another generation.

The primary aim of the trip appears to have been the pursuit of that giant mackerel the tuna, which whilst approaching the shark in point of size is singularly unlike that voracious creature in its extreme coyness where baits are concerned.

Mr. Aflalo is clearly a truthful fisherman. He admits frankly that he failed to land a tuna, and that nothing but failure rewarded his three previous expeditions—to Madeira, Santa Catalina, and the Bosphorus—after the same elusive monster. He adds that only half-a-dozen tuna were hooked on the shores of Cape Breton all last summer, and that every one of them got away. So the honour of landing a tuna off Cape Breton still awaits the sportsman of enterprise and ambition; and by way of preparation he could hardly do better than devote some hours to careful study of Mr. Aflalo's experiences, which are set forth in the manner best calculated to make them of use as a guide to others. Such an expedition as the author's can be managed with every comfort for about 100*l.*, and a more interesting and health-giving summer it would be hard to conceive. "The Lands of To-morrow," says Mr. Aflalo, "may lack the picturesqueness of the Lands of Yesterday"; but, as he goes on to show, they can some of them furnish better sport for the angler and the hunter, and more, too, of novelty and interest, with at least as much of remoteness from the turmoil of cities.

The volume is interestingly illustrated from photographs by the author.

Incidentally, Halifax people will hardly appreciate the author's comparison of their city with the capital of New Brunswick. St. John is a busy town, and prosperous, but Mr. Aflalo is mistaken in calling Halifax "a town without trade." A glance at any recent Canadian book of statistics would serve to correct so curious a misapprehension.

Mr. Harold Russell has brought together in book-form a number of agreeable and well-written articles under the title *Chalkstream and Moorland: Thoughts on Trout-fishing* (Smith & Elder). The little book appears seasonably, and will be welcomed by anglers who, either by too fine or too foul weather, are prevented from pursuing their favourite sport. Moreover, though no pretence is made of instructing professors of the art, they and others may profit greatly by consideration of the sound common sense which underlies the sentiments put forward, and the attractive modesty with which the author urges his views, and relates his triumphs and disappointments. An angler's sorrows and evil fortune are perhaps too often forgotten in the joy of relating the triumphs, but it is not so with Mr. Russell. Nowhere is he more convincing or more sure of sympathy than when he chronicles the persecution of bad luck. On a perfect day he sees a rising fish, makes a tolerable cast, and the fly floats over the trout:—

"Twice he must have seen the fly, yet did not come at it. The third time he saw only too well, and vanished with the swiftness of an arrow. Some yards above was another fish, large and dark, balanced a little below the surface with expectant demeanour and hungry-looking mouth.....I whisked the fly until it was dry and cast over him. He did not wait. The flash of the rod in the sunshine was enough; and the instant the fly alighted on the water the trout was gone into the nearest weed-bed."

More trout were found; some were raised, but none was landed.

"Below the mill a fish or two rose occasionally. I will not dwell upon the increasing anxiety with which I offered my fly to each in turn, nor the successive disappointments. Soon after six it was too dark to see, and the fish gave up rising. I took my rod to pieces and slipped each one into the partitions of the bag, reflecting that, incomparable as the Test was as a trout stream, a blank day as the last of the season was a sad conclusion."

There are sensible remarks on both dry-fly and wet-fly fishing, showing that the author has grasped the fact, which generally is missed by controversialists, that the skilful use of the fly in upstream fishing is closely allied to the most refined form of dry-fly work. Loch-fishing in Scotland and Ireland is described, and sea-trout are not forgotten; there is also a chapter on the sense-organs of trout.

Vol. II. of *The Encyclopædia of Sport* (Heinemann) confirms the favourable opinion we expressed concerning the first instalment. The range of the book is wide, and the articles are contributed by writers who are well qualified to speak on their special subjects, while the illustrations are numerous. The addition of Bibliographies at the end of the articles is an important feature.

A good specimen of the adequacy of the book is the section on 'Driving,' which occupies pp. 121 to 155, and includes a glossary of special terms, as well as the experiences of an old coachman some hundred years ago.

There is about *The Adventures of James Capen Adams, Mountaineer and Grizzly Bear Hunter of California*, by Theodore H. Hittell (Werner Laurie), a curious old-world atmosphere, not only in the pictures, which are strangely out-of-date, crude woodcuts, but also in the writing itself and its general significance. The explanation is afforded in the Introduction, where it appears that this is really a product of the past—a product of so distant a time as 1860, when

the author, who reintroduces his work to-day, first published these adventures. Mr. Hittell came across Adams in 1856 in San Francisco, where the latter was showing in the "Mountaineer Museum" wild animals which included "Samson, the largest grizzly bear ever caught, weighing over 1,500 pounds; Lady Washington (with her cub), weighing 1,000 pounds; and Benjamin Franklin, King of the Forest."

Mr. Hittell's account of his discovery is as interesting as any of the adventures subsequently narrated to him by the hunter, and here set forth. Adams and his bears must have struck the imagination of Mr. Hittell. The mountaineer lived with his animals and wore buckskin, and seemed himself a part of the savage wilderness from which they had sprung. This narrative is most interesting when it deals with Ben and Lady Washington and their strangely human services to their captor and master. It was the substance of many conversations during two years, and the publication in 1860 only failed because of the outbreak of the Civil War. It is now given to the world again, with the addition only of Introduction and Postscript, and we are glad to see the author's name appended as in December, 1910.

Adams was born in 1807, and died from the effects of an injury received during a struggle with a bear in 1860. He was bred to shoemaking, but very soon broke away and took to the wild woods among animals. An attack on him by a tiger in a cage sent him back to his craft, and he made money at it until an unlucky speculation dissipated his earnings. At the age of 42 he sought California, where the gold rush had taken place, and, after experiencing varying fortunes, decided to take to the mountains. There he lived for some years in a rude camp among friendly Indians, about whom he has much to say, and in a sportsman's paradise. His object, however, was the capture rather than the destruction of wild animals, and his stories of many exciting adventures are graphic and pleasant reading for any one who retains the traces of his boyhood. Adams lived like a primitive man, in healthy conditions, killing the food he ate, drinking the mountain water, and sleeping under the stars. His account of the grizzlies is of peculiar interest, and we should say that what he did not know of woodcraft was not worth learning. It is a capital book for boys, and should stir old emotions and ambitions anew in the hearts of adults.

OUR LIBRARY TABLE.

MUCH intellectual vigour has been put into *Ancient Lights, and Certain New Reflections*, by Ford Madox Hueffer (Chapman & Hall). There is a Mid-Victorian ring about its generous enthusiasms and fierce denunciations. In fact, we have not of recent years come across a book written with quite so much combative eloquence as Mr. Hueffer's. His "ancient lights" are, of course, the Pre-Raphaelites, of whom, as the grandson of Ford Madox Brown and a kinsman of the Rossettis, he is well qualified to be the eulogist. In his brilliant, challenging way he brings before us their devotion to their art, their scorn of lucre, their heroic endurance, in several instances, of privation, their violence of language, and their terrific quarrels, which invariably ended in hearty reconciliations. The devotion of Frederick Shields to Madox Brown, in particular, is well brought out; and Mr. Hueffer tells

with spirit the stories of the choleric artist being persuaded by his patient friend to undertake the painting of a picture for the National Gallery—unhappily, an unfinished attempt—and of Shields's acceptance of a commission to paint six of the panels in the great hall at Manchester, a commission which he never tried to execute, so that the whole honour might fall to Madox Brown. We get, too, an interesting reading of the character of Christina Rossetti, though it is not the only one possible, and though Mr. Hueffer was, perhaps, too young at the time to understand her thoroughly. The weak point about these impressions is that they are merely impressions, since, as Mr. Hueffer tells us in his Olympian manner, he cannot be troubled with facts. We only get, therefore, the general spirit of the Pre-Raphaelite movement, and, while many of the anecdotes are old, a few appear to lack authenticity.

Mr. Hueffer's "new reflections," we will venture with all submission to say, are not particularly original, and they are put forth with an unnecessary amount of repetition. Others before him have discovered that this is an age of rattle and hurry; that the great and independent editor is becoming, or has become, a being of the past in daily journalism; that both journalists and authors are succumbing to commercialism, and so forth. Mr. Hueffer dates the degradation of journalism and letters from the South African War. We, on the contrary, consider that the decline, which he much exaggerates, began several years before the war, when, during a period of general depression in trade, advertisers discovered their power, and exercised it accordingly. That, however, is a fact, and Mr. Hueffer will not be bothered by facts. We will take leave of him, therefore, by complimenting him on a lively book which he has evidently enjoyed writing, and which we have enjoyed reading, though it is exasperating here and there. "The world," he declares, "is a good place, but the letters I try to stand up for are about to die." Let him take courage. He is under forty, and by the time that he reaches sixty, or even fifty, things may change for the better.

An Eastern Miscellany. By the Earl of Ronaldshay. (Blackwood & Sons.)—Lord Ronaldshay, if he is a devious wanderer, is also a cunning writer. He knows that readers are apt to shy at reprinted essays and addresses, especially if they abound in statistics, so he gives us a light and (to tell the truth) rather thin address to the Author's Club on 'The Call of the East,' which does not really analyze the "call" in the least, and a digression on modes of travelling, and a "Siberian" mystery, in order to lure us on to face his heavier fare.

The Siberian mystery is the story—firmly believed at Tomsk—that the Tsar Alexander I., instead of dying, as reported, at Taganrog in 1825, lived on secretly as an ascetic at Tomsk till 1864, and was visited with veneration by his imperial successors. The story, which is not incredible, was related in detail by M. Gasiorovski in the book which the Vicomte de Busancy translated in 1908. Apparently Lord Ronaldshay's article was written before that date, but the book should have been referred to when the article was included in this volume.

'Across the Himalayas in Mid-Winter' describes an arduous journey in 1900 from Bundi, near Gilgit, to Srinagar in Kashmir, which involved considerable risk and many hardships; but it is not told very vividly, and involved sentences of from twelve to twenty lines are apt to drag.

The essays have not been so rigorously revised as they should have been. This is especially noticeable in the political articles on Middle Asia, where the author's criticisms of Russian policy in Persia are not modified by foot-notes stating that the Anglo-Russian Agreement has changed the situation; whilst Lord Ronaldshay's speech in the House of Commons on February 17th, 1908, here reprinted, shows that he considers that the situation has changed only for the worse.

The articles which seem to us really valuable, apart from political views, are the two dealing with the 'Nushki-Sistan Route' and 'Sistan and Khorasan.' The latter province, so far from appearing the land of milk and honey which poets would have us believe, consists of "flat and inconceivably monotonous plains, alternated by jagged lines of hills....a thirsty and waterless land draped in an eternal garb of drab." The articles on 'Indian Political Reforms,' 'Indian Unrest,' and 'India and Imperial Reciprocity,' which are outside our province, may at least be said to show considerable knowledge, study, and thought. One striking remark may be quoted concerning Indian unrest: "The 18,000 students at college [in India] provide an annual output of little more than 1,900 B.A.'s. What becomes of the thousands that fall out by the way?" Apparently they "fall out" with the Government.

Lord Ronaldshay, however, though we like him better when he writes a book of travels instead of putting together papers read before various societies or contributed to magazines, is a serious student of the problems of Asia, including Japan and China, and what he has to say on these subjects is dictated by a sense of responsibility, and urged by arrays of statistics. There is a melancholy touch of a vanished hand in his frequent citation of verses by Sir Alfred Lyall.

Controversial Issues in Scottish History: a Contrast of the Early Chronicles with the Works of Modern Historians. By William H. Gregg. (Putnam's Sons.)—The only issue put before us here is one that has long ceased from troubling—whether the student who applies himself to the early history of Scotland is justified in doubting the credibility of the mediæval chronicles. Against this sceptical spirit, which he calls "Anti-Celticism," and its principal exponent, Skene, Mr. Gregg inveighs; and he is particularly indignant with writers of this school when, not content with rejecting all that does not "meet their own modern sophistical views," they try to fill the void "by deductions and approximations." "A history," we are told, "must either be true or it must be false." It has not, apparently, occurred to Mr. Gregg that history may be neither wholly true nor wholly false, and that falsehood may have been as profitable as it was easy to the monkish annalists who wrote several centuries later than the events they record. Not a chapter, and scarcely even a page, is without some mention of Cyric or Girig or Grig, who was king of the Picts and Scots towards the end of the ninth century, and furnished Buchanan with some hints for his finished portrait of Gregorius Magnus. From him the author deduces "the royal descent" of all Gregs and Mac-Gregors; and Skene is denounced as "the arch historical enemy of the entire Mac-Gregor clan and name," because he regards this potentate as a usurper of unknown descent who had "intruded upon the line of Scottish

kings," and suggests that the MacGregors were content with Kenneth MacAlpin as "their supposed progenitor" till the monks made a still greater hero of Grig. According to Skene, Kenneth's descent is also unknown; but Mr. Gregg refers us to "a most explicit genealogy of Kenneth," and appears to agree with Fordun in tracing it to Noah. On p. 102 Skene is quoted as admitting that "Gregory the Great was solemnly crowned at Seone and was one of the most powerful of the early Scottish kings." This puzzled us till we looked up the passage and found it introduced as "artificial history."

Nights with an Old Lag. Recorded by W. J. Wintle. (Ouseley.)—The chapter in this volume which earns our unreserved approval is the twenty-eighth—the last in the book. Its title is 'How to Guard against Burglary,' and it contains some useful and practical hints, though some of its advice will strike the average man as being hardly worth following, because he would rather take his chance of being robbed than face the certain unpleasantness of barring and bolting windows before dinner-time, and having doors lined with sheet iron. But there are some good suggestions in this chapter none the less, such as the wedge plan of preventing a door being opened. For the rest, we are uncertain whether the refined Newgate Calendar element in fiction still enjoys the vogue it had some little time back. If it does, this work should obtain wide popularity, for two hundred and seventy out of its three hundred pages are devoted exclusively to details of burglaries and a burglar's experiences in prison. They may be the genuine experiences of an old "Lag": a rather portentous preface assures us they are. So are the cases of crime reported in newspapers. These only appeal to us, however, where they illuminate curious developments of character and what is called "human interest"—features somewhat lacking in this book. As a document, if accepted as such, it may interest the curious. It is to be noted that the central figure, though accounted exceptionally clever in his calling, is said to have spent some thirty years in different prisons.

Giosuè Carducci, l'Homme et le Poète, by A. Jeanroy (Paris, Honoré Champion.), is the most important work upon Carducci that has appeared since Chiarini's *Life*. The author, realizing that Chiarini has told us most of what we wish to know about Carducci the man, devotes his attention almost entirely to Carducci the poet, and his book is a valuable critical study of the subject.

Carducci was extraordinarily cultivated. His indebtedness to the classics, and especially to Horace, is well known, but M. Jeanroy devotes some excellent pages to a discussion of his borrowings from the great modern European poets. Always an anti-clerical, Carducci was, for several of the principal years of his life, an ardent Republican, and fully shared Hugo's hatred of the Empire and the Vatican. In the 'Decennali,' afterwards incorporated with the 'Giambi ed Epodi,' he shows himself to have been completely impregnated with the 'Châtiments' and "les vers de Victor Hugo lui sortaient par tous les pores," as our author amply proves. Even greater is his debt to Heine, who first revealed to him the secret of personal poetry. It also appears that in 'Ça Ira' he owes Carlyle more than "the inspiration in the humblest sense of the word" which he acknowledged, for all the events he mentions are to be found in the same order in ten pages of 'The French Revolution.'

It is this that makes M. Jeanroy doubt whether future generations will rank Carducci quite so high as he is ranked to-day. The critic admits that Carducci probably possessed the originality of a really great poet, but he was "trop savant et trop adroit, il a eu trop de modèles, et il les a trop fidèlement [sic] reproduits pour que cette originalité n'en soit pas amoindrie." It is true that Carducci drew his inspiration from literature, and above all from history.

Sol nel passato è il bello, sol ne la morte è il vero, he declares. But there is nothing Arcadian, as he would have called it, in his work, which is firmly based on life itself; and in his best and later poems—the 'Odi barbare,' for instance—he has made what he borrows so completely his own that it is impossible to call him a plagiarist. He is too highly cultivated ever to be a popular poet. During his later years he even seems to have shared the doubts expressed as to the success of his revival of metrical poetry, calling his efforts "delicta juventutis meæ." M. Jeanroy holds an interesting inquiry into the question, to which we have only space to refer. Surely in the last line but one of p. 212 "alcaïque" is a slip for "saphique." M. Jeanroy may be right in his opinion as to Carducci's ultimate position, but when we think of 'Alle fonti del Clitumno,' 'Davanti San Guido,' the 'Canto d'amore,' the ode on Shelley's tomb, and the splendid series of historical odes, we cannot believe that he will ever cease to rank as one of Italy's greatest poets.

The Leaning Spire, by George A. B. Dewar (Alston Rivers), is a pleasant bundle of papers, nineteen in number, and diversified in range. They appear to be a tentative effort of the author after fiction. He is well and favourably known in another region, and we are always delighted to read a writer with style and a sense of English and an agreeable knowledge of nature. This constitutes Mr. Dewar at his best. 'The Leaning Spire' is not of his best, because it is hardly his medium; yet many of the traits which go to compose his value as a writer on nature are here. We find, however, a certain aloofness, an indefiniteness, which seems to remove him eventually from mere writers of fiction. That is of no consequence. Richard Jefferies could not write a novel. And, after all, Mr. Dewar does not attempt anything so ambitious as novel-writing. These are mere sketches, all with a point and all with an atmosphere. Some are of the slightest, but all have feeling and style. Perhaps it was not essential to republish such sketches as 'Dora,' but if one has not come upon them before, one reads them with a little more than indulgence. Yet it is impossible to deny that Mr. Dewar's work on nature possesses a grip, an insistence, a firmness of knowledge, and a surety which are not represented here. These may rank as *obiter scripta*, the other is the real thing.

MESSRS. LONGMAN'S *Classified Catalogue* just issued is more than an ordinary catalogue of titles, as it contains information about the contents of the books themselves. It will be very useful for reference. We are glad to observe that the expression "edition" does not mean merely a new title-page, but is used only when the matter has undergone some change, or when the type has been reset. Among the works of reference is 'The Annual Register,' now a veteran of a hundred and fifty-two years. The title-page, we notice, mentions besides Paternoster Row houses in New York, Boston, Chicago, Bombay, and Calcutta.

MR. JOHN LONG'S series of sixpenny novels in cloth is certainly remarkable at the price. *Father Anthony*, *Delilah of the Snows*, and *Only Betty* are out in this form, and should have a large sale.

'OUR MUTUAL FRIEND.'

I WAS one of the original subscribers to 'Our Mutual Friend' on its first appearance in May, 1864, and still possess the monthly numbers unbound, "with all the wrappers and advertisements," as the second-hand book-sellers have it. The fly-note mentioned by Mr. J. D. Hamilton is printed on a narrow slip sewn in between the plates and the first page of No. 1. It runs as follows:—

* * * The Reader will understand the use of the popular phrase OUR MUTUAL FRIEND, as the title of this book, on arriving at the Ninth Chapter (page 84).

On turning to p. 84 in No. 3, we find the following bit of dialogue:—

"By the bye, ma'am," said Mr. Boffin, turning back as he was going, "you have a lodger?"

"A gentleman," Mrs. Wilfer answered, qualifying the low expression, "undoubtedly occupies our first floor."

"I may call him Our Mutual Friend," said Mr. Boffin. "What sort of a fellow is Our Mutual Friend, now? Do you like him?"

"Mr. Rokesmith is very punctual, very quiet, a very eligible inmate."

"Because," Mr. Boffin explained, "you must know that I'm not particularly well acquainted with Our Mutual Friend, for I have only seen him once," &c.

It is clear from this passage that, though the story appeared in monthly numbers, a considerable portion was printed in advance.

While on the subject of Dickens, may I be permitted to say, since the number of those who have seen the great novelist face to face is rapidly diminishing, that I was present at the famous reading of 'Sikes and Nancy,' which was commemorated by Edmund Yates in *Tinsley's Magazine* for February, 1869? Mr. Yates describes vividly the emotions aroused in the minds of the audience—"permitted for once in a lifetime to be natural, forgetting to be British and cynical and unimpassioned"—by this great performance, but strange to say, the impression that lingers longest in my own memory is not of the wonderful Sikes and Fagin, but of Dickens himself in his immaculate evening dress, glancing down at his button-hole and seeing the flower was a little faded, and after the interval returning with a fresher bloom. It is possible that the actions of the natural man impress us more than the greatest efforts of dramatic art, but this trivial incident seemed to throw a new light upon the character of the weather-beaten, sailor-like man who had just enthralled us by the vigour of his acting, and is perhaps worth recording.

W. F. PRIDEAUX.

MARY TUDOR, PRINCESS OF WALES.

Castle Gates, Shrewsbury.

I SHOULD like to point out, in connexion with Mr. Gairdner's letter in *The Athenæum* of April 22, that Thomas Wright in his 'History of Ludlow' states that Mary Tudor was created *Princess of Wales*, but brings forward no evidence save the fact that she is referred to as "my Ladie Prince's Grace"

in documents connected with the Welsh Marches. Not long ago I was reading some of those documents (chiefly in Collins's 'Sidney Letters'), and constantly observed the words "my Ladie Princes" in the nominative as well as the possessive case, but never with an apostrophe. In the same way "my Lord Prince Council" and "my Lord Prince Grace" occasionally occur. It is evident that the idea of Mary being created *Prince* of Wales is founded on the interpolated apostrophe.

MAUD M. STAWELL.

OFFER OF BOOKS.

THE COMMITTEE OF THE EASTERN CHURCH ASSOCIATION wishes to be allowed to use your columns to make known an offer of books. The Committee is prepared to give to the library of any college, public institution or religious body copies of the following books published by the Association, viz. :—

1. East Syrian Daily Offices, translated from the Syrian, with Introduction, &c., by Dr. A. J. Maclean.

2. Russia and the English Church. Correspondence between Wm. Palmer and M. Khomiakoff. Edited by W. J. Birkbeck.

3. Greek Manuals of Church Doctrine.

4. The Orthodox Church in Austria-Hungary.

The books are in sheets, unbound. Applications should be made to the Rev. M. R. Swabey, Hon. Sec. Eastern Church Association, The Vicarage, Bromley Common, Kent.

MARK R. SWABEY.

A BIBLIOGRAPHY OF SHAKESPEARE.

THERE recently came under my notice announcements of a Bibliography of Shakespeare purporting to be published "at the Shakespeare Press," Stratford-on-Avon. I naturally assumed that the publication issued from the well-known Shakespeare Head Press of Mr. A. H. Bullen, and credited the work with the importance attached to the products of this press. I find, however, upon inquiry, that the book is not printed at Stratford, and that its slender connexion with that Mecca consists of a technical publication at a second-hand bookshop dignified by the title of "The Shakespeare Press."

I think that a protest should be made against these misleading methods. A bibliography, of all books, should be fully and accurately described, and a librarian, as one primarily interested in bibliography, is entitled to the protest.

FRANK PACY,

Librarian, Westminster Public Libraries.

SALE.

AMONG the books in Messrs. Sotheby's sale of the 8th-10th inst. were the following: Nichols, History of Leicester, large paper, 7 vols., 1795-1815, 45s. Alken, National Sports of Great Britain, 1825, 18s. 5s. Ben Jonson, Works, Vol. II., 1640, 15s. 15s. Barrett, Lepidoptera of the British Islands, &c., 12 vols., 1892-1907, 20s. 10s. Minutes of Proceedings of the Institution of Civil Engineers, 190 vols., 1837-1910, 33s.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bible, Interlinear, Revised Version, 7/6 net; India Paper, 12/6 net.

Bible, Revised Version, now for the First Time divided into Verses, with References, 6/ net; India Paper, 10/6 net; Without References, 2/6 net.

Catholic Encyclopedia: Vol. X. Mass-Newman. Cobbold (Rev. George A.), This Church of England, a Course of Addresses, 1/6 net.

With a preface by the Right Rev. Charles C. Grafton, Bishop of Fond du Lac, U.S.A.

Coronation Prayer Book.

Issued in excellent style at various prices.

Isaiah, 10/6 net.

With introduction and notes by G. W. Wade.

One of the Westminster Commentaries.

Johnston (Rev. R. E.), The Church and the Children, a Handbook of the Graded Sunday School and the Catechism, 6d. net; cloth, 1/6 net.

Introductory to the Marden Manuals of Graded Lesson Courses.

Miller (Rev. Joseph), Essentials of the Christian Religion: Sermons Doctrinal and Critical, First Series, 3/ net.

Cheap reissue.

Miller (Rev. Joseph), Fundamentals of Unity: Sermons Literary and Scientific, Second Series, 3/ net.

Cheap reissue.

Ranken (Rev. Henry), Saint Athanasius, 1/ net.

St. Luke, 2/ net.

With introduction and notes by Alfred E. Garvie, the general editor of the Westminster New Testament, of which this volume forms part.

Law.

Kropveld (D. C. J. H.), The Laws of Netherland East India relating to Land, 5/ net.

Fine Art and Archaeology.

Beautiful England: Dickens-Land, described by J. A. Nicklin; The Cornish Riviera, described by Sidney Heath; and The Peak District, Text by R. Murray Gilchrist, 2/ net each.

All pictured by E. W. Haslehurst.

Berks, Bucks, and Oxon Archaeological Journal, April, 1/6

Harvey (Alfred), The Castles and Walled Towns of England, 7/6 net.

Written from the point of view of residence and defence rather than that of historical interest. The writer does not limit himself to description of those ruins which are still standing. The volume has 46 illustrations, and forms one of the Antiquary's Books.

Hieroglyphic Texts from Egyptian Stelæ, &c., in the British Museum, Part I. (56 plates), 7/6

Hourticq (Louis), Art in France, 6/ net.

This study of the evolution of French art is intended to show that, in spite of its obvious variations, an essential unity nevertheless governs it. The book, which contains numerous illustrations, forms part of a series called *Ars Una: Species Mille*.

Johnson (Harrold), The House of Life: Interpretations of the Symbolical Pictures of the late G. F. Watts, 2/6 net.

With 22 reproductions.

Lytton (Neville), Water-Colour, 2/6 net.

With 16 illustrations.

Richardson (Rufus B.), A History of Greek Sculpture.

In the Greek Series for Colleges and Schools.

West (George Herbert), Gothic Architecture in England and France, 6/ net.

With numerous illustrations, and a useful chronological table of contemporary buildings in France and England.

Poetry and Drama.

Æschylus, Agamemnon, 2/6 net.

Freely translated by Arthur Platt.

Legge (Arthur E. J.), The Silver Age, a Dramatic Poem, 3/6 net.

Stephens (A. G.), The Pearl and the Octopus, and other Exercises in Prose and Verse, 3/6

Music.

Royal Opera and Imperial Russian Ballet, containing the Plots of the Operas and Ballets, and Biographical Sketches with Portraits of the Singers and Dancers: Coronation Season, Covent Garden, 1/ net.

Letterpress by H. Saxe Wyndham.

Bibliography.

Bromley Public Library, Fifteenth Report, 1910-1911.

Reader's Index: The Coronation, 1d.

The bi-monthly magazine of the Croydon Public Libraries.

Philosophy.

Blundell (Alice), Idealism, Possible and Impossible, 2/6 net.

Jones (E. E. Constance), A New Law of Thought and its Logical Bearings, 2/ net.

With a preface by Prof. Stout. Forms Vol. IV. of the Girton College Studies.

Political Economy.

International Labour Office: First Comparative Report on the Administration of Labour Laws: Inspection in Europe, 4/ net.

History and Biography.

Blake (Mrs. Warrenne), An Irish Beauty of the Regency, compiled from 'Mes Souvenirs,' the Unpublished Journals of the Hon. Mrs. Calvert, 1789-1822, 16/ net.

With frontispiece in photogravure and 32 other illustrations.

Brewer (Jeanie Rose), The Life-Story of our Gracious Queen Mary, 2/6 net.

With a photogravure frontispiece and 16 other plates.

Burke (Edmund), Selections from his Political Writings and Speeches.

One of Nelson's Sixpenny Classics.

Carlyle's Birthplace, The Arched House, Ecclefechan: Illustrated Catalogue, with a History of the House, 6d.

Earle (Mrs. C. W.), Memoirs and Memories, 10/6 net.

With 4 portraits.

Jarvis (F. R. A.), A Synopsis of those Movements in Modern History which have been most influential in the Development of the British Empire, 2/

Includes such themes as the Renaissance, the Reformation, Parliamentary government, the party system, and the rise of the democracy.

Louisiana under the Rule of Spain, France, and the United States, 1785-1807: Social, Economic, and Political Conditions of the Territory represented in the Louisiana Purchase as portrayed in Hitherto Unpublished Contemporary Accounts. Edited with Bibliography and Index by James Alexander Robertson, 2 vols., \$10 net.

The volumes are illustrated with reproductions of rare contemporary maps and plans.

Ollard (S. L.), The Six Students of St. Edmund Hall expelled from the University of Oxford in 1768, with a Note on the Authorities for their Story, 2/ net.

With 3 illustrations.

Sandeman (G. A. C.), Metternich, 10/6 net.

An account of the domestic as well as the political life of the great statesman. The book has 10 illustrations.

Wilkinson (Clement John), James John Garth Wilkinson: a Memoir of his Life, with a Selection from his Letters, 10/ net.

Philology.

Classical Review, May, 1/ net.

Deinhardt - Schloman Technical Dictionaries:

Vol. II.—Metallurgy of Iron, 10/ net.

Compiled by M. Venator and C. Ross.

Ellis (Robinson), The Tenth Declamation of (Pseudo) Quintilian, 1/ net.

A lecture delivered in the Hall of Corpus Christi College on May 11.

Lees (John), The Anacreontic Poetry of Germany in the Eighteenth Century, its Relation to French and Classical Poetry, 3/

Nevada University Studies, Vol. III. No. 1.

Includes articles on Virgil and Martial.

School-Books.

Arnold's Shilling English Composition by Ernest J. Kenny.

Belcher (Ernest A.), Précis Writing, 2/6

Chateaubriand, Voyage en Grèce, 1/

Part of Siepmann's French Series for Rapid Reading.

Meyer (Konrad Ferdinand), Jürg Jenatsch, eine alte Bündnergeschichte, 2/6

Authorized edition, adapted and edited by W. Ahrens for Siepmann's Advanced German Series.

Reynolds (J. B.), Europe and the Mediterranean Region, 1/4

Written to suit the needs of children in the upper classes of elementary schools and the lower classes of secondary schools. The book contains 76 illustrations, maps, and diagrams, and forms part of the Elementary Regional Geography.

Scipio, Somnium, 3d.

One of the Oxford Plain Texts.

Smith (G. B.), *Scenes from European History*, 2/6
A companion to 'English History for the Middle Forms of Schools.'

Geography and Travel.

Charcot (Dr. Jean), *The Voyage of the "Why Not?" in the Antarctic: the Journal of the Second French South Polar Expedition, 1908-10*, 20/ net.

English version by Philip Walsh, with numerous illustrations from photographs.

Colville (Mrs. Arthur), *1,000 Miles in a Machilla: Travel and Sport in Nyasaland, Angoniland, and Rhodesia, with some Account of the Resources of these Countries; and a Chapter on Sport* by Col. Colville, 10/ net.

With many illustrations.

Kassner (Theo), *My Journey from Rhodesia to Egypt, including an Ascent of Ruwenzori and a Short Account of the Route from Cape Town to Broken Hill, and Lado to Alexandria*, 12/6 net.

A contribution to social economy, Mr. Kassner's first object being to find out those parts of the interior suitable for white inhabitants. There are 107 illustrations from photographs and 3 maps.

Konody (P. G.), *Through the Alps to the Appennines*, 12/6 net.

Useful hints are given as to the shortest route, but the author discourages systematic sightseeing. The volume has 93 illustrations from photographs and from pencil sketches by E. A. Rickards, and a frontispiece in colour from a drawing by Robert Little.

Palmer (Frederick), *Central America and its Problems: an Account of a Journey from the Rio Grande to Panama, with Introductory Chapters on Mexico and her Relations to her Neighbours*, 10/6 net.

With many illustrations.

Rolfe (W. J.), *A Satchel Guide for the Vacation Tourist in Europe, 1911*, 6/ net.

Sprague (Roger), *From Western China to the Golden Gate*.

The experiences of an American university graduate in the Orient, with 30 illustrations.

Sports and Pastimes.

Barton (Frank Townend), *Ponies and all about them*, 7/6 net.

With 28 illustrations, principally from photographs by Gilbert H. Parsons.

Jefferies (Richard), *The Amateur Poacher*.

In Nelson's Shilling Library.

Science.

Annals of Mathematics, April, 2/ net.

Biles (John Harvard), *The Design and Construction of Ships: Vol. II. Stability, Resistance, Propulsion, &c.*, 25/ net.

Bright (Charles), *Imperial Telegraphic Communication*, 3/6 net.

Cockayne (L.), *New Zealand Plants and their Story*, 4/ net.

Illustrated.

Corbin (Thomas W.), *Astronomy for Boy Scouts and Others*, 1/ net.

Contains 8 plates and many diagrams.

Dixon (Charles), *The Ross Bird-Stalker: a Report on the Advantages, Possibilities, and Use of the Ross Stereo-Prism Binocular as applied to Field Natural History*.

With numerous illustrations.

Edwardes (Tickner), *The Lore of the Honey Bee*, 1/ net.

New edition of this attractive book.

Gillies (H. Cameron), *Regimen Sanitatis, the Rule of Health: a Gaelic Medical Manuscript of the Early Sixteenth Century or perhaps Older, from the Vade Mecum of the Famous Macbeaths, Physicians to the Lords of the Isles and the Kings of Scotland for Several Centuries*.

Mercer (J.), *Sturm-Liouville Series of Normal Functions in the Theory of Integral Equations*, 4/ net.

National Physical Laboratory, *Report for the Year 1910*.

Nunn (Arthur W.), *Materia Medica Step by Step*, 3/6 net.

Fiction.

Brame (Charlotte), *Claribel's Love Story; or Love's Hidden Depths*.

One of Stanley Paul's Clear Type Sixpenny Novels.

Craven (Priscilla), *The School of Love*, 6/

The story of a will with conditions. The scene is at first laid in America, but afterwards in England.

Foxe (Gertrude M.), *The Russian Wife*, 6/

The book follows Tolstoy in its presentation of the common infidelity of the Russian husband, and some readers may be of opinion that it depends too much upon the introduction of the supernatural. The personality of the woman whose love appears to be nourished by the backslidings of her husband is arresting, if hardly convincing.

Gay's Shilling Library: *A Frontiersman*, by Roger Pocock; and *Rebecca of Sunnybrook Farm*, by Kate Douglas Wiggin.

New editions.

Gibbs (Philip), *Oliver's Kind Women*, 6/

Deals with a City clerk and the women who touch his life.

Horn (Kate), *The White Owl*, 6/

The story of a famous writer who, on the death of her husband, hands her daughter over to an aunt and takes up her residence in Sicily to devote herself exclusively to her art. Her daughter, who becomes engaged to a rich baronet, fails in health, and retires to a farm for open-air treatment. She recovers, and love complications arise. In the end each marries the right person.

Hume (Fergus), *The Jew's House*, 6/

A narrative which is largely concerned with adventure, crime, and mystery.

Lethbridge (Olive) and Fitzgerald (Gerald), *The Marriage Maze: a Study in Temperament*, 6/

Contrasts the temperaments of a husband and a wife.

Macnaughtan (S.), *The Gift*, 7d. net.

New edition.

Minnett (Cora), *The Model Millionaire*, 6/

The story of an Australian millionaire's visit to the Old Country, and the eventual devotion of his money to the uplifting of men and women who have "gone under" in the storm and stress of life.

Mortimer (Leslie), *The Torch of Venus*, 6/

The tale is concerned with a jewel stolen from an Indian idol.

Philips (Austin), *A Budget of Tares*, 6/

A collection of Post Office and other stories, originally published in various magazines.

Ray (Anna Chapin), *A Woman with a Purpose*, 6/

The story of a woman who wrote novels, and her estrangement from her husband who treated her as a plaything.

Rivers (Ruth), *She was a Widow*, 3/6

The tale of a widow's quest for the ideal husband.

Scott's Guy Mannering, 2/

Edited, with introduction, notes, and glossary, by A. D. Innes.

Shute (Mrs. Cameron), *The Unconscious Bigamist*, 6/

South Africa is the scene. The heroine is unhappily married, and takes a second husband after hearing that her husband has been killed in the Boer War.

Steel (Flora Annie), *The Gift of the Gods*, 2/ net.

The scene is laid in a small proprietary island in the Hebrides.

Storey (Harold), *The Ascent of the Bostocks*, 6/

A story of English provincial middle-class life.

Vynne (Nora), *The Pieces of Silver*, 6/

A political novel, written from the Individualist point of view.

Ward (Mrs. Wilfrid), *The Job Secretary*, 4/6

Relates how a secretary, casually brought in to assist an author, causes him to reconstruct his work, and the consequences of his so doing.

Williams (J. Evans), *Aberafon*, 6/

A story of two brothers, both landowners, who disagree.

General Literature.

Army Annual and Year-Book, 1911, 7/6 net.

Edited by Lieut.-Col. H. M. E. Brunner.

Benson (Arthur Christopher), *From a College Window*, 3/6 net.

Fourth edition. For review see *Athen.*, May 19, 1906, p. 606.

Forbes (Nevill), *Polish Literature*, 1/ net.

A lecture by the Reader in Russian in the University of Oxford.

Manchester Quarterly, April, 6d. net.

Marine Magazine, Vol. I. No. 2, 1d.

A new periodical relating to the work of the Marine Society. Sir Harry Poland is contributing to the magazine a series of articles on famous British admirals. The present number contains his account and criticisms of the court martial and execution of Admiral Byng.

Scott (W. Stanley), *The Man in the Street: Essays*, 2/6 net.

It is the opinion of the writer of these "popular" essays that we are approaching a new and more glorious age in the world of politics.

Thomas (Edward), *Light and Twilight*, 2/6 net.

A collection of papers, most of which have appeared in periodicals.

Woman's Book, 3/8 net.

Contains chapters on household management, cookery, children, home doctor, business, dress, society, careers, citizenship, &c. Edited by Florence B. Jack and Rita Strauss, assisted by many contributors. The book has many illustrations.

Pamphlets.

Grey (Sir Edward), on Union for World Peace, from his Speech in the House of Commons on March 13.

Issued by the World Peace Foundation.

Mead (Edwin D.), *The International Duty of the United States and Great Britain*.

Issued by the American Association for International Conciliation.

Memorandum on the Supply of Teachers for Elementary Schools, with Special Reference to the West Riding of Yorkshire.

Summer Trips on the River Thames, Oxford and Kingston Steamers, May and June, 1d.

Illustrated time-table and guide.

FOREIGN.

Theology.

Goethals (A.), *Jean Précurseur de Jésus*, 1fr. 50.

Part II. of *Mélanges d'Histoire du Christianisme*.

Schonack (W.), *Sir Thomas Brownes Religio Medici: ein verschollenes Denkmal des englischen Deismus*, 2m.

Zeitschrift für Brüdergeschichte, Part I., 1911.

Fine Art and Archaeology.

Grüneisen (W. de), *Sainte Marie-Antique: le Caractère et le Style des Peintures du sixième au troisième Siècle*, 25 lire.

A liberally illustrated volume dealing principally with the subject in Roman art, and forming part of a larger work.

Poetry and Drama.

Gautier (J.), *Poésies*, 3fr. 50.

Philosophy.

Gautier (P.), *La Pensée contemporaine: Les grands Problèmes*, 3fr. 50.

Loewenthal (E.), *Geschichte der Philosophie in Umriss*.

Fifth edition.

History and Biography.

Chuquet (A.), *Lettres de 1815, Première Série; Lettres de 1812, Première Série*, 3fr. 50 each.

The first two volumes of the *Bibliothèque de la Révolution et de l'Empire*.

Fleury (Comte) et Sonolet (L.), *La Société du Second Empire, 1851-8*, 5fr.

Tibal (A.), *Hebbel, sa Vie et ses Œuvres de 1813 à 1845*, 12fr.; *Inventaire des Manuscrits de Winckelmann déposés à la Bibliothèque Nationale*, 5fr.

Geography and Travel.

Bonne (Vicomte J. de), *Sous la Lumière de Sicile*, 3fr. 50

Philology.

Völu-Spá, *Völvens Spadom, tolket af Finnur Jónsson*, 0kr. 90.

No. 84 of *Studier fra Sprog- og Oldtidsforskning*.

* * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

'TWO CENTURIES OF THE ENGLISH NOVEL,' by Mr. Harold Williams, which Messrs. Smith & Elder will publish next Thursday, provides a survey of English novel-writing from Defoe to Mr. Thomas Hardy. The book thus differs in scope and aim from preceding histories and studies of the novel. It is not an exposition of method or theory; it traces in chronological order the significance and value of the chief tendencies and ideals of English prose fiction throughout two centuries. The greater names have separate chapters assigned to them, and the lesser are grouped.

MRS. MARGARET L. WOODS has collected her 'Pastels' under the Southern Cross into a book which will be published by

the same firm in the early autumn. Additional material has been gathered since the appearance of the series in *The Cornhill Magazine*.

MESSRS. MACMILLAN will publish next Tuesday the third volume of 'Lollardy and the Reformation,' by Dr. James Gairdner, and Mr. Warde Fowler's Gifford Lectures on 'The Religious Experience of the Roman People from the Earliest Times to the Age of Augustus.'

THE same firm will publish on June 2nd, in two volumes, Mr. Alfred Austin's Autobiography and Mr. Owen Wister's new volume of tales of Western America, 'Members of the Family.'

SIR ISAAC PITMAN & SONS will add immediately to their "All Red Series" of books on the Empire a volume entitled 'The Dominion of Canada.' The author, Mr. W. L. Griffith, is Secretary to the Office of the High Commissioner for Canada.

MESSRS. NISBET & Co. will publish early in June 'The King's Serjeants and Officers of State with their Coronation Services' by Dr. J. H. Round, who has brought his erudition to bear on services the existence of which can in some cases be traced back to the days of the Norman dynasty.

THE leading feature of *Harper's Magazine* for June is a newly found article, entitled 'Cockney Travels,' by Thackeray. Prof. Ellsworth Huntington describes a desert in Southern Arizona which is full of bushes and trees. The story of Miss Van Lew, a Southern woman spy, who served the North, is told from various documents; and Louise Closser Hale writes on a motor tour undertaken in Germany 'Without Benefit of German.' Among the contributors of short stories are Mr. A. Sherburne Hardy, Mrs. Dudeney, and Mr. Le Gallienne.

MR. FREDERIC HARRISON will contribute to *The Positivist Review* a series of papers on the social aspects of various forms of religion. The first of these—on 'Nature Worship'—will appear in the June number. The same number will contain an article, 'Impressions of the Portuguese Republic,' by the editor, Mr. S. H. Swinny, who has recently visited Portugal.

AMONGST the articles in *Chambers's Journal* for June are 'A Hobby of Kings,' by Mr. Edward Vivian; 'Of Scotch Ministers and their Flocks,' by Sir Henry Smith; 'Is Esperanto Dead?' by Mr. Harrison Hill; 'The Wild Deer of Devon'; 'Vicissitudes of the Crown Jewels'; and a poem, 'Rex Coronatur,' by Mrs. Edward Starkey.

FASCICULE III. of the hitherto unpublished works of Roger Bacon, edited by Mr. Robert Steele, will be ready for issue next week. It contains a further instalment of the 'Communia Naturalium.'

DR. HENRY BRADLEY writes:

"I see your reviewer says that 'secondine' is omitted in the 'Dictionary.' There is a cross reference, 'Secondine, obs. form of Secundine,' and the example from Browne, which the reviewer mentions, is given. Perhaps the existence of the word in French ought to have been mentioned, but otherwise the treatment seems adequate. It is not certain that the spelling with *o* is due to acquaintance with the French form."

MR. LUCIEN PISSARRO has in the Eragny Press at Hammersmith an album of selections from Madame Judith Gautier's 'Livre de Jade,' with seven woodcut illustrations printed in gold and colour, and twelve coloured ornaments. The book will be printed in red and grey on Japanese vellum. Mr. Pissarro's recent work in this direction has been taken up by private book-clubs in France. Subscribers' names will be printed in their copies, if desired.

WE mention once again the scheme for the publication of the complete works of William Penn, as the American scholar who is gathering and editing materials, Mr. Albert Cook Myers, is now in London. Over 1,100 letters have, he tells us, already been located, of which not half have been printed, and Mr. Myers now asks for further correspondence or biographical information which is likely to be unknown. His address for some months will be Devonshire House, Bishopsgate.

As the fullest edition extant of Penn's works appeared in 1726, the later ones being merely selections from this, it is clear that there is an abundant field for fresh investigation. The undertaking is backed by the Historical Society of Pennsylvania and the Friends' Historical Society in this country.

BIBLIOGRAPHY in the Scottish Exhibition requires more than a mere word of supplement to the notice we gave last week. Mr. W. K. Dickson, Mr. F. T. Barrett and Mr. James MacLehose have happily displayed the arts of printing and book-production in a select chronological series of works beginning with superb incunabula. After fully illustrating the course of native printing, especially in Edinburgh and Glasgow (including the Edinburgh invention of stereotype), the list closes with masterpieces from the Foulis press.

PROF. SMART AND DR. W. R. SCOTT, by an arrangement of books and tractates on such themes as the Darien enterprise, contrive to produce an instructive story in outline. The Rev. W. J. Couper's assortment of journals and magazines equally speaks for itself; and Mr. Eeles essays a still wider task in bookcases, the contents of which form a chart of the zigzag of Scottish ecclesiastical opinion.

MESSRS. SOTHEY will sell the second portion of the extensive library of the late Charles Butler on the 29th inst. and three following days. Like the first, it is

notable for its books in fine bindings. We notice a series of early editions of Boccaccio; some rare early editions of Dante; a fine copy of Jenson's Pliny, 1472; a First Folio Shakespeare, in which all the preliminaries of the last leaf are in facsimile, and a Second Folio, which has minor defects.

SEVERAL interesting volumes from the collection of Bishop Tanner, bearing either his autograph or having notes in his hand, are included in the library which Messrs. Hodgson will sell on Tuesday next. The most important is a perfect copy of the 'Mirror of our Lady,' printed by R. Faques in 1530, which was owned by Humfrey Wanley before passing into Tanner's hands. Fortunately this volume, unlike many of the others, has not suffered from the immersion which it doubtless underwent in 1731, when Tanner's books sank in a barge near Wallingford, on their way from Norwich to Oxford. A copy of the 'Notitia Anglicana' of 1744 is profusely annotated by John Tanner, who edited the second edition of his brother's work.

MESSRS. DODD & LIVINGSTON of New York have just issued an elaborately annotated catalogue of 'Early English Literature,' for the most part consisting of rare books formerly in the Rowfant Library.

FROM *The Lincolnshire Echo* we gather that the work of restoring Somersby Church in memory of Tennyson is nearing completion. It is hoped that the Church will be reopened on Sunday, August 6th, Tennyson's birthday, and that a further open-air celebration will be arranged on Monday.

THE death is announced at Croydon of Mr. Robert Wilson Johnston, who for 40 years was in the service of the Post Office, and was a practised journalist, contributing to *The Scotsman*, *Chambers's Journal*, and many London journals.

M. ROGER ALLON, who died in Paris a few days ago at the age of 55, was an *avocat* and *maire* of the 18th Arrondissement, and was the author of many books, notably a study (written in collaboration with M. Chenu) of 'Les grands Avocats du Siècle,' which was "crowned" by the Académie Française. He was also an artist, and exhibited at the Salon from 1881 to 1884.

WE notice the death at the end of last week of Karl Baedeker, who had retired from the headship of the famous firm of makers of guide-books. It was his father who made Baedeker a household word.

RECENT Parliamentary Papers of general interest are: Statute for Worcester College, Oxford (post free 1d.); Education, Scotland, Northern and Higher Divisions Report (post free 3d.); Southern Division Report, (post free 4d.); and Scottish Museum Report (post free 2½d.).

SCIENCE

OUR LIBRARY TABLE.

Studies of Trees and Flowers. By M. Wrigley. With Descriptions by Annie Lorrain Smith. (Methuen & Co.)—Never a month passes without some contribution to the worship of nature or the garden in the sphere of letters. There seems an insatiable demand for such books, which is, when you consider it, a gratifying feature of modern taste. If bridge and golf flourish exceedingly, and if this is the day of motor-cars, the garden also has its increasing number of votaries.

It is apparent that Mr. Wrigley has taken personal pleasure in making these photographic studies of trees and flowers. They are admirable in technical skill, and, if chosen rather at random, cover a goodly range. The subjects, the Preface says, "were usually chosen for some grace of form, or for some perfection of development that specially appealed to the sense of beauty; but occasionally it is some peculiarity of growth that has been recorded by the camera." So far as line and form go, the plates could hardly be improved, but, of course, the final perfection of colour is lacking. In some recent works it has been found possible to combine colour with photography, and the result has been very successful. The flat blankness of the ordinary photograph is tame beside the natural richness of the coloured. It will, we fear, be still some time before science discovers the proper secrets of colour photography.

The descriptions of the plates, written by Miss Lorrain Smith, are adequate, and judicious. The book itself should serve to introduce readers to many plants with which they are unfamiliar; but a large proportion of the plates depict familiar species, and hence can only be considered useful as reminders.

The Geology and Geography of Northern Nigeria. By J. D. Falconer. (Macmillan & Co.)—As our knowledge of the geology of Northern Nigeria has hitherto been scanty, Dr Falconer's work, which gives a general account of the structure of the Protectorate, forms an acceptable contribution to geological literature. Fortunately, too, it comes at a time when much attention is being directed to the Nigerian tin deposits. In the last seven years the author has visited the country on five occasions in charge of exploring parties officially engaged in investigating its mineral resources and geological character. From the detached notes made by himself and his colleagues during these journeys, Dr. Falconer has managed to reconstruct, with a fullness greater than might have been expected in the circumstances, the successive events in the geological history of this great territory, and to produce a geological map which, though obviously open to much correction as our knowledge becomes more detailed, is still a notable achievement.

Throughout the Protectorate the fundamental rocks are granite, gneiss, and crystalline schists, exposed superficially over about half the area of the country. Two series of these crystalline rocks are distinguished—an older group of well-foliated gneissose rocks of Archæan type, and a

younger group of softer less-metamorphosed rocks. Through both series granitic and other igneous rocks have been intruded, probably at two distinct periods. Upper Cretaceous deposits, consisting of sandstones and grits, limestones and shales, which have suffered from folding and faulting, are locally developed. Some of these beds are salt-bearing, whilst others yield fossils of Turonian age. The fossils have been studied by Mr. H. Woods of Cambridge, and many of them are here beautifully figured. Unconformably over the Cretaceous deposits and the crystalline floor there are sandstones, clays, limestones, and ironstones, referable to the Middle Eocene period. It is interesting to note the occurrence of nummulitic limestone in this part of Africa.

Relics of volcanic activity at various localities in Northern Nigeria show that cones were formed and lava poured forth during the Middle Eocene era. Then a long period of quiescence must have followed. But in late Pliocene times, extending perhaps into the early part of the Pleistocene period, volcanic outbursts again occurred, with formation of fresh puys and extrusion of more basaltic lava. Of this later phase evidence is presented by many well-preserved craters.

Spread over much of the surface in Northern Nigeria are accumulations of unconsolidated material, and in places these superficial deposits pass into dark soils, rich in organic matter, known as firki. Iron ores are widely distributed, and the natives are skilful in extracting the metal. Gold is known to occur sparingly in many parts of the Protectorate, but the most valuable economic mineral yet discovered in workable quantity is tin-stone—a mineral which seems likely to play a conspicuous part in the future development of the country.

History of Geology. By Horace B. Woodward. (Watts & Co.)—In this little work belonging to "The History of Science Series," Mr. Woodward has sketched with an able and discreet hand the rise and development of geology from the early days of the science to the present time. Detailed treatment of any part of the subject was forbidden by the slenderness of the volume, yet a great amount of trustworthy information has been compressed into its 150 pages. With the history of British geology and the lives of geologists the author is exceptionally familiar. The volume on the history of the Geological Society of London, issued officially at the celebration of its centenary, was from his pen; and to the new 'Encyclopædia Britannica' he has contributed many excellent biographical articles.

In the present work Mr. Woodward has treated his subject partly chronologically, and partly according to special subjects: thus in one place we trace the history of geology in general during the early part of the nineteenth century, in another we read the history of opinion on the older geological systems. An interesting chapter deals with the geological surveys undertaken by the Government in different States. Those who learnt their early geology when Lyell's 'Principles' was the standard textbook, something like half a century ago, will hardly have forgotten the interesting chapters at the beginning of the famous work, with the heading 'Historical Sketch of the Progress of Geology.' The modern textbook, however, finds no room for similar information. Yet the student would undoubtedly be benefited by knowing something of the history of the subject which is engaging

his attention; and to him as well as to the general reader Mr. Woodward's pages may be cordially commended. The work is illustrated with several portraits, and is furnished not only with a good Index, but also with a useful Bibliography.

THE ROYAL SOCIETY'S CONVERSAZIONE.

THE Annual Conversazione of the Royal Society was held at Burlington House on the evening of the 10th inst., and was, as usual, crowded. Several well-known faces, such as those of Sir William Ramsay, Sir E. Ray Lankester, and Sir James Dewar, were absent; but nearly every one else of note in the scientific world was there, including, besides the exhibitors, Lord Rayleigh, Sir Henry Howorth from the Archaeological Institute, Dr. Tutton from the Board of Education, Dr. C. H. Read from the Society of Antiquaries, Mr. H. A. Grueber from the Royal Numismatic Society, and Mr. Henry Balfour from the Pitt-Rivers Museum. The Royal Institution was particularly well represented, its President the Duke of Northumberland, Earl Cathcart and most of the other members of the Council, and its Hon. Secretary Sir William Crookes being all present.

Of the two demonstrations given in the Meeting-Room during the evening, the first, by Mr. Robert Strutt, was virtually a repetition of his paper in the Physical Society's *Proceedings* showing that the afterglow of Geissler tubes was due to actual combustion of a small portion of the gas therein. The second, by Mr. Barcroft, on Mountain Sickness, consisted mainly of diagrams from observations taken on the Peak of Teneriffe, showing the alterations produced in the blood pressure and the like by high altitudes. The general result appeared to be that in this highly rarefied atmosphere less and not more oxygen than at lower levels was consumed by the animal organism.

In Astronomy an unusually important series of exhibits were shown. The Astronomer Royal sent a model of the orbit of the recently discovered eighth satellite of Jupiter, together with a celestial globe demonstrating in a lucid way the existence of the twin drifts or star-streams discovered by Prof. Kapteyn, and frequently mentioned in our Research Notes. In addition there were photographs of Halley's Comet from the Helwan and Lowell Observatories, with "spectrograms," or photographs of spectra, from which the American observers deduce that the heads of comets have perfectly different components from their tails, and that the knots in the gaseous contents of the latter which show accelerated velocity "away from the head" are molecules repelled by the sun's action. Mr. Fowler's exhibit showing that these gases were in most cases carbon monoxide, with, in the case of comet Morehouse, nitrogen, was also extremely interesting.

In Physics the chief interest seemed to centre round improvements in instruments, foremost among which was the micro-balance exhibited by Sir William Ramsay and Dr. Gray. It was only a model of that recently set up at University College, London, and registers the twenty-thousandth part of a milligram, the one permanently installed at Gower Street being sensitive to a weight ten times less than this. To avoid the apparently insuperable difficulty of adding small weights to an instrument

so delicate, its exhibitors hit on the ingenious expedient of altering the apparent weight of the air in the sealed quartz bulb which forms the counterpoise by altering the pressure of air in the exhausted glass case of the balance. Silica fibre plays the chief part in the construction of the instrument, which has been lately used by Sir William Ramsay to determine the density of radium emanation or "niton."

The "Anschütz gyro-compass" exhibited by Messrs. Elliott Brothers also attracted much attention. In the model shown it works with one gyrostat only, and thus did not seem to require rotation at any very high speed. The demonstration by the exhibitor, by means of a skeleton globe, that the apparatus can be trusted to arrange itself at right angles to the earth's equator, was satisfying, and tended to show that it is the North Pole, and not the magnetic north, to which the needle of the compass points.

Sir James Dewar exhibited a radiometer which rotated by the pressure of mercury vapour at about one fifty-millionth of an atmosphere. It was made with mica vanes blackened on one side, as in Sir William Crookes's original instrument, and revolved rapidly under a beam of light from an electric arc-light focussed upon it. When the vacuum was increased by the cooling of a bulb filled with charcoal in liquid air, the rotation stopped, but was started again by the admission into the radiometer bulb of the vapour spontaneously given off by liquid mercury. A collection of the original radiometers constructed by Sir William Crookes in his researches extending over the three years from 1875 to 1878, when his invention was made public, was of much historical interest.

A curious point in the phenomena of heat was demonstrated by Prof. A. W. Porter in the "lagging" of wires and pipes. A platinum wire was heated by an electric current to a temperature of 1000° C., parts of it being covered at regular intervals with glass tubing. Although glass is a very bad conductor of heat, the covered parts remained fairly cool, and not above the temperature of boiling water, therefore showing that the "lagging" in such cases facilitates rather than retards the escape of heat. Similar effects were shown with steam-pipes lagged in the usual way with asbestos packing, the point made being that this is ineffectual except with pipes above a certain diameter.

Prof. Norman Collie's experiments with neon tubes also received much attention. One tube containing almost pure neon emitted such a brilliant light as to be painful to the eyes, and the usefulness of neon tubes as a means of observing the canal-rays was convincingly shown, our recent description of this in Research Notes making it unnecessary to dwell further upon it. One phenomenon demonstrated by Prof. Collie was that, when an electric discharge was taken through neon in a bulb, one of the electrodes of which consisted of a large pool of mercury, the columns of light formed by the elongation of the spark approached the centre of the bulb, and thus took the shortest path. When the direction of the current was reversed, they were repelled from the centre and curved outwards, so as to cling to the interior wall of the tube. No explanation was given of this by the exhibitor; but it may be judged from this, coupled with the canal-ray experiment, that neon, which is as a conductor of electricity greatly superior to any other known gas, shows a preference for positive electricity rather than negative.

In this connexion it may be mentioned that Mr. C. W. Raffety exhibited two more

of his interesting photographs of electric sparks. The pair shown were those of the "brush" discharge from points in air at low pressure. The photograph of the positive brush, though greatly enlarged, did not exhibit any great difference from its appearance to the naked eye; but the negative point, which in air at atmospheric pressure appears as a star, was here shown to consist also of a "brush," the bristles of which were curled into spiral forms somewhat after the manner of the tendrils of the vine.

A considerable quantity of radium from the Cornish mine of Trenwith was also exhibited, and seemed to suggest that in future it will not be necessary to depend on the courtesy of the Austrian Government for the supply necessary for both medical and experimental purposes. It was extracted from pitchblende by the British Radium Corporation, and exhibited by Mr. Francis Fox. One tube contained fifty-seven milligrams of perfectly pure crystallized bromide of radium, and the value of the quantity exhibited was at current prices considerably over 5,000*l*. The blue phosphorescence of the salt on first cooling after heating in a silica crucible was brilliant.

In Biology there were several novelties, including a very pretty experiment by Prof. W. M. Thornton showing a difference between the electric polarity of animal and vegetable cells. A weak emulsion of blood corpuscles and yeast cells was placed in an electric field, when the animal cells were driven towards the positive pole, and the vegetable ones to the negative. This effect was easily seen with the help of a microscope, and was reversed with the direction of the current. It points to a difference between animal and vegetable life hitherto unsuspected, and might possibly be practically applied to the identification of blood-stains. It should be noted, however, that the vegetable—but apparently not the animal—cells lose their polarity quickly, and need to be prepared from recent growths for the effect to be manifested.

Mr. Henry Crookes also exhibited some interesting results in the action of different metals on bacteria. *Bacillus phosphorescens* was chosen for this purpose, although *Bacillus coli communis* and *Bacillus prodigiosus* are said to produce the same effect. A culture-jelly is poured into dishes each containing a small square of metal, and inoculated with the bacillus in question. After 24 hours the bacteria grow and give out phosphorescence, except immediately round the metal, where the death zone varies in size according to the germicidal properties of the metal. Silver, mercury, cobalt, antimony, and arsenic seem the most effective in this respect; iron, copper, lead, and zinc less so; while gold, platinum, and tin of the other better-known metals have apparently no effect on the bacteria whatever. It is curious that a very small dose of the metal appears to have a stimulating effect on the bacteria, and this is especially marked in the case of sulphur, which seems to have been the only non-metallic substance experimented with. On the whole, it would appear that the rich Hindus are well advised in using silver cooking-vessels.

Prof. Henry Armstrong and Dr. E. F. Armstrong exhibited in several jars the action of hormones, or substances having little direct action of their own, but endowed with the property of stimulating enzymes or ferments to increased activity. This was demonstrated by the blackening of leaves placed over jars containing solutions giving off vapour, such as weak acids, ammonia, and bichloride of mercury. Another proof of the decomposition caused by the

enzymes was afforded by the employment of leaves of the common laurel, which under their influence gave off hydrocyanic acid gas. The "bactericidal"—why not "bactericidal"?—action of the Cooper-Hewitt or mercury-vapour lamp was also shown by Prof. R. T. Hewlett and Mr. J. E. Barnard, and its economy in the sterilization of water and other substances was demonstrated.

A gigantic model of the flea which is supposed to act as a carrier of the bubonic plague was exhibited by Mr. N. C. Rothschild; and the growth of the artificial plants produced from mineral solutions, first discovered by M. Stéphane Leduc of Nantes, was convincingly demonstrated by Dr. Deane Butcher, most of his "artefacts" three or four inches long being grown in the room during the evening. He attributes their formation to osmotic growth, which is not, perhaps, the opinion of everybody.

RESEARCH NOTES.

In *The Philosophical Magazine* for this month Prof. Rutherford has a paper on 'The Scattering of Alpha and Beta Particles by Matter,' in which he comes to some very promising conclusions as to the structure of the atom. Assuming that the atom consists of a central charge supposed to be concentrated at one point, and that the large "single deflexions" of the Alpha and Beta particles are for the most part due to their passage through the strong central field, he goes on to say that everything seems to point to the value of this central charge for the atoms of different elements being roughly proportional to their atomic weights, "at any rate for atoms heavier than aluminium." He quotes with approval the conclusion arrived at on mathematical grounds by Prof. Nagaoka (of Tokyo), that what the Japanese scholar calls a "Saturnian" atom—i.e., a central attracting mass surrounded by rings of rotating electrons—would be stable if the attracting force were large; and he declares that the value found for the central charge of the atom of gold is about that to be expected if such atom consists of forty-nine atoms of helium, each carrying a double unit-charge of electricity. Although he does not commit himself to the fact being more than a coincidence, he reminds us that the Alpha particles expelled by highly radio-active substances do carry this double unit-charge, but apparently shrink from drawing the conclusion that a doubly charged atom of helium is a constituent of all heavy metals. He says further that it is not yet possible to determine whether the central charge is positive or negative; but that, if it be positive, the high velocity acquired by the expulsion of a positively charged mass, such as the Alpha particle, from the centre of a heavy atom is accounted for, without it being necessary to consider such particles as in rapid motion within the atom. Altogether it is a very thoughtful and well-reasoned paper, which goes far to clarify ideas on the subject.

Profs. P. Lenard and C. Ramsauer announce the discovery of a new radiation having some singular properties. Until now the ultra-violet rays discovered by Schumann and extended by Lyman, which are no longer than 100 micro-microns or millionths of a millimetre, formed the limit of our researches into that end of the scale of ether-waves. As even the Schumann rays with a wave-length of from 180 to 120 micro-microns were stopped by all substances

except perfectly clear fluorine, it seemed improbable that we should ever get any further. Profs. Lenard and Ramsauer, however, availing themselves of the power of expelling electrons from the bodies on which they fall exercised by the ultra-violet rays, have succeeded in showing that there exist radiations of even shorter wave-lengths than those of Lyman. To produce these, they employ an induction coil, or rather a specially wound transformer, with an electrolytic break which can work up to 90 ampères. They also add a battery of condensers of great capacity to the secondary circuit, with the result that the average power consumed in the spark taken between two electrodes of aluminium is not less than one kilowatt. This enormous concentration of energy gives a radiation which ionizes all gases freely; but the extraordinary thing about it is that, unlike the radiation of Schumann, it will traverse without much absorption considerable thicknesses both of air and of quartz. Prof. Lenard has tried to measure the wave-length of the new ray by means of a lens of fluorine, but has not yet succeeded in doing so with any great accuracy. The general result is that the opacity of quartz for ultra-violet rays of lesser wave-length than those now announced must be due to some other cause than absorption. The discovery of Prof. Lenard and Ramsauer was first published in the *Annalen der Physik*, but a clear summary (apparently from the pen of M. Léon Bloch) appears in the *Revue Scientifique* for the 29th of last month.

An excursion into the hitherto unknown regions at the other end of the visible spectrum is described by Profs. H. Rubens and O. von Bayer in the number of *The Philosophical Magazine* above quoted. They have discovered a radiation from the mercury-vapour quartz lamp which appears to them to be equivalent to infra-red or heat-waves of relatively long wave-length, or in other words to vibrations in the ether of not more than 0.3 millimetre. The discoverers found that sparks between electrodes of zinc, cadmium, aluminium, iron, platinum, and bismuth gave no effect. The new radiation was only discovered by using a train of quartz lenses in the manner set forth in a previous paper by Prof. Rubens and Prof. R. W. Wood (of Baltimore), the process being based on the fact that the "extreme difference" of the index of refraction for heat-rays on both sides of the region of absorption in quartz (1.30 to 2.14 mm.) can be so adjusted as to concentrate the long-waved radiation emitted on a given diagram, while the ordinary heat-waves are dispersed. As a control experiment, a piece of amorphous quartz was heated by a Bunsen burner, but gave waves of a much shorter length, thereby indicating that the radiation was from the luminous mercury vapour within the lamp. The authors of the paper point out, however, that it is not quite beyond "the range of possibility" that the active radiation may consist of relatively very short Hertzian waves; but this seems to be largely a matter of names. They estimate that by this research they have reduced the unexplored region on the infra-red side of the visible spectrum by one and a half octaves.

Prof. Svante Arrhenius, who seems to have become extraordinarily prolific since his appointment as Director of the Nobel Institute at Stockholm, has lately delivered a lecture at the Sorbonne, which is printed in the *Revue Scientifique* for the 15th of last month, on the phenomena of adsorption. This is the name recently given to the pro-

perty possessed by certain colloids (including therein amorphous silicic acid) of forming themselves into a sort of network containing within their component cells a quantity of water. But the name is also applied to the phenomena of occlusion exhibited by substances like charcoal, spongy platinum, clay, meerschaum, asbestos, and even cotton and woollen fibres, of retaining within their interstices quantities of gas and some other forms of matter. Prof. Arrhenius examines this property more particularly with regard to gas, and deduces from his investigation that the forces which produce adsorption are of the same order and nature as those which cause the mutual attraction of the molecules of the gas. He finds that such substances as wool, cotton, and the like follow the same law as carbon, not only in the extent of the adsorption, but also in the order in which they are adsorbed; and he shows that there is a certain analogy between the phenomena adsorption and the compressibility of fluids.

Prof. Wegener in the *Physikalische Zeitschrift* for last month describes his researches into the upper strata of the earth's atmosphere, which, he thinks, changes as we go upward until, at a height of from 60 to 80 km., it consists principally of nitrogen. A further rise would take us into a layer of almost pure hydrogen, which is in his view the zone in which the principal meteors become visible. Above this again, at about 200 km., we come to the region of the aurora borealis, where he imagines that the presence of hydrogen almost entirely ceases, it being replaced by a new and still lighter gas, which he wishes to call geo-coronium. According to him, this is so thin—not more than 0.4 in atomic weight—that meteors can traverse it without incandescence, and it is the seat of the zodiacal light; while he hints at the probability that it extends up to and touches the solar atmosphere. For all this he gives reasons, which, whether sufficient or not, show that the suggestions made do not depend merely on the scientific imagination; and he draws some curious conclusions as to the occurrence of alternate zones of noise and silence which deserve consideration. He does not appear to notice that, if he could detect the widespread presence of this geo-coronium in the lower strata of the atmosphere in which we live, he would be enunciating afresh the chemical conception of the ether formed by Mendeléeff.

Dr. C. Gagel has recently published a study of the geological features of the Canaries, the Azores, and other islands in the Western Atlantic under the title 'Die Mittelatlantischen Vulkaninseln.' He here points out that, although all these islands are of volcanic origin, on three of the Cape Verd and on three of the Canary Islands there is to be found under the lava beds a substratum of older formations which are the same as those met with on the nearest mainland. Among these are both metamorphic and sedimentary rocks; and, coupling this with the fact that between the Cape Verd Islands the sea is comparatively shallow, he thinks it affords proof of the existence of a continent in Mid-Atlantic submerged in fairly recent times. Nothing, unfortunately, has yet been found which would enable us to fix even approximately the date of the submergence; but it may be noted that the flora shows some analogy with the Mediterranean flora of the Pliocene age. It is suggested that a prolonged and detailed study of all the islands might lead to a different result.

One of the most interesting of scientific lectures was delivered at the Polyclinique

Henri de Rothschild at the end of March by Prof. S. Pozzi, and has just been printed at length in the *Revue Scientifique*. It described a visit lately paid by the lecturer to the Instituto Serumtherapico of Butantan, near to Sao Paulo in Brazil, where the cure of snake-bites by a serum taken from horses and asses made immune by injections of snake poison is practised. One of the unexpected effects noticed was that the horse towards the end of the treatment became much heavier in weight, but lost this increase when the daily dose of attenuated virus was stopped.

Prof. Pozzi described in the course of his lecture a battle that he there witnessed between a huge harmless snake, *Rachidelus brasili*, and an extremely venomous one, *Lachesis lanceolatus*, which he poetically compares to the combat between Ormuzd and Ahriman. Although *Rachidelus* was bitten more than once in the course of the fight, it seemed to have no effect upon him; and when he had paralyzed his poisonous adversary, he proceeded calmly first to dislocate his cervical vertebrae, and then to swallow him head first.

In the *Compte Rendu* of the Académie des Sciences for last month is a study by MM. René Cruchet and Moulinier on 'Le Mal des Aviateurs,' in which the authors give a formidable list of the inconveniences suffered by aeroplanists both in going up and coming down. Difficulty of breathing, palpitations, violent headache, and excessive micturition seem common to both the ascent and the descent; but the latter is also characterized by congestion of the external bloodvessels of the face and intense desire for sleep. After landing, vertigo, a sort of muscular paralysis or disinclination to use the muscles, and cyanosis of the extremities begin to manifest themselves; while the arterial pressure is shown to be much greater than before flight. The authors point out that some of these symptoms are quite different from those present in mountain sickness, and suggest that they are caused by the rapidity of motion only.

The question of the determination of sex has again cropped up, this time in a communication to a contemporary by Dr. A. Russo of Catania, who claims from experiments on both men and animals that female offspring can always be produced by an injection of lecithine, a substance found in the yolk of eggs and elsewhere in the organism, applied to both parents. Not unconnected with this may be the announcement lately made by Mr. Guyer in the *Biological Bulletin* that the number of chromosomes in certain cells is greater with women than with men to the extent of something like one in six. Most of these statements, however, have yet to be proved. F. L.

SOCIETIES.

ROYAL.—May 11.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'On a Method of making visible the Paths of Ionizing Particles through a Gas,' by Mr. C. T. R. Wilson,—'The Vertical Temperature Distribution in the Atmosphere over England, and some Remarks on the General and Local Circulation,' by Mr. W. H. Dines,—'On some Mineral Constituents of a Dusty Atmosphere,' by Prof. W. N. Hartley,—'The Path of an Electron in Combined Radial Magnetic and Electric Fields,' by Dr. H. Stanley Allen,—'On the Absolute Measurement of Light: a Proposal for an Ultimate Light Standard,' by Dr. R. A. Houstoun,—and 'On Harmonic Expansions,' by Prof. A. C. Dixon.

SOCIETY OF ANTIQUARIES.—May 11.—Dr. C. H. Read, President, in the chair.

Mr. W. H. St. John Hope read a paper on the discovery of the remains of King Henry VI. in St George's Chapel, Windsor Castle, on November 4th, 1910. When the quire aisles were repaved in 1789, several graves were discovered, including that of King Edward IV., which was opened and examined. That which tradition had always pointed out as King Henry VI.'s was also found, under the second arch on the south side, but not allowed to be opened. As there had long been a doubt as to where King Henry's remains had actually been buried on their removal in 1484 by King Richard III. from their first resting-place in Chertsey Abbey, the traditional site at Windsor has lately been examined, with the approval of the King, in the presence of representatives of the Dean and Chapter, the Provosts of King's and Eton, and others. Under the second arch in the south aisle there was found a small leaden chest, 3½ ft. long, in a full-sized brick vault, with the iron bands and other remains of a large wooden coffin in which it had been placed and buried. On the leaden chest being opened, a wooden box with a sliding lid was found within, which contained the remains of a human body with traces of silk wrappings. These remains have been examined by Prof. Macalister, and pronounced to be those of a fairly strong man, between 45 and 55 years old, and at least 5 ft. 9 in. high. The bones of the head were much broken, but belonged to a skull well formed, but small in proportion to the stature. Nearly all the bones of the trunk remained, also those of both legs and of the left arm, but no part of the right arm (perhaps because it had been retained at Chertsey as a relic). The body had evidently been dismembered when put in the box, and had every appearance of having been buried in the earth for some time, which in King Henry's case was thirteen years, and then exhumed. The state of the bones was too unsatisfactory to allow of any trustworthy measurements being taken. After the remains had been completely examined they were again closed up in the leaden chest, and replaced, with everything found with them, in the grave, which was then filled up as before with dry rubbish.

Mr. Hope quoted various historical and documentary notices of the King's burial at Chertsey, the exhumation and removal of his remains to Windsor, and the abortive efforts to translate them to Westminster; and despite the fact that nothing was found in the grave to indicate their identity specifically, he claimed that there was no other person than King Henry VI. recorded or known to have been buried in St. George's Chapel to whom remains enclosed in so remarkable a way could possibly belong.

The Rev. H. G. O. Kendall read a paper on 'Palæolithic Periods at Knowle Farm Pit.' The earlier Palæolithic periods determined by Prof. Commont at St. Acheul are the pre-Chellean and Chellean of the lower gravel, and the Lower and Upper Acheulian, in the middle gravel and red sandy clay respectively. The much-involved gravels at Knowle Farm Pit lie at the top of the bank of a dry river valley connecting with the Kennet. Palæolithic implements have been found at all depths, small in size on the average, and, in condition, varying from those rolled almost into pebbles, to sharp unabraded specimens. The oldest, of a thick type, and much rolled, are referable to Prof. Commont's pre-Chellean or Strépyian period. They show re-chippings by man in the same condition as the abraded implements ("coups de poings") of the Chellean period. The former are much striated, the latter less so.

The next series to the Chellean, but little abraded, finely chipped and sometimes flat and ovate, are comparable to the Lower Acheulian "limandes." Some, like the French specimens, are of a reddish colour. They seem to occur in the lower stratified gravel, in which the earlier implements are also found. Some unabraded blue-grey implements may have come from the red-clayey gravel which overlies the lower gravel, and is, in places, clearly distinguishable from it. They seem to be referable either to the end of the Lower Acheulian or the beginning of the Upper Acheulian period.

Fine river silt surmounts the middle gravel. Immense quantities of implements have been dug from it in the past, some having been torn from lower beds and deposited in it. The unabraded specimens are sometimes very finely wrought, and of the small lanceolate type which helps to mark them out as Upper Acheulian. The river silt thins out towards the back of the pit, away from the old river bank. The unabraded implements of natural flint colour are now, therefore, comparatively rare, the few that are found being often stained and abraded.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—May 10.—The Rev. W. T. Piltner in the chair.

Mr. F. Legge read a paper on 'The Legend of Osiris and Recent Discoveries,' in which he showed that the myth as handed down to us by Plutarch consisted of two strata or layers of tradition. One of these was the war between Horus and Set, ending in a compromise and the partition of Egypt. This he suggested referred to the historical events surrounding the reigns of Perabsen, his predecessor Sekhem-ab, and his successor Khasekhemui, who is described on a seal as "He who makes the two gods to be at peace." The other part of the legend was, he said, the myth of Osiris, who was, to his thinking, the effeminate or sometimes bi-sexual god worshipped in all the countries bordering on the Eastern Mediterranean under the different names of Zagreus, Dionysus, Adonis, Attis, and Thammuz. This last seemed to him to be first in point of time, and he quoted from the Sumerian hymns in the Manchester Museum some singular epithets showing the double nature and the fondness for music of the Sumerian as well as of the Mediterranean god.—The Honorary Secretary, Mrs. Purdon, and the Chairman also spoke.

MATHEMATICAL.—May 11.—Dr. H. F. Baker, President, in the chair.—Mr. J. H. Dibb was elected a Member.—The following papers were communicated: 'The Kinematical and Geometrical Theory of a Deformable Octahedron,' by Mr. G. T. Bennett, and 'The Scattering of Light by a Large Conducting Sphere (Second Paper),' by Mr. J. W. Nicholson.

HUGUENOT.—May 10.—Annual Meeting.—Sir William W. Portal, President, in the chair.—The Report of Council was read, showing a net gain during the past year of nine Fellows. Mr. R. St. A. Roumieu, who had served the Society as Treasurer since its foundation in 1885, had expressed his wish to retire from that office, and the Council, in consideration of his distinguished services, had nominated him for election as President, Sir W. Portal being now required by the by-laws to resign that position. The Society had published during the year the second number of the ninth volume of *Proceedings*, and Dr. W. A. Shaw's lists of Denizations and Naturalizations from 1603 to 1700. The transcripts of the registers of the French Churches of Bristol, Plymouth, and Stonehouse had been completed, and were being edited for the press by Mr. C. E. Lart. Arrangements had also been made for the transcription of the concluding volumes of the Threadneedle Street Church registers; and Dr. Shaw had in hand a second volume of Naturalizations for the period from 1701 to 1800.

The President read his annual address, in which he briefly reviewed the state of the Society and gave some account of those Fellows who had died during the past session. These included Mrs. Thomas (who passed away at the age of 101 in February last), Lieut.-General Stephen H. E. Chamier, Dr. G. de Gorrequer Griffith, Mr. P. M. Martineau, General Hubert Le Cocq, and Mr. Alfred Lafone. Other matters dealt with in the address were the death of the Boer general Piet Cronje, a man of Huguenot descent, the reception by the King of the address from the Canterbury French Church, and the proposed memorial to be erected in the Huguenot burying-ground at Wandsworth.

The ballot for the election of Officers and Council for the ensuing session was held. Mr. Roumieu was elected President, Col. D. G. Pitcher Hon. Secretary, and Mr. A. Hervé Browning Treasurer. Ten new Fellows were elected.

FARADAY.—May 2.—Mr. James Swinburne, President, in the chair.—Mr. A. Scott-Hansen of Christiania read a paper on 'Hydro-electric Plants in Norway and their Application to Electrochemical Industry.'—A paper communicated by Mr. Edgar Stansfield described 'Two Simple Forms of Gas-Pressure Regulators.' A paper by Dr. W. C. McC. Lewis, entitled 'Internal, Molecular, or Intrinsic Pressure: a Survey of the Various Expressions proposed for its Determination,' was laid before the meeting and taken as read.

MEETINGS NEXT WEEK.

Mon. Geographical, 3.—Annual Meeting.
— Institute of British Architects, 8.—'Painted Relief,' Mr. H. Anning Bell.
— Society of Arts, 8.—'Rock Crystal: its Structure and Uses,' Lecture IV., Dr. A. E. H. Tutton. (Cantor Lectures.)
Tues. Royal Institution, 3.—'The Brain and the Hand,' Lecture II., Prof. F. W. Mott.
— Faraday, 8.—'Recent Advances in Gas Thermometry,' Mr. A. L. Day; 'The High-Temperature Equipment at the National Physical Laboratory,' Mr. J. A. Barker; 'The Boiling-Point of Metals,' Mr. H. C. Greewood; and other Papers.

Tues. Anthropological Institute, 8.15.—'The Classification of the Prehistoric Remains of Eastern Essex,' Mr. S. Hazzledine Warren; 'On a Prehistoric Skeleton from Walton-on-Naze,' Dr. A. Keith.
— Zoological, 8.30.—'The Alcayenaria of the Cape of Good Hope and Natal,' Dr. J. Stuart Thomson; 'Tooth Germs in a Kangaroo,' Dr. H. W. Marett Tims, and Mr. A. Hopewell Smith; 'On the Structure of the Skull in Cynodont Reptiles,' Dr. R. Broom; 'On the Sphingidæ of Peru,' Rev. A. Miles Moss.
Wed. Linnean, 3.—Annual Meeting.
— Society of Literature, 5.—'The Apostles of Meravia and Bohemia,' Count Litzow.
— British Numismatic, 8.—'The Coinage of Mary Tudor,' Mr. H. Symonds.
— Geological, 8.—'On the Geology of Antigua and other West Indian Islands,' Mr. R. J. Lechmere Guppy.
— Society of Arts, 8.—'Architecture in America,' Mr. F. M. Andrews.
Thurs. Royal Institution, 3.—'Air and the Flying Machine,' Lecture II., Dr. W. N. Shaw.
— Royal, 4.30.—'Experiments on the Compression of Liquids at High Pressures,' Hon. C. A. Parsons and Mr. S. S. Cook; 'An Optical Method of Measuring Vapour Pressures; Vapour Pressure and Apparent Superheating of Solid Bromine,' Mr. C. Cutbush and Mrs. M. Cutbush; 'The Vacuum-Tube Spectra of Mercury,' Dr. F. Horton; 'The Production of Characteristic Röntgen Radiations,' Mr. R. Whiddington.
— Society of Arts, 4.30.—'The N. W. F. Province of India,' Mr. W. R. H. Merk. (Indian Section.)
— Institution of Electrical Engineers, 8.
— Society of Antiquaries, 8.30.
Fri. Royal Institution, 9.—'The Greek Chorus as an Art Form,' Prof. Gilbert Murray.
Sat. Royal Institution, 3.—'Phases of Bird Life,' Lecture II., Mr. W. P. Pyecraft.

Science Gossip.

THE June issue of *The Edinburgh Medical Journal* will be a Simpson number, celebrating the centenary of the introducer of chloroform as an anæsthetic. Amongst the contributors will be his daughter, Miss Eve Blantyre Simpson, and a nephew, Sir Alexander Russell Simpson, who held the Edinburgh Midwifery Chair (1870-95).

PROF. E. C. PICKERING, Director, has issued the Sixty-Fifth Annual Report of the Astronomical Observatory of Harvard College, which shows the continuation of the activity of that now famous establishment, chiefly on former lines of work. It is regretted that the diminution in the funds at disposal has made it necessary to abandon part of the operations at Arequipa. A meeting of the Astronomical and Astrophysical Society of America was held at the Observatory in August, which was attended by several eminent European astronomers, who were also present at the triennial meeting of the International Solar Union, held at Pasadena. The observations with the 15-inch east equatorial were under the charge of Prof. Wendell, and nearly thirteen thousand photometric comparisons were obtained, chiefly with the polarizing photometer and achromatic prisms. An extensive series of photometric measures of the nucleus of Halley's comet was made; also nearly a thousand measures of double stars with a second photometer. The Draper and Bruce telescopes have been largely used in photographic and spectroscopic work. Great attention has been devoted to visual observations of variable stars. Mr. Metcalf's 16-inch telescope has now been mounted in the grounds of the Observatory; it is a remarkable instrument in many respects. An expedition has been sent to Hanover, in South Africa, and has yielded valuable results, chiefly in variable star work; but on the whole it is not thought that a better position than Arequipa can be found in that region.

WE have received *Bulletin XXIII.* of the Kodaikanal Observatory, containing a list of solar prominences, with notes on the most remarkable, which were seen during the first half of last year.

WE have also received the Annual Report of the Director of the Kodaikanal and Madras Observatories for 1910, which is the last under Prof. Michio Smith, who resigned at the end of the year, and was succeeded by the Vice-Director, Mr. Evershed. As in previous

years, the principal subject of observation at the former observatory has been that of solar physics, of which a short abstract is given below. Though the year was one of heavy rainfall during the summer months, it was not unfavourable for work on solar physics in the morning hours, and there were only ten days on which no observations could be obtained. Photographs of the sun were taken with the Dallmeyer photoheliograph on 345 days, as against 332 in 1909. The sun was examined for spots and faculæ every morning when the weather permitted; and the sunspot spectra were regularly examined, both visually and photographically, in accordance with the suggestions issued by the Committee of the International Union for Solar Research.

SPECIAL attention has been paid to the radial movement of the gases over sunspots. Observations were made continuously with the spectroheliograph, and some were obtained of solar radiation with the pyrheliometer. A photometer is under construction for the measurement of the plates. A great decline in solar activity during 1910 was shown by the number of days on which the surface was free from spots. The proportion of southern spots to northern, which had been increasing since 1906, was greatest in 1910; the highest latitudes were 18° in the northern hemisphere in March, and 20° in the southern in February. The most remarkable solar prominences were a series of connected ones on May 25th, a very tall one on June 20th, and a large eruptive one on July 11th.

THE principal other astronomical observations were of the first comet of 1910, and Halley's, which made a magnificent display during the second and third weeks of May.

METEOROLOGY AND SEISMOLOGY were duly pursued. The highest shade temperature recorded was $75^{\circ}4$ on April 1st, and the lowest $40^{\circ}8$ on February 8th and December 17th. (The great elevation of the observatory must be remembered.) The rainfall for the year (12.25 inches) was largely above the normal. Earthquakes, 81 in number, and many of them large, were recorded.

THE MADRAS OBSERVATORY was, as before, under the immediate superintendence of Mr. R. Ll. Jones, during whose temporary absence Prof. E. B. Ross took charge of it. The only astronomical work was for the time service. Meteorological observations showed that the rainfall was 44.47 inches, which is 4.55 below the average; the heaviest fall was 5.47 inches on November 5th. The highest shade temperature was $112^{\circ}9$ on May 20th, and the lowest $62^{\circ}3$ on December 18th. Heavy storms passed over Madras on July 22nd and November 5th. The general movement of the air was below the average; so also was the percentage of bright sunshine.

FINE ARTS

THE GREAT GAMES OF GREECE.

ON Tuesday, the 9th inst., Prof. Ridgeway read to the Hellenic Society a paper on 'The Origin of the Great Games of Greece,' developing the theory of his Cambridge lecture reported by us (March 4th) that they arose out of the worship of dead heroes. The general view is that they originated in

the worship of the great divinities with which they were connected in the age best known to us. Others hold that the Olympic festival sprang from a vegetation cult, while Prof. Frazer thinks it had an astronomical element.

Homer mentions not only the funeral games of Patroclus and Ædipus, but in a simile shows that the ordinary occasion of such contests was a funeral. Hesiod mentions the funeral games of Amphidamas, whilst such games were instituted to honour the dead right down into the classical period, e.g., for the Phocæans at Agylla, and for Brasidas at Amphipolis (B.C. 422).

Taking simple cases first, Prof. Ridgeway referred to the Iolæa at Thebes, and to the case of Trophonius and Amphiaraus, who were mentioned in his earlier lecture as acquiring the addition of Heracles and Zeus respectively.

There were in Ægina Æaceia, in honour of Æacus and by his grave; in Rhodes there were the Tlepolemeia in honour of Tlepolemus, who brought a colony from Greece. Pindar sings the glories of Rhodes and the Sun-god (Ol. vii.), but knows of no Heliæa, though later the name of Helios was added to the Tlepolemeia. At Amyclæ were the Hyacinthia, which, though Apollo shared them, never ceased to bear the name of the hero Hyacinthus. The hero must have been prior in date, for his name could not have displaced that of Apollo. The first day of the Hyacinthia was a day of honouring the dead, the contests being held on the second day. The Professor then referred again to the honouring of Opheltes in the Nemean Games, of Palæmon in the Isthmian, and Pelops in the Olympian.

The astronomical element was late, whilst the vegetation theory of Mr. A. B. Cook and Mr. F. M. Cornford was based on a myth of the Idæan Dactyls, which Pausanias himself rejected. He had to say a word about method. In these studies no regard was paid to historical perspective; early and good authorities were pushed aside, and some late myth, often post-Christian, was taken as a starting-point. No progress could be made unless strictly scientific method was followed. At Delphi Neoptolemus played a leading part in tradition; there was an annual sacrifice to him, and paintings of Polygnotus in the Lesche were executed in his honour, not in that of Apollo. The Pythian games had only begun in B.C. 685, after the first Sacred War and the dedication of the Crisæan plain to Apollo, when the Amphictiones first took charge of the games. A beehive tomb had been found at Delphi, and an important grave like the Pelopium at Olympia, whilst certainly in late times, at the Pythean festival, horsemen and others came from Thessaly with 100 black oxen to sacrifice to the hero. The Panathenaic Games, earlier termed Athenaic, were in honour of Athena and Erechtheus, the ancient king who shared them with Athena and gave his name to the oldest temple at Athens. The name of a hero would hardly, as already argued, have been added to the games of a great divinity, the converse being far more probable (cf. Hyacinthia, Tlepolemeia).

Eleusis is the inner keep of the vegetation spirit theory from Mannhardt, Demeter being the corn-mother, and Persephone the young blade, whilst Prof. Frazer had followed Miss Harrison in thinking that the chief sacred drama was the marriage of Zeus, the sky god, and Demeter, a view based entirely on post-Christian writers, but at variance with a famous inscription of the fifth century B.C. In this, though

the personages to whom sacrifice is to be made are recited, Zeus does not appear. The Homeric Hymn to Demeter, our oldest literary evidence, says not a word about Demeter giving corn to Triptolemus; on the contrary, it assumes barley growing at Eleusis before ever Demeter came. The sacred threshing-floor at Eleusis was called after Triptolemus, not Demeter; Triptolemus is named next after the two goddesses in the inscription. Of the two priestly families, the Eumolpidæ traced their descent from the Thracian Eumolpus, who had brought in certain rites; the other from Triptolemus. Triptolemus had a *naos*, but it has never been found, neither has the *naos* of Demeter been identified. The explanation might be that the *naos* of Demeter and of Triptolemus, the *Anakteron*, the *Megaron*, and the *Telesterion* were only different names for the one building, known as the Hall of Initiation in later times. Thus as Athena shared "the strong house of Erechtheus," the Erechtheum at Athens, so Demeter occupied the Palace of Triptolemus at Eleusis. The *Agones* at Eleusis were almost certainly the oldest part of the celebrations there, and these were the games once held in honour of Triptolemus, to which the name of Demeter was given in later times, as that of Heracles was added to the Iolæa, Helios to the Tlepolemeia, and those of Zeus and Apollo to Olympic and Pythian festivals.

Scholars had begun at the wrong end, taking as primary the phenomena of vegetation spirits, totemism, &c., which really were but secondary, arising almost wholly from the primary element, the belief in the existence of the soul after the death of the body. As prayer, religion proper, was made to the dead, religion must be considered antecedent to magic, which is especially connected with the secondary elements.

Dr. Frazer contended that totemism, the worship of the dead, and the phenomena of vegetation spirits should be considered as independent factors, and that none of the three should be held to be the origin of the others. He quoted sundry details of athletic festivals, particularly the fact that many were held in an astronomical cycle, which would be hard to reconcile with their funerary origin. Incidentally Dr. Frazer claimed that the main contention of Dr. Ridgeway's paper had been made in his edition of Pausanias published in 1898.

Dr. L. R. Farnell thought that caution should be used in any attempt to refer all the athletic festivals of Hellas to one origin. Were he to select any one of many causes, he should be inclined to name the instinctive love of the Greek people for outdoor games.

Miss Jane Harrison pointed out that much depended on the precise significance attached to the word "hero."

Prof. Ridgeway, in reply to Dr. Farnell, pointed out that he had carefully confined his doctrine to the Great Games, which he had enumerated in his summary. Of course there were plenty of races, &c., in Greece not connected with funerals. Prof. Frazer had laid great stress on the four-year cycle as a difficulty in the funeral origin of the games, but Prof. Ridgeway pointed out that the astronomical cycles, such as the Metonic, were late, and may have come in with the remaking of the games, which must have existed long before B.C. 776 at Olympia and B.C. 685 at Delphi. The Hymn to Demeter distinctly regards barley at Eleusis as antecedent to Demeter worship there. Naturally no mention is made in the Hymn of games to Triptolemus, for the hymn is not in his honour, but that of the goddess. The hero, however, stands first in all the enumerations of the local chiefs.

THE MAURICE KANN COLLECTION.

THE MAURICE KANN SALE, which will be held at the Galerie Georges Petit, Paris, by MM. Lair-Dubreuil and Henri Baudoin, on June 5th and four following days, is likely to prove the great event of the season of art sales in Paris.

Maurice Kann, who died on May 6th, 1906, a year or so after his more famous brother Rodolphe Kann, was one of three remarkable brothers, all collectors of the first rank, and all Germans who settled in Paris. Max Kann's collection was dispersed in 1879. That of Rodolphe Kann—by far the most important of the three—was purchased *en bloc* by Messrs. Duveen in association with a French firm in 1907. Two years later it was announced that Messrs. Duveen had purchased an important selection of objects from the collection of Maurice Kann, consisting of eleven pictures (four Rembrandts, a Cuypp, two by Jacob Ruysdael, Reynolds's portrait of Lady Taylor, and others), eight fine decorative panels by Boucher painted for Madame de Pompadour, a collection of majolica, Limoges enamel (including the Spitzer portrait of the Duc de Nevers), 150 gold snuff-boxes, and a marble bust attributed to Donatello. The price paid was not revealed at the time, but I am informed that it was about 1,000,000 francs.

Whilst this sale of two years ago has undoubtedly removed from the collection much of its importance, there remains sufficient to stamp it as one of the highest consequence. The 82 pictures are all important, and many have passed through English sales. A companion pair of portraits by Jan de Bray, both dated 1668, came from the well-known collection of the Comte André Mniszech. The three Brouwers were all reproduced in the monograph on that artist by F. Schmidt Degener. Chardin's 'Le Déjeuner' was exhibited at the Guildhall in 1902, and appeared in the Vaile Sale of the following year. Both groups of portraits by Gonzales Coques are described in Smith's 'Catalogue Raisonné.' One of these, 'The Duet,' was bought from Brand by Mr. Chaplin in 1840, and, after passing through the Higginson of Saltmarshes, Brooks, and Wynn Ellis collections, was purchased at the Wardell Sale at Messrs. Christie's in 1879 by Lord Powerscourt. The second group by this artist (Smith, No. 33) was in the Salamanca Sale in 1867, and was exhibited at Brussels last year.

The most important of the six by Cuypp, the 'Départ pour la Chasse' (Smith, No. 150), has a long English record; it was in the Lapeyrière Sale of 1825, and was one of the many fine pictures brought to this country by that excellent judge M. Delahante; this picture belonged successively to T. Emerson, Richard Sanderson, M.P., and Mr. Lyne Stephens, at whose sale in 1895 it was bought by the late Charles Wertheimer for 2,000 guineas. The four Van Dycks are, with one exception, described by Smith, but only one appears to have been in an English collection—a head of a man which sold for an insignificant price in 1882. The chief example of this artist seems to be 'The Descent from the Cross' (Smith, No. 413), which was badly engraved by Zucchi when it was in the collection of the Elector of Saxony, and was exhibited in Paris in 1874. The half-length figure of St. James (Smith's Supplement, No. 123) was sold by Smith to M. Noé of Munich in 1836. An unrecorded Frans Hals, portrait of a young man, is dated 1634. The Lawrence portrait of Miss Glover of Bath is not recorded in Lord Ronald Gower's book.

Adrian Ostade's 'Concert' (Smith's Supplement, No. 112) was in the Adrian Hope Sale of 1894.

Some of the seven portraits by Sir Henry Raeburn have appeared at Messrs. Christie's: two were in the Affleck Fraser Sale of 1897; that of James Cruikshank was presumably the portrait of a Mr. Cruikshank in the possession of a Bond Street firm of dealers in 1904. One or two others, *i.e.* James Hepburn and J. A. Macdonnell Bonar, appear to be unrecorded. Three of the four Romney portraits are of unknown men, and the fourth is the early portrait of P. C. Methuen.

Of the seven by Jacob Ruysdael, two have passed through English collections; a third belonged to Max Kann, and, after passing through three other collections (in one of which it sold for 28,600 francs), was obtained by the late owner from Prince Liechtenstein of Vienna. Salomon Ruysdael is also represented by six examples, all signed and mostly dated.

Seven examples of Jan Stein lead off with 'La Noce,' which belonged successively to Lord Charles Townshend, William Wells of Redleaf, and Mr. Nieuwenhuys, the eminent expert, at whose sale in 1886 it realized a small sum; two others by this artist have been in English collections. So, too, have the two pictures by David Teniers the younger. 'Le Couronnement d'Épines' (Smith, No. 140) passed from the Prince de Canino's collection into that of Lord Dudley, in whose sale in 1892 it was included. 'Le Cellier,' also by Teniers, came from the Wells of Redleaf collection. Wouverman's picture 'The Restive Horse' has figured in several important collections, English as well as French and Dutch.

W. ROBERTS.

PICTURE SALES.

MESSRS. CHRISTIE sold on Monday last the following pictures: J. Buxton Knight, A Shepherd's Hillside Cot, 294*l.* H. H. La Thangue, Leaving Home, 262*l.* L. L'Hermitte, La Moisson, in the centre a labourer standing with his scythe, resting from his work; before him kneels a woman, tying up a sheaf, 1,522*l.* Le Cabaret, the interior of a country inn, with a peasant seated at a table, holding in his left hand a spade, and in his right a glass, into which a woman is pouring some wine out of a tankard, 1,102*l.* E. Verboeckhoven, Ewes, Lambs, and Poultry, in a Barn, 210*l.* A drawing by A. Mauve, Winter, a road with a peasant woman and some old cottages, fetched 189*l.*

At Christie's on the 11th inst. W. van Aelst's picture A Bunch of Flowers, in a silver vase on a marble slab, brought 294*l.*

SALE OF ENGRAVINGS.

AMONG Col. Montagu's engravings, which Messrs. Sotheby sold on the 10th inst. and two following days, were the following important prints: Miss Farren, by F. Bartolozzi, after Lawrence, printed in colours, 500*l.* Mrs. Musters, by J. Walker, after Romney, 84*l.* Lady Elizabeth Compton, by J. R. Smith, after the Rev. W. Peters, 160*l.* Elizabeth, Countess of Mexborough, by W. Ward, after Hoppner, 230*l.*

Fine Art Gossip.

At the unveiling of the Memorial to Queen Victoria on Tuesday last the sculptor, Mr. Thomas Brock, was knighted.

On Tuesday, the 9th inst., a tablet was unveiled in the Royal Scottish Academy buildings to commemorate the services of the President Sir James Guthrie in carrying

through the series of negotiations which have resulted in the transference of the Academy from its former home. A bronze relief, the work of Mr. Alfred Gilbert, was also presented to him. Sir James in the course of his reply made graceful reference to their secretary Mr. McKay.

IN addition to the presentation to Sir James Guthrie, the opening of the new premises was celebrated on Friday, the 12th inst., by a banquet in the principal room of the exhibition. Sir James Guthrie presided, and Lord Pentland proposed the toast of the Academy. The gathering was picturesque, as the President and Council wore their new official robes for the first time.

A RESOLUTION in favour of the Sunday opening of the picture galleries of the Fitzwilliam Museum passed the Senate of Cambridge University last week by the narrow majority of three. The Museum was open last Sunday afternoon for the first time, and there was a large attendance. The same step was taken at the Ashmolean Museum in January of this year.

THE choice collection of modern pictures, water-colour drawings, and pastels formed by the late J. de Kuyper of the Hague will be sold on the 30th inst. by Messrs. F. Muller & Co., of Amsterdam. For over thirty years the collection has been well known to art visitors to the Hague, and the sale is one of the most important of its kind ever held in Holland. French art from 1830 down to our own day is particularly well represented.

M. HENRI E. A. E. HARO, who has just died in Paris at the age of 56, was the grandson and brother of three eminent experts, under whose charge important sales have been held in Paris for many years past. M. Haro was not only an expert similarly employed, but also an artist, and on numerous occasions exhibited portraits and flower pictures at the Salon.

THE American *Fine Arts Journal* publishes a collection of articles, with numerous reproductions, under the general title of 'The Iwill Reprint.' This reprint is a souvenir of the recent exhibitions held in America of the works of the well-known French artist "M. M. J. Iwill." One of his pastels, 'Avant l'Orage,' 1891, is in the Luxembourg. M. Iwill's real name is Clanel, and when in 1875 he sent his first picture to the Salon, without the consent of his father, he signed it with the two English words "I will," an indication of his fixed determination to become an artist.

A COLLECTOR writes:—

"There has just passed away an old-fashioned printseller born in 1828. He died at 14, King Street, Covent Garden, the scene of his labours for the last 50 years. His name was Henry Fawcett, and as one of the last (if not the last) of his customers, I add this tribute to his memory. He had the old-fashioned charm of manner, dress, appearance, and dealing, and bore the troubles of his later days calmly and philosophically. Out of the window of the old back-parlour he looked on the graveyard now his last resting-place, and many a time have I sat there with him, listening to his tales of old times and the many famous collectors who frequented his shop. He was a great judge of prints, and had special knowledge of the work of Dürer and Rembrandt, and much pleasure and profitable knowledge I derived from him."

Two reliefs in Kehlheim stone have recently been presented to the Kunsthistorisches Museum at Vienna: an equestrian portrait of the Emperor Maximilian

by Hans Daucher, and a 'Susanna' by Georg Schweigger. Both were formerly in the Lanna Collection.

DR. W. BOMBE, the well-known German writer, contributes to the *Cicerone* (Heft 9) the following notes from Italy. A fresco by a Sienese master of the Trecento has come to light in the Church of San Donato in the Piazza della Badia, Siena. It represents the Madonna and Child enthroned, and was hidden by an eighteenth-century painting on canvas.

THE 'Madonna and Saints' of the workshop of Ghirlandaio—the altarpiece of the church of S. Maria al Fortino at S. Miniato al Tedesco—is now being restored by Prof. Fiscoli.

SEVERAL interesting paintings have been placed in the large Refectory of S. Appollonia at Florence, including Andrea del Castagno's frescoes from the Villa Pandolfini and the fragments recently discovered, a Pietà by the same painter, and another by Paolo Badaloni, called Schiavo. A. del Castagno's early work, the 'Crucifixion,' formerly in S. Maria degli Angioli, and lately in the Uffizi, has also been placed with the other works in S. Appollonia. By the removal of the partition wall, the Refectory has now been restored very much to its original condition.

THE SENEFELDER CLUB has met with a remarkable response to its attempt to spread an interest in artistic lithography throughout England. Besides the selections of lithographs already sent to Bradford and Birmingham, the Club has furnished a collection for a special exhibition arranged by the Corporation of Worcester, and has sent, by invitation, a large representation to the show of modern art now gathered in the City Art Gallery, Leeds.

THE CORPORATION OF MANCHESTER is organizing an exhibition of past and present lithographic art on an important scale, of which the control has been given to the Senefelder Club. In the autumn a special collection of the latest work of the Club will be seen, on the invitation of the City of Liverpool, at the Walker Art Gallery.

THE fact of three works by Sir Thomas Lawrence coming under the hammer in one day should draw considerable attention to Messrs. Knight, Frank & Rutley's sale next Friday. All three are portraits of beautiful women which have remained in the possession of the Upton family down to the present day.

AMONG the articles in *The Antiquary* for June will be a short discussion of 'Hittite Sculpture and Italian Portals,' by Mr. J. Tavenor-Perry; the first parts of an account of 'All Saints' Church, Milford-on-Sea, Hants,' by Mr. W. Ravenscroft, and of a study of 'Monastic Library Catalogues and Inventories,' by Mr. T. W. Huck; and a brief paper on 'The Filling-in of the Eastern Ditch at Oliver's Camp near Devizes,' by Mr. A. F. Major.

EXHIBITIONS.

- SAT. (May 20).—Mr. Andrew F. Affleck's Drawings, Messrs. Connell's Gallery.
 — Etchings in Colour, Facsimiles of Miniatures, Old Masters, &c., Mr. F. Hanfstaengl's Gallery.
 — Mr. Philip A. Lázló's Portraits, Messrs. Agnew's Gallery.
 — Mr. Frank Lishman's Water-Colours of London, and English and Italian Sketches, 12, Gray's Inn Square.
 — Nineteen Club Exhibition, Mount Street Galleries.
 — Paintings and Drawings by Mr. James Pryde, and Paintings by Mr. Edgar Seligman, Baillie Gallery.
 — Pictures by French and Dutch Masters of the Nineteenth Century, Private View, Messrs. Obach's Gallery.
 — Miss Heriot Ronaldson's Water-Colours, 'Gardens and Landscapes,' Modern Gallery.
 MON. Alexander Fisher's Gold and Silver Work, Bronzes, Enamels, and Jewellery, 34, Queen Anne's Gate, S.W.
 TUES. Miss Maud Button's Small Pictures, 'At Home and Abroad,' Private View, St. George's Gallery.
 FRI. Miss Rowley Leggett's Oil Paintings, Press View, Alpine Club, Mill Street, W.

MUSIC

THE WEEK.

COVENT GARDEN. — *Madama Butterfly*.
Aida.

PUCCINI'S 'Madama Butterfly' was given on Friday in last week. The continued success of this and other operas of the composer is partly due to his gift of writing beautiful melody and to his skilful and often extremely delicate orchestration, but much also is due to the dramas on which his libretti are based. There are certainly exciting moments in Wagner's 'Ring,' but there are many passages in which interest, at any rate with the general public, flags. That, however, is so little the case with Puccini that the dramatic interest is equal to the musical, and at times even greater. In this, indeed, lies the characteristic difference between the old and the new school of Italian opera.

The performance yesterday week was excellent, and the disappearance of the intoxicated uncle was a decided improvement. Mlle. Destinn is the best impersonator of the Japanese maiden. Madame Giachetti was a fine actress, but, although she sang artistically, her voice was somewhat worn. Signor Bassi and Signor Sammarco, as Pinkerton and Sharpless, were most satisfactory. The part of Suzuki was taken by Mlle. Schartz, who has a voice of good quality.

On Tuesday 'Aida' was presented for the first time this season. Mlle. Destinn and Madame Kirkby Lunn, the Aida and Amneris, were at their best. Signor Bassi proved efficient as Radames, while M. Gilly, a new-comer, as Amonasro created a very favourable impression. The whole performance was, indeed, excellent, and the choral singing refined. Both operas were given under the direction of Signor Campanini.

CRYSTAL PALACE.—*Empire Concert*.

THE programme of the Empire Concert at the Crystal Palace yesterday week was devoted to British music. Dr. Charles Harris, who planned and organized the Empire Festival of Peace, was represented by his bright and tuneful 'Imperial Greeting,' 'Empire of the Sea.' Owing to the limited time, only works of short compass by Sirs Hubert Parry, Charles Stanford, and Edward Elgar could be given. These were the 'Orestes' march, two of the 'Songs of the Sea,' and 'Land of Hope and Glory' and Epilogue and March from 'Banner of St. George' respectively. A Purcell Suite arranged by Sir Henry J. Wood by selecting movements from various works of the composer, though well rendered under Sir Henry's direction, was more suitable for

an ordinary concert-room; but at least it was the means of recalling the greatest English composer of the seventeenth century. The solo vocalists were Madame Clara Butt and Mr. Thorpe Bates. The gigantic Imperial Choir sang splendidly. The orchestra was composed of the Queen's Hall and the London Symphony Orchestras. It was not a concert which calls for criticism, but it deserves note owing to the prominence given to native art.

Musical Gossip.

IT is difficult to do justice even to a few of the many concerts of the last few days. Madame Jomelli, the Dutch contralto, who gave her second recital yesterday week at Bechstein Hall, has a fine voice, good style, and temperament. Herr Ernest van Dyck, well known as a stage singer, gave his second recital in the same hall on Monday afternoon. In three excerpts from 'Rheingold,' 'Die Walküre,' and 'Siegfried' he sang, or rather declaimed, with dramatic power; but in these, and less appropriately in some genuine Lieder, he was often far too strenuous.

AT Queen's Hall on Monday evening an admirable performance of Weber's 'Der Freischütz' Overture was given by the London Symphony Orchestra under the direction of Herr Arthur Nikisch; and Mr Ernest Schelling rendered the solo part of M. Paderewski's early Pianoforte Concerto in A, Op. 17, in a masterly manner. The programme also included Mr. Holbrooke's clever Tone Poem, 'Queen Mab,' and Tchaikowsky's E minor Symphony.

M. PADEREWSKI announces a pianoforte recital at Queen's Hall on the afternoon of June 14th.

MR. THOMAS BEECHAM will give a "Delius" concert on June 16th at the same place. The programme includes 'Appalachia,' the Symphonic Poem 'Paris,' Entr'acte from 'The Village Romeo and Juliet,' the Orchestral Fantasy 'In a Summer Garden,' and 'Songs of Sunset,' a cycle for soprano and baritone solo, chorus, and orchestra.

AT the Sir Charles Santley Matinée next Tuesday at the Opera House, Covent Garden, the programme will include a portion of the first act of 'Samson et Dalila,' with M. Darmel, a new French tenor, and Madame Kirkby Lunn; and an act from the 'Beethoven' of M. René Fauchois, freely translated by Mr. Louis N. Parker, produced by Sir Herbert Tree in November, 1909. Sir Herbert will be assisted by Miss Hilda Anthony and Mr. Henry Ainley. Madame Adeline Genée will appear in 'The Dryad,' by Madame Dora Bright. Miss Maggie Teyte and other ladies, also Mr. Ben Davies and Mr. Harry Lauder, have promised their assistance. Sir Charles Santley will, as first announced, appear as Tom Tug in Dibdin's 'The Waterman.'

THE first performance in London of Puccini's 'The Girl of the Golden West' is expected to take place next Thursday. Mlle. Destinn and Signor Bassi will impersonate Minnie and Dick, the principal *dramatis personæ*, but the whole cast is strong. Signor Campanini will conduct.

WE have received from Messrs. Novello a copy of the Form and Order of the Service to be performed and of the Ceremonies to be observed in the Coronation of King George V. and Queen Mary, together with the music to be sung, edited by Sir Frederick Bridge. They have also sent a full score of Sir Edward Elgar's Second Symphony, to be produced next Wednesday at the London Festival.

EMIL MLYNARSKI'S 'Polonia' Symphony will be performed under the composer's direction, and for the first time in London, at a special concert to be given by the London Symphony Orchestra at Queen's Hall next Friday afternoon.

At the forthcoming International Musical Congress (May 29th to June 3rd) papers will be read by seventy-seven lecturers in the buildings of the University of London, South Kensington. Of these, sixty-four from abroad include the following well-known names: Prof. Adler, Prof. Andersson, Cav. Barini, Dr. Buchmeyer, Dr. Écorcheville, Privy Counsellor Friedländer, Dr. Hugo Goldschmidt, Baron Kraus, Dr. Krohn, M. Laurencie, Dr. Scheurleer, Prof. Seiffert, Mr. Sonneck, Prof. Stanley, and Prof. Joh. Wolf.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Albert Hall.
—	National Sunday League Concerts, 3.30, Queen's Hall; 7, Palladium.
MON.-SAT.	Royal Opera, Covent Garden.
MON.	Yvette Guilbert, 3, Bechstein Hall.
—	Mr. George Mackern's Brahms Concert, 3.15, Æolian Hall.
—	Prof. Petschnikoff's Violin Recital, 8.15, Bechstein Hall.
—	Mr. Ivor Warren and Mr. Hugo Oushoorn's Song and 'Cello Recital, 8.15, Æolian Hall.
—	London Musical Festival, 8.30, Queen's Hall.
TUES.	Sir Charles Santley's Benefit Concert, 1.30, Covent Garden.
—	London Musical Festival, 3, Queen's Hall.
—	Miss Lilla Ormond's Vocal Recital, 3, Bechstein Hall.
—	Miss Auriol Jones and Miss Beatrice Eveline's Piano and 'Cello Recital, 3.15, Æolian Hall.
—	Mr. Huberman's Orchestral Concert, 8.15, Queen's Hall.
—	Mr. Jules Wertheim and Dr. Barjansky's Recital, 8.15, Bechstein Hall.
WED.	Mr. Raymond Roze's Concert, 2, Queen's Hall.
—	Mr. Leon Rains's Vocal Recital, 3.15, Bechstein Hall.
—	Mr. Frank Leibich's Concert, 8.15, Æolian Hall.
—	Miss Lissmann's Vocal Recital, 8.15, Bechstein Hall.
—	London Musical Festival, 8.30, Queen's Hall.
THURS.	London Musical Festival, 3, Queen's Hall.
—	Mr. Sigmund Beel's Violin Recital, 3.15, Bechstein Hall.
—	Mr. Brabazon Lowther's Vocal Recital, 3.15, Æolian Hall.
—	Miss Joan Sutherland's Orchestral Concert, 8, Queen's Hall.
—	Miss Stella Ritchie's Pianoforte Recital, 8.30, Æolian Hall.
FRI.	Bechstein Hall Orchestra, 3, Bechstein Hall.
—	Mr. Mlynarski's Orchestral Concert, 3, Queen's Hall.
—	Miles Yonne Astruc and Sanderson de Crowe's Violin and Vocal Recital, 3.15, Æolian Hall.
—	The Woltman Ladies' Orchestra, 8, Bechstein Hall.
—	London Musical Festival, 8.15, Queen's Hall.
—	Mr. Wright Symon's Vocal Recital, 8.15, Æolian Hall.
SAT.	London Musical Festival, 12 o'clock, Queen's Hall.
—	Godowsky and Gerardy's Beethoven Concert, 3, Bechstein Hall.
—	Madame Melba's Coronation Concert, 3, Albert Hall.
—	Mr. J. B. McEwen's Concert of Original Compositions, 3.15, Steinway Hall.
—	Mr. Norman Wilk's Pianoforte Recital, 3.15, Æolian Hall.
—	Miss Fox Reeve's Concert, 8, Bechstein Hall.
—	Miss Fanny Davies and Pablo Casals's Pianoforte and 'Cello Recital, 8.15, Æolian Hall.

DRAMA

THE WEEK.

CORONET.—*The Taming of the Shrew.*

THE vivacity which has been such a feature of the stock company's acting at the Coronet is as conspicuous in the third as in previous Shakesperian revivals. But this time it is not Miss Alice Crawford to whom the honours fall, but her young associate, Mr. Frederic Worlock, and his record for the series stands somewhat as follows: good as Orlando, better still as Benedick, best of all as Petruchio. Obviously Mr. Worlock has a keen sense

of humour, and that has been piquantly brought out as the tone of the programme has changed from pastoral to comedy, and from comedy to farce. But he has also shown week by week an increasing breadth of style and command of the stage. A little shy as Rosalind's lover, and somewhat too conscious of his height as Benedick, he absolutely forgets himself in 'The Taming of the Shrew,' and carries through the tamer's scenes with exhilarating pace and gusto. The crack of the whip and the horseplay consecrated by tradition form part and parcel of his as of every Petruchio's "business," but there is good humour about his reading of the character with a welcome lack of extravagance. It would have been interesting to see what Mr. Worlock would have made out of the drolleries of Christopher Sly, a character which Mr. Oscar Asche in his revival doubled with that of the Petruchio; but Mr. Arthur has suppressed the 'Induction' in his acting version of the play.

Miss Crawford is for once responsible for a rather disappointing performance. As Katherine she gives intimations—by the smile, for instance, which she throws more than once to her audience, as if to ask them not to take her displays of temper too literally—that the part she is playing is against the grain. Such hints are unnecessary, for it is pretty patent that the challenge of sex or the surrender to sex is her forte, not sex-defiance. The moment she gets off her stilts—thus in the scene of the shrew's final breakdown, or again in her offensively meek harangue of her sister-brides—this Katherine makes an instant appeal; but her sulks, her tantrums, her virago-like moods, fail to carry conviction.

Good work, it should be added, is done by Mr. Clifton Alderson, the Baptista, and Mr. Sargent and Mr. Brewer; and Miss Dulcie Greatwich, though thrown away in the part, proves an engaging Curtis. The company should agree to preserve uniformity in the pronunciation of Petruchio's name.

NEW THEATRE (MATINÉES).—*As You Like It.*

OUR stage may be said of late to have collected nearly all the more promising of its girl recruits from the children of well-known players. A case is that of Miss Phyllis Neilson-Terry. She started her career with the advantages her parents' popularity supplied, but from the first gave signs of an inherited talent. Her Viola showed a year or so ago that she had the makings of a Shakesperian actress, and the impression is strengthened now that she has attempted the more trying part of Rosalind. Some day it will be possible to speak of her work without that indulgence which youth commands.

It would be idle, however, to say that her performance at present can bear rigorous criticism, and the applause rather too recklessly awarded by a friendly

audience must not mislead her into supposing that she is able as yet to express the moods and character of Rosalind. The charm of the young is hers; she is agreeably lacking in self-consciousness, and wears doublet and hose without emphasizing her sex inartistically; she has an air of refinement and a sense of poetry; she takes an obvious enjoyment in the heroine's masquerade; and when her age is considered, she exhibits a considerable command of diction. But she plays her scenes individually without much regard to any general conception, and there is not enough warm blood in her acting—indeed, for the most part, it is just acting, that and nothing more. She finds the business of make-believe great fun, but it is rarely that her high spirits develop into anything like intensity, and she misses the subtler feminine traits of the Ganymede of Arden. She is more boy-girl than girl-boy, and her gait and poses now and then have a boyish awkwardness. She lacks as yet colour and temperament for the part—there her mother's Rosalind could have taught her much; and these things apart, she requires training; her voice is not capable so far of variety of effect or sustained power. To declare, as might be declared, that her happiest moment is her singing of the—interpolated—"cuckoo" song sufficiently indicates how much she stands in need of experience. Her Rosalind is pleasant to watch, as suggesting just what youthful talent, an undoubted vocation for the stage, and a girl's pretty idealism can do for a part which, alas! our actresses seem only to compass when they have left girlhood behind them.

Some of her support is very good. The Orlando, Mr. Vernon Steel, is manly and picturesque, and adds to the attractiveness of youth a genuine sense of style. The Celia of Miss Miriam Lewes has fluency of speech, and is carefully characterized; and the Touchstone of Mr. Arthur Williams is in the very best manner of the old school, humorous as it were by instinct, and without the smallest trace of exaggeration. But Mr. Kendrick somehow misses fire as Jacques in the "Seven Ages" monologue, his declamation here comparing unfavourably with the fine effort of Mr. Clifton Alderson at the Coronet; and there are certain misfits in minor parts. In fact, in more than one respect Mr. Robert Arthur's production could give points to this at the New Theatre.

Rachel: her Stage Life and her Real Life. By Francis Gribble. (Chapman & Hall.)—Any biography of Rachel must be, from the very circumstances of her career, the record of a great actress's race with time. Rather too calculating and egotistical a personality to win sympathy on her own account, she yet compels pathos by the spectacle of genius housed in too frail a tabernacle of flesh. Born in 1820 or the following year, she made her début at the House of Molière in 1838, and almost at once leapt into fame.

Her success made important history on the Paris stage. This slip of a girl, as she then was, Jewess by birth, daughter of a vagabond hawker and an old-clothes sales-woman, illiterate to such an extent that she had to be coached in the manner of accepting invitations to dinner and other social engagements, was actually and almost solely responsible for the setting-back of the Romantic movement in the theatre, and the salvation of the classic drama of France at the moment when it seemed doomed to eclipse. Racine and the old school had found their interpreter, and from that moment till the last year or so of her life she had the world at her feet. Emperors and queens loaded her with compliments and jewels, and she made what were little short of triumphal progresses through Europe. Only towards the end did she ever meet with a rival of serious pretensions, and her deposition at the hands of Ristori was due rather to her own physical collapse than to any decline in her talent, or superiority on the part of her competitor. Rachel had only ill-health to fear, but that fear was ever present. Almost from the very day that she conquered Paris at the Comédie Française she felt behind her the chill shadow of death. Later she never played the death-scene in 'Adrienne Lecouvreur' without having an uneasy suspicion that therein was typified her own fate.

Her apprehensions were well-founded, for she died at the early age of thirty-seven. Having acted before Queen Victoria at Windsor Castle and been fêted through tours of Germany and Russia, she tried, at a time when warnings of nature and discontent in Paris should have taught her to husband her resources, a still more ambitious and adventurous flight. She started, just a few years too early, a tour in the United States, and it proved a dreadful fiasco. Perhaps disappointment left her more susceptible to the series of chills which she caught during her long journeys. The chills set up a galloping consumption, and so came about the premature close of her career. Ever trying to keep ahead of her phantom pursuer, Rachel may be said to have crowded into the few years allotted her the work and the sensations of a lifetime, and it is her eager clutches at experience, her piteous attempts to outpace the calendar, which form the motive of Mr. Gribble's just and vivacious biography.

It will be noticed that in the title of his book the author draws a distinction between the "stage life" and the "real life" of his heroine, and indeed much of his space is occupied in pointing the contrast. He is no believer in the doctrine that the actor's is a creative art, in the strict sense of the words, and he argues that it is a mistake to credit even a histrionic genius with the emotional sensibility of this or that part; what he or she does possess is a sufficiently rare gift—the gift of expression; but popular admiration so exaggerates and misunderstands this that the stage artist is led to attach an excessive importance to his or her function. By way of illustrating his text Mr. Gribble reminds us how far from sublime was Rachel when not served by the glamour of the footlights—how she failed to adapt her manners to the atmosphere of success, how she spoilt her social chances by her tactlessness and vulgarity, how in her hunt after pleasure and sensation she missed much—missed, it is obvious, the higher kind of love altogether—through over-caution and a keenness about wealth and creature-comforts. In this sense Mr. Gribble claims—no doubt justly—that his memoir is edifying. He takes up no Puritan pose; he does not think it necessary to moralize

over the complacency Rachel showed to a succession of wooers; the mere recital of facts tells its own tale.

Certainly the great French actress does not appear to advantage in her sentimental adventures. There was little pride in her response to the Orleans sailor-prince's advances; mere vanity and self-seeking were at the back of the game of pretence she played with Alfred de Musset; and it was for the sake of luxury that she accepted the protection of that son of Napoleon whom she might have married but for her lack of discretion. She had her English admirers too, of whom we know more than the author.

More attractive is the Rachel of early days—the child who slept on a barrow and hawked flowers, and danced and declaimed and strummed in the streets for a handful of coppers; or, again, the girl who fought for fame at the Gymnase and Comédie Française, and, when it came, had to keep a tutor to write her letters, and implores him "not to drop" her till she has completed her social education.

Rachel in these phases, as in the later one of the woman who sought feverishly for love and never found it, Mr. Gribble describes with a wit and a spirit that never flag. No one can say that he has not done his task well. There is not a single dull page in his book; if it has any fault, it is that the author is too constantly clever in his style.

CORRIGENDUM.—P. 540, col. 3, first line of quotation, omit "weekly."

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LITERATURE

Webster's New International Dictionary of the English Language. W. T. Harris, Editor in Chief; F. Sturges Allen, General Editor. (Bell & Sons.)

THE present writer once heard an American Professor declare that in the United States people appealed to dictionaries for authority more frequently than in this country, and that a preacher had made in his hearing three mistakes in pronunciation in one sermon in Westminster Abbey. The mistakes were not mentioned, though asked for, which reduced the effect of the denunciation; but it is fairly certain that no people are more careless about accuracy in words and pronunciation than the English. All the reasonable standards of speaking and writing which education might be supposed to involve are disappearing; journalists, ignorant of good existing words, invent atrocities of their own and misuse foreign phrases; and even those who teach are uncertain of the sounds of their own language.

The great Oxford Dictionary is a monument of careful research and happily copious industry unequalled in any country; but it is far too large for the ordinary person to consult, and as yet unfinished. 'Webster' consequently maintains the pre-eminence long awarded to it as the best of single-volume guides to lexicography. It has by this time, as its title indicates, an international reputation, though in earlier days its

merits were often contested. Bristed, for instance, the author of 'Five Years in an English University,' and a Yale man who was a scholar of Trinity College, Cambridge, declared in the fifties that "Webster is no authority at all among scholars."

The book has changed much since those days, and recent revisions and enlargements in all departments have been far-reaching in their effect. The huge volume before us, which is admirably bound in a style calculated to resist the handling of the assiduous student, contains no fewer than 2,700 pages and 400,000 words and phrases. The general editor, Dr. Sturges Allen, had experience as an assistant in the thorough revision of 1890, and has been aided by experts in various lines who have done their best to keep up with the unceasing alteration or advance of language.

The new features in the present edition which strike us at once are that the main vocabulary has now absorbed the contents of several special sections which used to figure at the end of the book, and that each page of it contains a dividing line separating words and phrases above and below as more or less important. Thus we find figuring in the vocabulary among the general host of words not only the adjective "Dickensian," but also Mrs. Gamp; not only the word "Philistine," but also the Latin phrase "Vita sine litteris mors est." This rearrangement has doubtless involved much time and trouble, but it is a great convenience, as it renders the contents of the Dictionary much more easily accessible to the impatient reader—the sort of reader of whom in this age of hurry and hustle we hear most. If this omnipresent person will only turn to the Dictionary, he will find it very comprehensive—almost encyclopædic, indeed, in range. Here are a multitude of words such as "copra," "patio," "shikari," "sjambok," and "spinifex," which frequently occur without explanations in the literature of travel or the fiction of the outlands to-day. Modern enterprise in theory and practice is represented by the "electron," and the "chauffeur," not included in the edition of 1902; and that issue, though it contained a useful 'Supplement,' also failed to give such important words in two departments of scientific scholarship as "Mousterian" and "Mendelism," which are now duly explained. Science, indeed, supplies more new words than any other source of lexicography; they are not commonly good words, but they are bound to exist; and we therefore notice with satisfaction the attention that has been paid to this technical side of language. Brief derivations of words in accordance with the latest results of philology are added, and as many instances of usage by well-known authors as could be expected in a single volume, while illustrations are abundant. The Dictionary retains, naturally, a slight bias in favour of American practice, though in spelling we find such forms as "center" and "centre" both recognized.

The numerous references to familiar names in fiction and history should be very helpful to the ordinary man. Occasionally a word or two more might be said about a well-known use. Thus a sense of Egeria is common in the world of fiction which is not represented under "Diana," to whom we are referred. "Shavian," the adjective to which "G. B. S." is noun, is duly entered, and so is "Saint-Simonian," which Mr. Hardy has used in his fiction. Under "Florizel" we are referred to Shakespeare and George IV., but not to that Prince of Bohemia known to all readers of 'The Suicide Club.' Perhaps we should not expect to find the last, but, after all, we meet with the Daisy Miller of Mr. Henry James and the Col. Mulberry Sellers of Mark Twain whom it would puzzle some English readers to identify. Generally the selection of proper names is extensive; opening the Dictionary at random, we come on the "Danbury News Man," George Dandin, the "Dandy King," Joachim Murat, and Edmond Dantès, besides some obvious people from Greek mythology.

Turning to the language of common life, which includes slang, we look up a few representative words. The "taxicab" is here, but not the "Metropolitan" in the familiar sense of the London railway, though we should have thought this sense deserved inclusion better than that described as "*Gr. Hist.* a citizen of a metropolis." The "Tube" is here, but the "straphanger," who might need explanation outside London, is not. We find the "boots" of an hotel, and the "tip" that he gets. Altogether, it looks as if the next edition of "Webster" might be profitably revised after an interview with an English Philistine. Still, his "tommy rot" is included; and there is a considerable advance, we note, in the descriptions of English sport.

But, though the Dictionary should, according to its Preface, furnish a key to the daily newspaper, there is much in that source of fact and fiction that may be, and, we think, should be, neglected. The mere provision of explanations concerning things supposed to be well-known occupies much space, and is really necessary. "By the by," said a lady after being shown round a building described as "Jacobean," "who was Jacob?" The question is well answered here.

Of American slang there is much that the average Englishman knows no more of than Greek. For instance, the over-curious or interfering person is styled a "Rubberneck," abbreviated, we believe (though here we have not Webster's authority), in common circles to "Rubber!" which thus comes to mean "Mind your own business!" It is a good example of the imagery which lends so much vividness to English on the other side of the Atlantic. Even such serious people as our own politicians indulge in popular similitudes, for the other day the "kangaroo" closure was invented. Of the Parliamentary sense of "tacking,"

which Mr. Asquith defined a month or two ago, an account will be found.

We have said enough to show the interest of this great Dictionary. That frequently misapplied adjective is fully justified here, and we expect often to consult the latest 'Webster,' as we did the previous editions.

Isabella of Milan, Princess d'Aragona, and Wife of Duke Gian Galeazzo Sforza: the Intimate Story of her Life in Milan told in the Letters of her Lady in Waiting. By Christopher Hare. (Harper & Brothers.)

THE author of this book does not claim originality for her method of embodying in the letters of an imaginary personage a narrative of historical fact. The vehicle offers some advantages, though it imposes a somewhat exacting literary standard. Still a comparison of the Prologue, and still more the Epilogue, both in the ordinary narrative form, with the epistolary main body of the book, shows Christopher Hare to be more at her ease in the less familiar medium. The device may, therefore, upon the whole, be pronounced successful.

In a series of 47 letters, an imaginary lady-in-waiting, Violante da Canossa, who accompanies her mistress, Isabella, granddaughter of Ferrante I., King of Naples, and daughter of Alfonso, Duke of Calabria, on her marriage with Gian Galeazzo Sforza, Duke of Milan, is supposed to tell a crippled sister whom she leaves behind in the south, the sad story of the princess's life in the eventful years between 1489 and 1500. Those years were fraught for Isabella with the loss not only of her children's inheritance, but also of her son's person and the lives of her father and only brother. She lived, moreover, to see Naples reft from her family as well as Milan; to hear of her exiled son's death in a hunting accident; and to endure separation from her sole surviving daughter, who left her to become queen of distant Poland. She might well sign herself "Ysabella de Aragonia Sforzia, unica in disgrazia."

The villain of the piece is the uncle of Isabella's husband, Lodovico Sforza, known as "Il Moro," of whom the bride's father expresses doubts even during the wedding festivities. No sooner are the bridal pair established in Milan than the husband's mother warns her daughter-in-law that Lodovico will make himself Duke, "if you are not strong enough to stop him." When Isabella tries to make the young man assert himself against his autocratic uncle, Gian Galeazzo blurts out her counsels under the influence of wine, and throughout his short life shows himself indifferent to aught but hunting and soft living. Then, when the real ruler of Milan marries the brilliant Beatrice d'Este, a rivalry between her and the wife of the nominal ruler increases

the intensity of the situation. The Duke of Bari even goes the length of accusing his nephew's wife of attempting to poison two of his favourites; and the exterior splendour of endless festivities and diversions covers cruel scheming and relentless ambition. Isabella appeals to her father; but the threatening cloud of the coming French invasion defers for a time an open quarrel between Naples and Milan.

Meanwhile Lodovico, Duke of Bari, the nominal Regent, causes his sons' birth to be celebrated with magnificence far exceeding that accorded to the heir of his nephew, the nominal ruler of Milan; continues to fish in troubled waters; and, having obtained a secret promise of investiture for himself from the Emperor, merely bides his time. The forces of nature work for him; and when Gian Galeazzo dies in his youth, he loses no time in getting himself proclaimed and setting aside his nephew's heir. A Sforza is now Empress: everything seems to prosper with the new Duke. The usurper was said to have boasted, after the formation of his league with the Emperor, the Pope, and Venice, and the departure of Charles VIII. from Italy, that the Pope was his chaplain, the Emperor his Condottiere, and the Republic of Venice his banker, "and that the King of France may be called his courier, who comes and goes at his will."

Yet the end of all was that the French courier's successor, Louis XII., came and took from Lodovico his stolen duchy; whilst the usurper, before abandoning Milan, made over his own principality of Bari to the injured Isabella as a tardy reparation, at the same time warning her not to trust the foreign invader. Isabella took the Duchy, but not the warning; and Louis carried off her son to France and kept him there till his death.

The writer of these letters, being a lady, is not sparing in her descriptions of weddings and ceremonials, and revels in accounts of the gorgeous costumes and adornments in which her contemporaries delighted. Besides the marriage of her own mistress with Gian Galeazzo and that of the latter's uncle with Beatrice d'Este, she finds opportunity to tell of the wedding of that insatiable collector Isabella d'Este with the Marquis of Mantua, of Bianca Sforza with the Emperor Maximilian, and several others. The "mixture of extravagance and mere outward show" that prevailed at Milan; the more solid magnificence of Venice (whither our lady-in-waiting accompanies the Duchess Beatrice on an embassy to the Signory); tournaments, hunting parties, and receptions of foreign embassies, enter largely into the epistolary narrative; and we hear in passing of the death of Lorenzo the Magnificent, the election of the Borgia Pope and the marriage of his daughter Lucrezia, the preachings and prophecies of Savonarola, and the edifying end of Alfonso of Calabria in his Sicilian retreat. By the by, the martial exploits of the last-named, "the victor of Otranto," were, we think, scarcely worthy of the commendation with which Violante speaks of them,

though she seems to have had some comprehension of the fact that his career was by no means spotless.

In her sixth letter the lady-in-waiting describes a visit she had paid to the Signora Cecilia Gallerani, one of the two famous mistresses of Lodovico Sforza, and meets Bandello, Leonardo, Niccolo da Correggio, and Bellincione the Court poet, whose sonnet in praise of Isabella of Milan is quoted on the title-page. Bandello reads "the amazing tale of the patience of sweet Griselda," and all the ladies denounce that heroine, Violante in the forefront. After her son's deposition Isabella is persuaded by her woman

"to accept the respectful invitation of the painter Leonardo to watch him beginning his work on the mural paintings in the Convent of Santa Maria della Grazie. We have been there privately each day this week," proceeds Violante, "and the great artist has told us about the work he is just beginning, and has shown us his rough designs for the wonderful 'Last Supper,' which is to cover the whole of one side of the Dominican refectory. This will be a task of unfailing delight to him if he is suffered to continue it, and not constantly interrupted by Duke Lodovico to make roads or buildings, or figures for mosques, or even to finish that immense statue of Duke Francesco on horseback."

Later we hear of interruptions to the great work, the monks' impatience at the delay, and the artist's methods of work. We are also afforded glimpses of the author of 'The Courtier' in his splendid youth; have a pleasant introduction to Ariosto (he reappears in the train of that Duke of Ferrara who was devoted to the plays of Plautus); and are even favoured with an account of Columbus's discovery of America, supposed to be communicated in a letter received from his father (who commanded one of the ships in the expedition) by Señor Garcia Pinzen. Thus the letter writer has contrived to get in a great deal that was notable in that eventful decade which closed the fifteenth century.

Some sense of atmosphere is doubtless conveyed, and historical accuracy is, so far as we have noticed, maintained; but there are at times jarring notes. Such phrases as "makes the pace," "saved the situation," and others like them are strangely incongruous; and the adjective "priceless" is overworked. The writer's attitude towards Savonarola and her sentiments about female royal offspring strike one as suspiciously modern, even if her view of Griselda be not; whilst in the discussion at Cussago on Boiardo's 'Orlando Innamorato' one cannot help feeling that the author is using her puppet as the vehicle of her own literary criticism.

The cipher to which the correspondents resort for the protection of their dangerous communications does not seem over-convincing; whilst the clumsy device of recapitulating the contents of a letter to which an answer is being given is destructive of the illusion of reality, the object being too obviously to introduce a few more facts. Nor does an

occasional curt note, indicating a date or additional small fact, add to the literary charm of the text. But, as was remarked at the beginning, the medium chosen is difficult, and has been used with some skill. Some beautiful illustrations are admirably reproduced, and the letter-press is pleasant to the eye.

The Life of Field-Marshal Sir Frederick Paul Haines. By Robert S. Rait. (Constable & Co.)

FREQUENTERS of Pall Mall were familiar for many years with the handsome, soldierly presence of Sir Frederick Haines, and not long before his death they must have noticed with regret that the veteran's strength showed signs of decline. His protracted and distinguished career has found an able narrator in Mr. Rait, the biographer of another field-marshal, Lord Gough.

We need not dwell upon its earlier phases, since in describing the campaign on the Sutlej and the conquest of the Punjab, in which young Haines played a subordinate part, the writer is covering ground which he has traversed before. A pleasant story is told, however, to the effect that after Ferozeshah, as Haines was lying in agony on the limber of a gun with a bullet in his leg, the driver, who had bowled him at Umballa when within one of his "century," said, "Hope it won't spoil your cricket, sir." It did not. When the cold weather came on, Haines made 44 runs and took a considerable number of wickets, though the wound gave him trouble for some time afterwards.

During the Crimean campaign, Haines acquitted himself like a man, and at Inkerman, with some forty men, he held "the Barrier" against vastly superior numbers of Russians. Mr. Rait is able to correct Kinglake's version of this strenuous affair in several important points, and to print a letter from the gallant Pennefather, who, if any man ever did, knew what hand-to-hand fighting was like :—

"At Inkerman, a wing of the 21st Fusiliers was posted at the stone barrier across the road, in front of the position of the 2nd Division, where it held its ground most toughly, though repeatedly attacked, indeed constantly attacked, and pressed by very heavy odds of the enemy. Here Col. Ainslie of that corps was killed, and Haines succeeded to the command, and, as the wing was immediately under my eye, and in a most important post, I had an anxious watch on their conduct, and I never saw a man more efficient, more cheery, more cool, and more with his wits about him in my life than Col. Haines showed himself during a long and trying struggle. When his ammunition was expended, he urged me for more, and on my promising to get it for him as soon as I could, and telling him he must at all events stand his ground with the Bayonet, his cheerful answer and buoyant lively manner of obeying had great effect on his men."

We get, too, from Haines's correspondence a vigorous description of the November gales which ushered in the calamities of the Crimean winter.

As Military Secretary to Sir Patrick Grant, the acting Commander-in-Chief, Haines saw much of the preparations for quelling the Indian Mutiny, and Mr. Rait publishes several papers which show that Grant's services during the critical weeks which preceded the arrival of Sir Colin Campbell have received insufficient recognition. "Sir Colin was immensely civil to me," wrote Haines to his wife; "I am his 'dear friend' here. At Balacava I was 'that d—d fellow.'" Others besides Campbell approved of Haines, and he rose slowly but surely in his profession until, in September, 1875, he was appointed to the chief command in India in succession to Lord Napier of Magdala.

During the period of his command Haines was overshadowed by soldiers of greater brilliance than himself in Lord Roberts and Donald Stewart; but it is clear that his value throughout was great, and that it lay chiefly in the drag he imposed on Lord Lytton's adventurous designs. Full details are given of the Viceroy's desire to send a small, carefully chosen force through Afghanistan to Balk, straight on Tashkend, when, in the autumn of 1877, hostilities appeared imminent between Great Britain and Russia. Haines wisely objected to the idea :—

"To attack Russia in Central Asia by this route, with a light column of troops, would be an operation so full of risk as to be prohibited by all considerations of military strategy and by prudence, even were we supported by the power of the Amir; for even then we must take into consideration the frail security afforded by the Amir's life, the uncertainty of the succession, and the proverbial treachery of the Afghans."

The only possible line of attack, Haines contended, was through Kandahar and Herat. Later we find him protesting vigorously against making the Kuram valley a basis of operations against Kabul—a point on which he was absolutely justified in the result—and against the unwise reduction of transport organization on the conclusion of the Treaty of Gundamak, a settlement he declined to regard as permanent. "Brotherly love does not count for much in Afghanistan," he wrote with some humour, after enumerating the various pretenders in the field. We get, too, a new and good story of the unfortunate Cavagnari. "This is a great chance for you, Cavagnari," said the Commander-in-Chief. "Yes, sir," was the reply, "it is a case of a man or a mouse"; in other words, he might be walking into a death-trap. When the war was resumed, Haines experienced fresh friction with Lytton, but they parted on excellent terms. Lord Granville did the Commander-in-Chief no more than justice when he declared that "in no instance had failure been attributable to arrangements made by him," while it may be added that he never interfered with general officers commanding in the field or attempted to belittle their exploits.

The reorganization of the Indian Army had in Haines an emphatic opponent. His views, based chiefly on historic sentiment, are worth consideration, but they cannot be called conclusive. Mr. Rait remarks, reasonably enough, that the new system has not yet been tested by war or revolt. But that argument hardly meets the point that the old one had become obsolete.

Haines's last years were chiefly spent as a London clubman, though he represented the British Army at the Russian and German manœuvres. During the first visit he turned a gallant and appreciative eye on royal beauty; the second enabled him to give a striking description of German military power. Mr. Rait supplies a pleasant account of the fine old man's evening of life—the best anecdote, Sir Squire Bancroft's, being about a jackdaw which Haines used to feed in St. James's Park, and whose disappearance he much lamented—nor has he forgotten the wreath on the grave with the inscription, "From the Bugler who gave you a drink of water on the field of the Alma, and whom you did not forget when he was in trouble forty-four years later."

PERSIAN MYSTICISM.

It is surely a mistake to estimate mysticism solely by its Christian developments, such as English readers have studied in the new Dean of St. Paul's St. Margaret's Lectures for 1905 or in Miss Underhill's recent book. An important review of the latter in a contemporary appears to criticize the validity of mysticism on the ground that it is not Christian. A mystic would undoubtedly reply that it is not co-extensive with, but inclusive of, Christianity. Mysticism is no system of dogmas, but a psychological attitude, an emotional state in relation with the transcendent, and it is capable of expression in terms of various religions, just as a melody may be played in different keys, or, to use a closer analogy, as a musical instrument produces different forms of music. Mystics, it is true, rarely perceive this. They play the tune proper to their latitude and longitude, and usually imagine that it is the only possible combination of sounds that can be correctly produced. This results partly from the inevitable tendency of the unphilosophical mind to shun abstractions and attach itself to concrete forms, but it is peculiarly characteristic of mysticism, which consists rather in sensation and emotion than in conceptual thought. St. Theresa would

The Kashf al-Mahjûb, the Oldest Persian Treatise on Sûfism. By 'Alî b. 'Uthmân al-Jullâbî al-Hujwirî. Translated from the Text of the Lahore Edition, compared with MSS. in the India Office and British Museum, by Reynold A. Nicholson. Vol. XVII. of the "E. J. W. Gibb Memorial." (Luzac & Co.)

have been shocked to find herself classed with Ghazzali; and the latter indubitably, and not without reason, would have repudiated her as a singularly ignorant heretic. Yet Ghazzali, with all his magnificent intellectual powers and metaphysical training, was as illogical in linking his mysticism to Islam as St. Theresa was in limiting hers to a purely Christian ecstasy. Had she been born in Persia and he in Italy, the results, we may suppose, would have been entirely different.

In these days, when there is a genuine interest in religious psychology, apart from much glib talk about "immanence" and "transcendence," and "new" theologies which are as old as the hills, it is surprising how restricted, we might almost say geographical, the purview still remains. Even William James, in the book that has had a predominant influence upon the prevalent tendency of religious speculation, gives an absurdly small space to the discussion of Oriental mysticism. Yet it is in the East that mysticism not only had its birth—as most things had—but also received its most complete literary expression. But for the unfortunate fact that Orientalists are of necessity learned men, and consequently not well fitted to communicate their information to the common people, every one would have heard all about Persian mysticism long ago. Indeed, there are now hopes that the subject may become familiar to serious readers, since Prof. D. B. Macdonald of Hartford has published his 'Religious Attitude in Islam,' where the mystical developments are treated with a breadth and vividness, wholly removed from pedantry or academic aloofness, which commend his writings to those who might be frightened by more technical treatises, even when they are so rich in thought and felicity of expression as Prof. Browne's 'Literary History of Persia.' We entirely agree with Dr. Nicholson that an ancient and famous treatise on mysticism, written by a Persian philosopher of some metaphysical training in the eleventh century, ought to attract not Orientalists alone, but also various readers who "are interested in the general history of mysticism, and may wish to compare or contrast the diverse yet similar manifestations of the mystical spirit in Christianity, Buddhism, and Islam." But the ordinary reader is a timid creature, and like a horse, needs to be gently soothed and cajoled before he will venture into a strange stable.

Dr. Nicholson has marvellous erudition, and, what is even more important, an extraordinary grasp of Persian thought (as fully appears in his translation of the subtleties and technicalities of the book under review), but he does not understand the shyness of the human animal. The title of the treatise he has so brilliantly translated, 'Kashf al-Mahjûb,' is enough to make any reader nervous, and a considerate editor would have substituted its English meaning, 'The Revelation of the Occult,' as a persuasive title.

This device may not be the ideal of austere scholarship; but, if scholarship is to permeate unscholarly minds, it must condescend to them. There is a true saying about making friends with mammon of one sort or another. Then who that is unlearned can tolerate an author whose name is Al-Hujwirî? Even if we suppose the 'Kashf al-Mahjûb' of Al-Hujwirî to be assimilated by a peculiarly hardy reader, what will he make of four hundred pages in royal octavo full of subtle distinctions as discriminated by various "saints" of various subdivisions or sects of the Sufis, with the word "Section" printed in capitals at intervals for no object (except that it so occurs in the original Persian), and with the numerous technical Arabic terms given in transliteration?—greatly to the benefit of Orientalists, but to the desperate confounding of other folk. If the treatise is to commend itself to the ordinary reader, it should begin at chap. xv. with 'The Uncovering of the First Veil: the Gnosis of God,' and the previous chapters should be epitomized; or, better still, the whole work should be rewritten much more shortly and in a simpler style. We are afraid we must add that to ensure popularity it should appear in a "dainty" series, be bound in limp leather, or even suède, and be introduced by a preface written by some literary favourite who knows very little about it. Lastly, it should not drop out four pages (437-40) of its Index, as our copy does.

In saying this we are far from belittling Dr. Nicholson's work, about which scholars cannot hold two opinions. It is of the finest quality. All we wish to indicate is that Orientalists cannot expect the ordinary reader to follow them unless they take some pains to attract, and so far not one Orientalist in a hundred (to say the least) has any idea of what the public needs. Prof. Burkitt might as well preach the higher criticism and a metaphysical exposition of the Athanasian Creed to a congregation of farmers as Dr. Nicholson expect the general reader to be "interested" in the 'Kashf al-Mahjûb' of Al-Hujwirî. Orientalists, on the other hand, will be sincerely grateful to him for collating the somewhat indifferent Lahore text of the work—the only one printed so far—with the two MSS. in the India Office and the one in the British Museum, and verifying the author's citations of Al-Sarrâj's 'Kitâb al-Luma' in Mr. A. G. Ellis's unique MS.; and they will appreciate the marvellous manner in which the obscurities of the text have been rendered intelligible, and the skill shown in the translation of Sufi technical terms into the corresponding (or as nearly as possible) terms of Western metaphysics and psychology. We take exception, however, to the use of the term "spiritualists," which has a restricted meaning in English not connoted in the original; and we could have wished for a few cross-references to leading definitions and explanations. For example, the

reader of the words "the followers of subsistence," &c., p. 377, may have forgotten that "subsistence" is minutely explained on pp. 242 ff.; and the difference between "hâl" and "maqâm" referred to on p. 371 should have been clarified by a reference to p. 181. It would also have been well to indicate by thick type in the Index of Technical Terms the pages where the chief definitions are to be found. These things would occur to a literary workman of experience, but our Orientalists will not so far condescend to the common understanding.

The treatise, which was clearly composed expressly for the tuition of novices in Sufism, is well arranged for that purpose, though hardly systematic enough for a treatise addressed to philosophers. Its logic, as Dr. Nicholson observes, is not always logical in our sense, and even the translator's learning and insight occasionally fail to enable us to follow the more obscure lines of thought. The long series of very significant chapters on the teaching of various leading Sufis or schools (real or imaginary) of Sufis look like digressions, yet the reader who skips them will find that he has missed many an important definition or development of an idea. The book is full of passages which cry out for quotation, and yet we hesitate to detach them from their context. There are many pithy definitions which need the author's explanations for their full comprehension, but may stand by themselves. "The outward and inward aspects cannot be divorced. The exoteric aspect of Truth without the esoteric is hypocrisy, and the esoteric without the exoteric is heresy": hence the attempt to reconcile Sufism with practical Islam. The doctrine of "poverty" and "purity," which mean much the same thing, is in the forefront of mysticism, and we find them thus defined in short: "The poor man is not he whose hand is empty of provisions, but he whose nature is empty of desires"; the pure man (Sufi) "is he that has nothing in his possession, nor is himself possessed by anything." The delightful chapter on 'The Wearing of Patched Frocks,' the well-known *muraqqa'a* of the dervish, contains this fine comment of Hujwirî's on a dark saying by Gurgânî:—

"A right patch is one that is stitched for poverty, not for show; if it is stitched for poverty it is right, even though it be stitched wrong [for intention counts for everything with the Sufis]. And a right word is one that is heard esoterically, not wilfully [by volition], and is applied earnestly, not frivolously, and is apprehended by life, not by reason. And a right foot is one that is put on the ground with true rapture, not playfully and formally."

And in regard to patches:—

"It is related in the genuine traditions that Jesus, son of Mary—God bless him!—was wearing a *muraqqa'a* when he was taken up to heaven. A certain Shaykh said: 'I dreamed that I saw him clad in a woollen patched frock, and light was shining from every patch. I said: "O Messiah,

what are these lights on thy garment?" He answered: "The lights of necessary grace; for I sewed on each of these patches through necessity, and God Almighty hath turned into light every tribulation which He inflicted on my heart." "

The Sufi teaching as to "times" and "states" is of the deepest interest, and in the distinction between "hál" and "tamkín" one may detect a hint of the "actual" and "habitual grace" of the scholastic theology. The total annihilation which is supposed to be the goal of the Sufi is here denied:—

"Some wrongly imagine that annihilation signifies loss of essence and destruction of personality, and that subsistence indicates the subsistence of God in man; both these notions are absurd.... Our subsistence and annihilation are attributes of ourselves, and resemble each other in respect of their being our attributes. Annihilation is the annihilation of one attribute through the subsistence of another attribute.... Whoever is annihilated from his own will subsists in the will of God, [as] the power of fire transmutes to its own quality anything that falls into it.... but fire affects only the quality of iron without changing its substance."

But it is necessary to read the whole treatise in order to appreciate the beauty of its doctrine and the subtlety of its reasoning.

NEW NOVELS.

The Dweller on the Threshold. By Robert Hichens. (Methuen & Co.)

IN this psychological novel the author seeks to raise our interest by would-be weird experiences, which are the outcome of a transference of personalities between an originally self-depreciatory curate and his erstwhile arrogant though back-sliding rector. By the student of character the effect of one individuality upon another can be traced to a greater or lesser extent. In the present work the author seeks to show the outcome of its greatest manifestation, and makes a plausible story. But in spite of his professor who investigates the case in the interests of science, we are left much where we were before, and not too well satisfied with Mr. Hichens if we are to regard him seriously as a psychologist. His work arouses our interest, but we cannot say that it adds to his considerable reputation.

The Stolen Lady. By Alice and Claude Askew. (Ward, Lock & Co.)

THIS romance of the present day is tempered by farce. The heir-presumptive of a small German principality, much an artist and something of a madman, has built himself a mysterious palace on the coast of Cardigan, whither he proposes to retire, intending to lead some such life as did the late King Ludwig of Bavaria. The project interests a very young English lady, whose fancy is not satisfied by an

honest British lover of the athletic pattern produced at our public schools. She proclaims that she will only wed the man who has qualified by adventure. The excitement following on this resolve must be left to the reader to discover.

The characters are well imagined and developed, and the tale, though slight, is readable.

People of Popham. By Mrs. George Wemyss. (Constable & Co.)

MANY delightful pieces of absurdity in speech and conduct are scattered up and down this amiable novel, in which a sprightly spinster sets before the reader a series of character-sketches representative of the population of an English village. The plot (such as it is) is confused and unconvincing, but happily it does not occupy much space. Perhaps the best-drawn character is the narrator's domestic, whose care for her mistress's reputation is manifested in a comically original way. Some of the prattle recorded by the village chronicler is not unworthy of Gyp, and the chapters inspired by the ugly synonym "encumbrances" (for children) are admirably pathetic.

Robinetta. By Kate Douglas Wiggin, Mary Findlater, Jane Findlater, and Allan McAulay. (Gay & Hancock.)

A NOVEL centring round a plum tree makes a seasonable appearance, at the present time of blossoming. There is much else to call to our minds the charm of life's springtime, notably the mating of a young solicitor, who is in danger of settling down into a rut, with a young American widow to whom marriage heretofore has not meant living more abundantly. The autumn of life and its gracious tints are presented in the person of an old nurse who cannot be persuaded that the plum tree she has reared is not her very own, and the austere aunt who has a corner of her heart kept warm by the pride of race. The co-operative principle has worked better than might have been expected.

The Claw. By Cynthia Stockley. (Hurst & Blackett.)

FIGURING the fascination of South Africa as a claw which snatches men from milder countries and fastens "into their hearts for ever," Miss Stockley relates with power and sincerity, through her heroine's mouth, a story of love, jealousy, slander, war, and crime. The hero is a major who is the idol of a group of women in the Mashonaland station where the heroine distinguishes herself by helpful acts and cheering influence during the Matabele rising of 1893. Warm praise is due to the vividness with which the social life of a restricted and anxious community, civil and military, with a crude Dutch

element in its composition, is presented to the reader. Admirable, too, is the dramatic use made of the historic incident of the death of Major Allan Wilson and his 34 comrades; and the heroine's biting wit, her candour in love, and her sympathy with black sheep make her a remarkable figure. The abominable marriage into which she is tricked by false evidence of the death of her lover is the cause of some morbid scenes, which show feeling and power. Unfortunately, the process by which the heroine regains happiness is unconvincing, but the novel is a notable work.

Ivor. By George Hansby Russell. (John Murray.)

AN eighteenth-century rascal, Thomas Benson, M.P., whose evil fame is recalled to visitors of Benson's cave in Lundy Island, serves Mr. Russell as the principal villain of a spirited and ingenious tale. The hero named in the title, having been illegally imprisoned on Lundy Island, escapes in the first chapter to the Devonshire coast, and after being arrested for poaching, is mysteriously befriended. The heroine is a squire's daughter, and her abduction and rescue from the watery grave to which a rejected and enraged nobleman, anxious to marry her for her money, had condemned her, provide sufficient thrills to redeem the novel from the accusation of tameness to which it might otherwise have been liable. Literary vanity is amusingly depicted by Mr. Russell in a fancy portrait of John Shebbeare, who was pilloried in the reign of George II. and pensioned in that of George III.

Other Laws. By John Parkinson. (John Lane.)

READERS who like their fiction to respect the sexual decrees of Mrs. Grundy, and who dislike irony at the expense of altruism or Providence, will be offended by this novel, which, however, stands out from the common ruck by virtue of sound realism, firm, and interesting characterization, and an intellectuality stimulating thought. The principal characters are an explorer, a newspaper editor, and a woman who only needs sympathy and encouragement to do valuable literary work. In West Africa the explorer, who loves this woman, and his comrade, postpone their departure for England for the sake of a drunken storekeeper's wife whose life is menaced by the evil conditions under which she lives. The delay, useless to the object of it, is the indirect cause of a rumour of their death, and, believing them to be dead, the heroine marries the editor. The death of her lover's comrade throws upon the former the responsibility of completing their work, but illness and fear prevent him from making an exploration to which he had pledged himself; and miserable, already wounded in honour, and submissive to the ruling of Natura Maligna, he eagerly appeals

to the love of his married sweetheart, and induces her to leave her husband and throw in her lot with him. We may add that Mr. Parkinson cleverly depicts the difficulties encountered by African explorers, and that his editor is a triumph of scrupulous satire.

LOCAL HISTORY.

THE latest addition to the "Memorials of the Counties of England" is a volume dealing with *Old Surrey* (Allen & Sons), under the editorship of the Rev. J. C. Cox. The weakness of the scheme of the series is its inevitable lack of system. There is no definite plan laid down for the construction of the book, but each writer is left to his own subject, and the subjects, one fancies, are chosen sometimes in a haphazard way. This volume, for example, comprises thirteen papers by eight writers. The editor is responsible for three papers, Mr. H. E. Malden for two, Dr. F. R. Fairbank for two, Mr. S. W. Kershaw for two; while single contributions are made by Messrs. G. Clinch, Aymer Vallance, Tavenor-Perry, and P. Mainwaring Johnsten.

Dr. Cox is a skilled antiquary, and his particular interest is in ecclesiastical architecture and tradition. One of his articles deals with the 'Religious Houses of Surrey'; in another he treats of the Forests; while his third, which is a narrative of the Hindhead murder, illustrates our point as to the casual nature of the scheme of the book. There is really no reason for recounting the story of that crime any more than that of any other committed in the county.

Mr. Malden deals clearly, concisely, and interestingly with 'Historic Surrey,' but perhaps his place of priority should have belonged to Mr. Clinch in his account of prehistoric Surrey from neolithic times. Mr. Clinch suggests—and we think he is right—that if excavations were made on Farley Heath, they would result in many valuable Roman "finds." Some day this work may be undertaken, and in such a way, and under such supervision, as not to spoil the beauty of the neighbourhood.

The editor's zeal for ecclesiastical subjects is displayed in his selection of papers by Dr. Fairbank on memorial brasses and the Abbey of Barmouth, and by Mr. Kershaw on Lambeth Palace, Mr. Johnsten on wall paintings in churches, and Mr. Vallance on rood-screens and lofts. There are many other ecclesiastical buildings which might have received consideration, for example the Archbishop's Croydon palace. One is at a loss to know why an article on Fanny Burney is included, and not one, say, on Cobbett or John Evelyn.

But it would be rank ingratitude to find further fault with a volume which is a pleasant stimulus to interest in a charming county. The nature of the series must be rambling, and there's an end of it. The information is commendably accurate; there is a good Index, and the volume is well illustrated. It should be sure of a place on the shelves of all lovers of Surrey.

The Records of Rochester. By the Rev. C. H. Fielding. (Dartford, Snowden Brothers.)—A great deal of labour has been spent by the compiler on the 600 pages of this closely printed book. It purports to be a record of Rochester diocese from the earliest times to the present day. Lists of

incumbents are supplied for every parish, chiefly taken from the episcopal registers. The church notes are vaguely put together, and follow no common method. Mr. Fielding is loose in his descriptions of old churches and their fittings. Those who have expert knowledge of these ancient Kent buildings will be surprised at not a few of these brief accounts. The statements are often so indefinite as to be useless. Here is a sentence in the notes on the church of Grain:—

"There is a curious niche in the east wall, near the altar, the use of which is unknown; it may have been used for an Easter Sepulchre or Credence Shelf, we hardly think to bake bread, as suggested."

The last section of the book is concerned with the 'Episcopal and Parish Registers.' The two or three pages as to the former of these registers are of small value, being an attempt at a general survey of their contents. Mr. Fielding is of opinion that "they are all written in the courthand of their respective periods, and the earlier portions in Latinised Norman-French." The remarks as to parish registers are also open to criticism. We are told that Cromwell's Act instituting parish registers was passed in 1536, but the true date is 1538. The author adds: "But of these parishes we have to deal with, only the following commence probably at the earliest." It is not easy to understand the meaning of this sentence, but it is followed by a list of 17 parishes whose registers begin in 1538 or 1539; the list is, however, faulty. Mention is made of "the government duty of 3d. on all baptisms and burials made in 1783." This is incorrect: the Stamp Act of 1783 imposed a duty of 3d. on every entry in the parish register.

A Quantock Family: the Stawells of Cothelstone and their Descendants, the Barons Stawell of Somerton, and the Stawells of Devonshire and the County Cork. Compiled and edited by Col. George Dodsworth Stawell. (Taunton, Barnicott & Pearce.)—The family tree of the Stawells was first planted on English soil at the Conquest, and, though the upper branches are all withered, there is still one lower branch which is putting forth fresh leaves. Only two, however, out of all the leaves which the tree has produced, have been deemed worthy of a place in the British Valhalla, the 'Dictionary of National Biography.' The one was the great Cavalier, Sir John Stawell, whose labours and sufferings in the cause of Charles I. were recompensed by Charles II. in the barony granted to his son Ralph. The other was the notable Colonial statesman and judge, Sir William Jones Foster Stawell, K.C.M.G.

A careful perusal of this monumental volume of close upon 600 pages (exclusive of fourteen pedigrees) has not revealed any name besides theirs which had a right to such immortality as the 'Dictionary' can give; but *proxime accesserunt* Sir Edward Stawell the Cavalier and Col. Sampson Stawell, M.P., the officer selected for the first military training of the late Duke of Cambridge.

It is a danger incidental to all family histories in varying degrees that matters of collateral and general interest should be crowded out. We do not think that the gallant author has been sufficiently alive to this peril.

Persons connected with the Stawells by propinquity or friendship or otherwise are very inadequately treated in this volume. To take a small, but not insignificant, item, the Index. John Lancaster (p. 69), Jehovah

Finch (p. 86), Christopher Vicary (p. 96), and John Todhunter (p. 209) find no place therein. The last-named is the eminent M.D., poet, and playwright, still happily with us; but for all the book before us says might lack any claim to recognition.

So far as the general public is concerned, it is much less interested in the "endless genealogies" of the Stawell family than in the side-lights which their biographies might be made to cast on the circumstances in which they lived. An interesting story might have been told about the divorce of the father of the Cavalier Sir John from his first wife, Mary, daughter of Sir William Portman, and of his second marriage to the Cavalier's mother, Frances, daughter of Sir Thomas Dyer.

There are two important points—one legal and the other biographical—left unnoticed.

It is known to all that Cranmer's proposed "Reformatio Legum" was never enacted, and that, in consequence, the pre-Reformation doctrine of the indissolubility of a marriage validly contracted was still a part of the laws of the realm. It is less widely known that the "Reformatio Legum" was acted on in the reigns of Edward VI. and Elizabeth as though it were law. It was not till 1602 that Foljambe's case in the Star Chamber finally decided to the contrary, and in Canon 107 of 1603 the Church of England brought herself into line with this decision. In the reign of Edward VI. in Lord Northampton's case it had been decided that a valid marriage was possible after a divorce *a mensa et thoro*. This decision, except in the reign of Queen Mary, prevailed down to 1602. After this year down to 1857 the only way of getting a divorce *a vinculo matrimonii* for adultery was a private Act of Parliament. Col. Stawell does not refer to the peculiar state of the law as to marriage under Queen Elizabeth.

Still more remarkable is it that he gives no indication of the conflict between the documents he cites and the story as given by Strype in his 'Life of Parker.'

Strype says that John Stawell was delated to the ecclesiastical commissioners, at whose head was Archbishop Parker, for cohabiting with a woman, his wife, divorced *a mensa et thoro*, being still alive. He tells us how the Archbishop resisted the blandishments of the Lord Treasurer, the threats of the Earl of Leicester, and the bribed importunities of members of his own household; and he leaves us with the impression that Parker resisted to the end. He also states that John Stawell was imprisoned by the Archbishop.

The documents printed by Col. Stawell, on the other hand, show the Bishop of Bath and Wells as desiring to smooth the way for a second marriage. He writes to the Archbishop, April 3rd, 1572, *inter alia*, that John Stawell had lived in chastity since his divorce seven years previously. Accordingly the Archbishop, by licence of April 26th, 1572, gives his blessing to the second marriage, which was duly solemnized. To reconcile these conflicting accounts should have been Col. Stawell's business. It is not ours.

We unhesitatingly congratulate him on the achievement of a difficult and laborious task. He seems to have made out a good *prima facie* case for all his genealogical assertions. It is in no spirit of carping criticism that we say that we vainly expected to find some note of the Rev. William Hendry Stowell, a somewhat voluminous author; also that Humphrey Stowell, mentioned on p. 51,

was probably the boy who entered Winchester College as a scholar in 1473, aged 13, from Colerne, Wilts.

The printing and illustrations of the book are exceedingly good; but for the comfort of the reader the work should have been split into two volumes. Every one with the least trace of Stawell blood should buy the book.

OUR LIBRARY TABLE.

Ruskin: a Study in Personality. By Arthur Christopher Benson. (Smith, Elder & Co.)—Mr. Benson has published as a book a series of seven popular lectures on Ruskin which he delivered last Michaelmas term in Magdalene College Hall at Cambridge. He has chosen an unsatisfactory title for them. It is true that he holds Ruskin's personality to have been the secret of his power and influence, and that he says many apt and some illuminating things about it. But his tone is discursive, accommodating, even a little evasive, like that of an accomplished reviewer; he sketches Ruskin's life in outline and his main works in their order, finding room from time to time for reflections of his own; and what he avoids—one would have said—is exactly that concentration of the attention, that restriction of the field of view, which the sub-title "A study in personality" prepared us to expect.

His picture of Ruskin cannot be called original. We are grateful to him for his eulogy of 'Fors Clavigera,' which will send fresh readers, we may hope, to that strange web of spiritual fancy; but Mr. Frederic Harrison years ago proclaimed it to be Ruskin's literary masterpiece, and upon this point good judges are agreed. Mr. Benson is not always equally happy in his endeavour to say the right thing. His remarks on Ruskin's art criticism would have been more seasonable ten years ago than they are now. He says that "it is impossible to make a greater mistake than to consider Ruskin to have been a critic of art"! Yet, after all, it is to the nicety of his perceptions, not to his lofty morality nor the grandeur of his prophet's mantle, that Ruskin owes his growing reputation in France; and what is essential to the critic is not so much to have looked at everything as to be able to see what he looks at—a point for which Mr. Benson does not allow enough. It is a point in itself perhaps somewhat alien to his thought; for in the course of his remarks on 'Sesame and Lilies' (Sesame, we hold, in spite of Mr. Benson, is used here by Ruskin to suggest "Open, Sesame," the reference surely being to books, as the magic doors which admit to the palace of knowledge) he expresses, in opposition to Ruskin, the strange conviction that "no human being is ever taught anything unless he knows it already"; so that one reads a book, and presumably also looks at a picture, to find oneself in it. A metaphysical truth of a kind no doubt supports this attitude; but it is a truth easily misapplied, and a certain monotony of tone which has characterized a series of books by the author of the 'Upton Letters' points to a tendency in Mr. Benson to overdo it. His literary facility does not serve him well in a volume like this, the effect of which depends not only upon what the author says, but also upon what he refrains from saying. The dark places of Ruskin's life, its storms and splendours, are touched in numerous passages with insight and even with beauty; but the stream of

words flows on, content seemingly, so long as there is no intermittence in the flow, to pass through page upon page of barren territory; and the reader is wearied with commonplaces.

IN the "Harry Furniss Centenary Edition" of Thackeray (Macmillan) *The Newcomes*, *The Virginians*, *Esmond*, and *Barry Lyndon*, and *Catherine*, are now out. Apart from Mr. Furniss's pictures, his prefaces are admirable, and should not be missed by any admirer of Thackeray, for they are full of the lore that only an accomplished illustrator and student of the subject can supply. The artist has put his research to excellent purpose, and tells us many interesting things while he supplies some incisive comment on earlier days as compared with the present. Every page of his 'Artist's Prefaces' is quotable. In 'The Newcomes' he has chosen passages other than Doyle selected, and convicts that artist, like Thackeray himself, of choosing the wrong period. But Doyle has a charm, for the present writer at any rate, which makes all his work delightful, though he is best when he adorns an initial letter.

To the truth of Gandish as a typical person Mr. Furniss pays tribute, and remarks that Thackeray is at his best in describing "young men just on the threshold of life." The pictures of Ethel and Beatrix in their radiant youth and beauty do not satisfy us—probably nobody else's would—but we can certainly applaud all that is said concerning them, not least the dictum that in Newcome's days "young ladies... did not ape the burlesque actress—they were seldom even allowed to see them."

Col. Newcome is excellently realized in the frontispiece of the novel that bears his name, and those persons whose habit of body, age, or type of mind tends to suggest ineptitude of some sort or other, are neatly hit off—take on, indeed, a terrible verisimilitude. The elegant Honeyman, that brisk Philistine F. Bayham, old Lockwood in 'The Virginians,' and the senile vivacity of Beatrix are all capital. One might contend, too, that Thackeray was less himself in sentimentalizing over youth and beauty, with their almost inevitable dependence on others, than in marking the tragi-comedy of forty years and beyond which Mr. Furniss renders so well, when life is no longer a plaything, and gradual deterioration is so easy.

While in general agreement with the accomplished critic noticing in these columns the other edition of Thackeray now in progress, the present writer is prepared as an old hand to justify his own views, and thinks there is ample room for both issues. In any case, he who neglects Mr. Furniss's will miss much which has not been found out before concerning Thackeray and which is well worth knowing, and concerning other things too. The artist's eye for the details which make the charm of beauty, male and female, is so keen as to be almost disconcerting to the social philosopher; while the purpose of a story like 'Catherine' leads to some free and excellent comment on the attention paid by the press and the drama to crime to-day.

A Roman Wit: Epigrams of Martial. Rendered into English by Paul Nixon. (New York, Houghton-Mifflin Company.)—Exuberant spirits, a tinge of transatlantic humour in phrase and turn of the thought, an agreeable fertility in rhymes—these are amongst the merits of Mr. Nixon's free version of the jests of Martial. On the other

hand, it must be admitted that he handles his galloping measures uncertainly, often clumsily; that he rarely succeeds in reproducing the lucidity and pungent force, to say nothing of the masterful ease, of the original; and that he seems now and then to miss his author's drift.

At times the translator's deafness to the claims of quantity and accent leads to excruciating results, such as:—

For my best plate, Cæcilianus, you then plead at once—
A'thenagoras' bereavement will explain, no doubt—
Iv'ry stands from top shelves bids them get.

Mr. Nixon succeeds best in the brief epigram: here it is hit or miss, the limits of a couplet or a quatrain excluding those metrical inequalities and feeble or awkward periphrases which in the lengthier pieces sometimes wreck the venture. We subjoin a sample or two of the happier attempts:—

KINDRED SPIRITS.

Cæcilianus never dines
Without a boar served whole;
Cæcilianus always dines
With one congenial soul.

WHERE WATER'S DEAR.

There's a shy old fox at Ravenna
Who cheated me of late;
When I ordered whiskey and water
He gave me whiskey straight.

NO RECOMMENDATION.

"Now Aper is a sober man;
He never had a jag on."
Well, what of that? I wish my slaves,
Not friends, to shun the flagon.

TO PRISCUS.

My ethical state,
Were I wealthy and great,
Is a subject you wish I'd reply on.
Now who can foresee
What his morals *might* be?
What would yours be if you were a lion?

But perhaps we can best judge Mr. Nixon's proficiency in this nice art by comparing one of his longer efforts—say, 'The Beau' ("Cotile, bellus homo es," &c., iii. 63)—with a version of the same epigram by Mr. A. E. Street of Eton ('Martial: 120 Selected Epigrams,' &c., Spottiswoode, 1907). Here, with the omission of one detail—"brachia volsa," l. 6—the substance of seven terse elegiac couplets is, by the Etonian, packed trimly and without crowding into a sonnet of Shakespearian form, while the rendering is exact throughout:—

My Cotilus, the world proclaims you beau,
But, prithee, what's your title based upon?
"The beau his curls will cunningly bestow,
And shed about him balm and cinnamon;
Will hum a snatch from Gades or the Nile,
And mark the tempo with a rhythmic sway,
In ladies' boudoirs the whole day will while,
To many an ear soft nothings will convey,
A thousand billets doux will interchange,
His neighbour's elbow like the plague eschew;
Know the last scandal, through the salons range,
Be master of the stud-book through and through."
Heavens! Cotilus, but then—but then—the beau
Has nothing but fatalities to show.

In contrast to this neat, choicely worded translation Mr. Nixon's version runs to twenty lines, beginning,

You are everywhere thought just too lovely to live:
You must be: I hear and believe it;

while his rendering of l. 4 ("Balsama qui semper, cinnama semper olet")—"Of perfumes he mustn't be chary"—is loose, and those of ll. 10 and 12 ("Pallia vicini qui refugit cubiti")—"Must be firm and precise with his tailor"; "Hirpini veteres qui bene novit aves"—"Each family tree through all years A.U.C. He must know from medulla to cortex"—are wide of the mark. A comparison of the translators' several versions of iii. 60. ix. 68, xi. 18, &c., shows a like difference throughout in respect of brevity, closeness, and finish.

Mr. Nixon—who, it appears, "started" translating Martial in order "to prove to

certain bored Freshmen that the Romans were not at all times hopelessly austere and lofty" (what about Plautus and Terence, Catullus and Horace?)—confines his efforts to the *jocularia*. In one amazing instance ('Change and Rest,' p. 62; Mart., vi. 18) his predilection for jest has betrayed him into perverting a dignified and touching message of consolation into an irreverent and unfeeling jibe. "Lot" and "dot" (dowry), "there" and "caviare," "glad to see you" and "adieu," are specimens of poor rhymes.

The General Plan. By Edmund Candler. (Blackwood & Sons.)—We have enjoyed Mr. Candler's book of stories rather as scenes of travel than as fiction. The author has a keen eye for externals, and describes them in a manner to content the reader. He makes no attempt at penetration or analysis. His English characters are conventional, his Oriental hardly stand out from the background; and his plots are so trivial and perfunctory that more than once the present reviewer wished them absent. They are unworthy of the really excellent descriptions of Indian life and scenery which distinguish the book. Of the nine stories, all except the last possess great charm of atmosphere. The last, of which the scene is laid in South American wilds, is much inferior. 'Mecca' and 'Père Aillard' may be quoted as examples of the author's power and curious weakness. A practised writer in the field of travel, Mr. Candler seems merely to dally with the art of fiction.

THE six short stories in *The Hoofmarks of the Faun*, by Arthur Ransome (Martin Secker), are all more or less fantastic in conception and manner. The writing is somewhat pretentious, and the straining after preciosity a little over-obvious, which is due, perhaps, partly to the tales having been produced mainly in the author's boyhood and youth. They show the defects of self-consciousness and immaturity, but also certain imaginative qualities, where-with 'The Ageing Faun,' a really pretty, if slight example of the *conte bleu*, is markedly the best endowed.

IN the ten short tales, reprinted almost without exception from various periodicals, contained in *The Queen's Hand*, by Mrs. Baillie Reynolds (Mills & Boon), we are favourably impressed by a certain freshness of theme, or rather perhaps by the aspect of each theme selected for presentation. Thus 'The Queen's Hand,' the longest and most finished specimen of the collection, is a romance of the ordinary Ruritanian kind, which has become stale from frequent repetition, but the particular adventure which it chronicles is new to us; 'The Haunting of White Gates' and 'The Secret of the Sandhills' deal with what may be called unfamiliar phases of the supernatural; and 'Mrs. Amaury at Home' relates a peculiar, not to say improbable experience in the career of a suburban parson. The level of craftsmanship does not otherwise differ from that of the average magazine story.

IN *Love, and Extras* (Grant Richards), a volume compounded, it would seem, of fugitive scintillations which have already appeared in various journals, Mr. Frank Richardson does himself less than justice. His humorous methods when thus observed, as it were, in the bulk, are not stimulating, and derive no virtue from reiteration

Such exiguous store of hilarity as may once have lurked in the subject of whiskers has long ago been extracted and administered by Mr. Richardson to a patient public in amply sufficient doses; while the device which seeks to raise a smile by propounding to the reader incongruous medleys of well-known public characters can only succeed if there be something in addition to lend point to the proceeding. Again, we are apt to weary of the facetiousness which alludes (more than once) to eyeglasses as "nose-glasses," and to white-bearded old men as "polar beavers." As a welcome set-off to a rather monotonous ripple of frivolous chat we may mention the really funny series of "Gems Re-set," being brief parodies of popular writers, and two short stories of an excellent and cynical humour, called respectively 'That Beast Burgess' and 'The Curious Courtship of Abe Egg,' the latter a strange specimen of the American tongue. These are in Mr. Richardson's best vein; and we should be well pleased if he adhered to it—in lieu of his more favoured hobbies—when writing for the press. In the domain of allegory he is less happy, and we confess ourselves still in the dark as to the precise purport of 'Pierrot and the Rose.' Success in this vein is difficult to achieve.

A CONCISE dictionary of Scottish dialect for popular use has long been wanted. The want is now more felt than ever, for we fear the contention is well founded that thousands of Scotsmen do not know the meaning of half the Scots words used by Burns, to say nothing of Fergusson and Allan Ramsay. Moreover, many Scots words are rapidly passing out of use, and, as with the traditional folk-songs which have only an oral existence, it is well that they should be noted before the opportunity is lost for ever. For these and other reasons we give a cordial welcome to Mr. Alexander Warrack's *Scots Dialect Dictionary* (Chambers). Mr. Warrack had already shown himself peculiarly fitted for the compilation of such a work, having contributed over two hundred thousand quotations of Scottish dialect words with their readings to Prof. Wright's 'English Dialect Dictionary.' To that indispensable book, and, of course, to Dr. Jamieson's *Scottish Dictionary*, Mr. Warrack acknowledges a special obligation.

His Dictionary is, however, essentially a popular work. It avowedly contains, with a few exceptions, only modern Scottish words, taking no account of Early or Middle Scottish. The period covered stretches from the latter part of the seventeenth century to the beginning of the twentieth. The exceptions are such words as have survived the transitional time between Middle and Modern Scottish, and are found in the latter in their original or in a modified form. There are also included English literary words which have had, or now have, a dialect meaning in Scottish; as well as some phrases necessary for bringing out the meaning of certain dialect words. A great variety of sources has obviously been drawn upon, from dictionaries and glossaries down to "Kailyard" novels and humorous readings. Correspondence also has contributed a large quota, and we note with interest that a rural postman in Aberdeenshire takes an honourable place in this valuable work.

It is a pity, perhaps, that etymologies are not supplied. Many will certainly regret their absence; and indeed the definition of some words is unintelligible without an explanation of their origin. Thus we have "letter-gae," classically used by Allan

Ramsay, and here defined as "the precentor in a church." But why "letter-gae"? Because the term originated in the old days when the precentor had to "read the line" before singing it; in other words, to give out or "let go" ("gae") the letters. Again, take the word "bool," a boy's marble. Mr. Andrew Lang told not long ago how, as a Scots youngster of six, he went with his brother into an Oxford Street shop and asked for "bools," that being the only name he then knew for marbles. The assistant looked astonished, and replied that they did not keep "bulls" there. But "bools" shows the early influence of French on Scottish dialect, the origin of the word being evidently "boulet." Etymologies are really, in many cases, more interesting than the words themselves. But we readily allow that dialect etymology is "a dangerous and treacherous territory"; and probably, after all, the ordinary users of a dictionary like this will not miss it.

Lord Rosebery once said that no one is known to have read a dictionary through except Lord Chatham. He forgot Browning, and perhaps also Mr. Kipling, who declared on one occasion that he had "dredged the dictionary for adjectives." The present reviewer can testify to the pleasure he has received from perusing Mr. Warrack's Dictionary. Hundreds of long-forgotten words have brought back to him memories of young days in the country—words full of suggestion, the raw material, in fitting hands, of possible poems and histories. *Verbum sat sapienti*. We are pleased to note that the dedication is to Mr. W. A. Craigie, one of the editors of the Oxford English Dictionary.

The Parochial Registers of Saint Germain-en-Laye: Jacobite Extracts of Births, Marriages, and Deaths. Edited by C. E. Lart.—Vol. I. 1689–1702. (St. Catherine Press.)—Mr. Lart's Preface, with the account of the sufferings of the Protestant subjects of James II. at the Court of St. Germain, and of the cruelties of the Irish regiments against the Huguenots, is the most interesting part of his volume. The names of Jacobites in the registers are largely Irish, and the extracts may be useful to students of the genealogies of Irish Jacobite families. There are very few Highland names, and almost none of chiefs. The most novel fact which we can discover in the registers concerns Michael Middleton, who was taken, with Roy, Haliburton, and Dunbar, at Cromdale haughs, in 1691, and imprisoned in the Bass. The four captured the hold, and kept the standard of King James flying till, in June, 1694, they capitulated, marching out with the honours of war, and an indemnity, for all their abettors. Middleton survived for but a few months, and, as the registers show, was buried on December 9th, 1694. He was aged about thirty, and had received from James the title of Governor of the Bass. One or two of his gallant companions took French service, and appear in the list given in the old memoirs of Dundee.

A BIBLIOGRAPHY OF SHAKESPEARE.

Avonhwaite, Stratford-on-Avon, May 20, 1911.

MR. PACY's sudden zeal for bibliography has led him into a strange maze of error. He appears to possess an ardent faculty of assumption, for he finds upon inquiry (where?) "that the book is not printed at Stratford." For this information it is certain, I find, that he did not apply at the headquarters of the book, or he might have learnt that

a portion of the printing in connexion with it was executed in the poet's town. He might also have learnt why it was, and still is, virtually impossible to mechanically produce here in its entirety such a work. He might also have become conscious of what other librarians already know, that nine-tenths of all the books published are not printed on their publishers' office premises. Why that long-established custom should be considered "misleading" only the Librarian of the City of Westminster can explain.

Not only does the volume "purport to be published," &c. It was actually published at the Shakespeare Press of Stratford-on-Avon on the eve of the poet's birthday, 1911. Try as Mr. Pacy may, that fact is irreducible. It pleases Mr. Pacy to allege that the book has "slender connexion with Stratford." This is, perhaps, the unkindest and least truthful cut of all. Permit me to analyze Mr. Pacy's idea of the word "slender." As a pure matter of fact, the work originated in Warwick Castle, eight miles away; it was largely written in our Shakespeare Memorial Library, and was eventually completed here, including most of the proof-reading. It contains for the first time a printed record of about eight thousand Shakespearean volumes treasured in the Memorial Library and at the Birthplace, of about three thousand others in my own collection here, to say nothing of the huge collections at Birmingham, Warwick, and other adjacent spots. Above all, the book concerns Stratford's greatest native. It is a mere detail that both the presses in question are ennobled by the presence of many old books, and are, I trow, none the worse for being in such "doubtful" company. Mr. Pacy's appetite for "trifles light as air" may enjoy this further scrap of detail. The Shakespeare Press produced the first of its lengthy series of publications twenty years ago, while the Shakespeare Head Press was started by Mr. Bullen seven years since.

WILLIAM JAGGARD.

'AN ADVENTURE.'

May 17, 1911.

Will you permit a reader of 'An Adventure,' which you notice in your issue of May 6th, to add a remark on your difficulty about the cart and two labourers picking up sticks?

The point was to account for the presence of an old-fashioned cart and two men in antique garments on a particular day. I had the curiosity to refer the question to "Miss Lamont," and understand from her that the old accounts, preserved in the archives, give the name of the gardener—Boivinet—whose duty it was to hire cart and horse when required in the grounds for whatever operations, season after season. With regard to their occupation, it was specified on one occasion (January, 1789) as "ramasser les loques des chenilles et les brûler." It is or was quite usual to cut off the twigs with the *loques* upon them. In any case, if they were to be burnt, I should imagine that sticks must be a necessary corollary. But branches of trees are more often mentioned (I learn) as rubbish to be removed.

With regard to another criticism you make, though no doubt ten months might have sufficed for the "documentation," persons regularly engaged in professional

work often have to spread their investigations for private work over the holidays of many years, and, in fact, I happen to know that this was the case in this instance.

A READER OF 'THE ATHENÆUM.'

SALE.

ON Monday, the 15th inst., and the two following days, Messrs. Sotheby held a sale of books and manuscripts which included the following interesting items: Meredith's Works, a set of first editions, 40 vols., 1856-94, 40l. The Badminton Library, 29 vols., large paper, 1895-1902, 42l. The National Standard, &c., Nos. 1 to 57, containing contributions by Thackeray, 1833-4, 15l. 10s. Thomas Preston, A Lamentable Tragedy, n.d. (1569), 30l. Ackermann's Microcosm of London, 3 vols., 1811, 15l. Chaucer's Works, Kelmscott Press, 1896, 52l. Meredith's Poems, 1851, presentation copy to R. H. Horne, 61l. Gulliver's Travels, 2 vols., 1726, 79l. The Tudor Translations, 38 vols., 1892-1904, 25l. Westmacott, The English Spy, 2 vols., 1825-6, 25l. 10s. Account of the late Action of the New-Englanders under the command of Sir William Phips against the French, 1691, 21l. A collection of Civil War newspapers, 24 vols., 105l. The total of the sale was 1,848l. 6s. 6d.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Church of England Penny Manuals: 21, The Mormons, or Latter-Day Saints, by the Rev. Daniel H. C. Bartlett; 22, King George V. and the English Bible, with Extracts from Speeches in connection with the Tercentenary of the Authorized Version of the Bible, by a London Layman.

Davidson (Archbishop Randall Thomas), Captains and Comrades in the Faith, Sermons Historical and Biographical, 6/ net.

Dean (J. T.) Visions and Revelations: Discourses on the Apocalypse, 5/ net.

Elwin (Rev. Father), Thirty-Four Years in Poona City: being the History of the Panch Howds Poona City Mission.

New illustrated edition, entirely rewritten, enlarged, and brought up to date.

Fowler (W. Warde), The Religious Experience of the Roman People from the Earliest Times to the Age of Augustus, 12/ net.

The Gifford Lectures for 1909-10, delivered in Edinburgh University.

Gairdner (James), Lollardy and the Reformation in England: an Historical Survey, Vol. III., 10/6 net.

For notice of Vols. I. and II. see *Athen.*, Oct. 24, 1908, p. 499.

Hugh of St. Victor, Explanation of the Rule of St. Augustine, 2/6 net.

Translated by Dom Aloysius Smith.

Jeremias (Alfred), The Old Testament in the Light of the Ancient East: Manual of Biblical Archaeology, 2 vols., 25/ net.

Translated from the second German edition by C. L. Beaumont, and edited by Canon C. H. W. Johns. Part of the Theological Translation Library.

Legends of Indian Buddhism, translated from 'L'Introduction à l'Histoire du Bouddhisme Indien' of Eugène Burnouf, with introduction by Winifred Stephens, 2/ net.

In the Wisdom of the East Series.

Levens (Rev. J. T.), Aspects of the Holy Communion, 5/ net.

Each aspect being a partial expression of the complete truth, the author hopes that truth may be reached by the union of the various aspects.

Macdonald (Duncan Black), Aspects of Islam, 6/6 net.

The Hartford-Lamson Lectures for 1909, a volume intended to present to young missionaries an introduction to their new world.

Macleane (Douglas), The Great Solemnity of the Coronation of a King and Queen according to the Use of the Church of England, 5/ net.

With an introduction by the Bishop of Salisbury, and notes and excursions, liturgical, historical, and descriptive, by the author.

Orr (Emily C.), "Only a Boy": How Boys were Won, 4d.

Advocates classes for boys after they leave the Sunday school.

Richardson (Mrs. Aubrey), The Mystic Bride: a Study of the Life-Story of Catherine of Siena, 12/6 net.

With 10 illustrations. Stepping-Stones to Heaven: Daily Prayers for Boys and Girls, 6d net.

With 9 illustrations. Stubbe (Dr. Henry), An account of the Rise and Progress of Mahometanism, with the Life of Mahomet, and a Vindication of him and his Religion from the Calumnies of the Christians, 6/ net.

From a manuscript copied by Charles Hornby in 1705 "with some variations and additions." Edited, with an introduction and appendix, by Hafiz Mahmud Khan Shairani.

Words to Young Officers, an Address to Cadets at the Royal Military College, 4d.

Law.

Haring (Alex), Engineering Law, Vol. I. The Law of Contract, 17/ net.

Knocker (Herbert W.), The Special Land Tenure Bill of 1911: a Critical Analysis.

Has a preface containing some account of Gavelkind and Borough English by the Registrar of the Manorial Society of whose publications this forms Vol. V.

Mortimer (H. C.), The Law and Practice of the Probate Division, 42/

Muller (Franz), Trial of, 5/ net.

An account of the North London Railway murder trial of 1864. Edited by H. B. Irving as part of the Notable English Trials Series.

Smith (F. E.), International Law, 7/6 net.

Fourth edition, revised and enlarged by J. Wylie.

Fine Art and Archaeology.

Bourry (Emile), A Treatise on Ceramic Industries, 12/6 net.

A manual for pottery, tile, and brick manufacturers.

Elder-Duncan (J. H.), The House Beautiful and Useful: being Practical Suggestions on Furnishing and Decoration, 5/ net.

New edition, with many illustrations.

Mawson (Thomas), Civic Art: Studies in Town-Planning, Parks, Boulevards, and Open Spaces, 50/ net.

Illustrated by 2 coloured plates and 275 drawings and photographs of English and foreign examples.

Thomas (Margaret), How to Understand Sculpture, 6/ net.

An artist's attempt to explain the principles which underlie her art, with 41 illustrations.

Poetry and Drama.

Chamberlain (Basil Hall), Japanese Poetry, 7/6 net.

Coulson (F. Raymond), This Funny World, 2/ net.

Short poems of a light character.

Esson (Louis), Bells and Bees, 2/6 net.

A collection of verses, most of which have appeared in Australian periodicals.

Gamble (Kathleen), Roses and Rue, 1/

A collection of poems.

Housman (Laurence), Pains and Penalties: the Defence of Queen Caroline, a Play in Four Acts, 3/6 net.

A play that was last year condemned by the Lord Chamberlain, whose action led to a long discussion in the press.

Idyllia, 1/ net.

Twenty-five poems by the author of 'Thysia.'

Lang (A.), Ballades and Rhymes, from Ballades in Blue China and Rhymes à la Mode, 2/ net.

Part of Longmans' Pocket Library.

Murray (T. C.), Birthright, a Play in Two Acts, 1/ net.

Vol. XIV. of the Abbey Theatre Series.

Parry-Crooke (D. J.), Snowdrops and Daffodils, 1/ net.

Short verses from the pen of an idler.

Penstowe (John), Po(e)t Pourri, 3/6

Short poems in a light vein.

Sharpley (C. E.), For Crown and Country, 2/6 net.

A dramatic poem of Covenanting times.

Spingarn (Joel Elias), The New Hesperides, and other Poems, 81 net.

Toplis (Grace), The Five Georges, a Pageant for the Times, 1/

While (J. H. Ernest), Rex et Imperator: Ode on the Coronation of their Most Gracious Majesties King George V. and Queen Mary, 2/6 net.

Second edition, with illustrations.

Music.

Wagner (Richard), My Life, 2 vols., 31/6 net.

Written by his wife at his dictation, and first circulated privately amongst the members of his family and his friends.

Bibliography.

- Book-Prices Current*, Part III., 25/6 annually.
A bi-monthly record of the prices at which books have been sold at auction.
- National Library of Wales, Report of the Council on the Progress of the Library from April, 1909, to September, 1910.
- Wigan Public Libraries, Quarterly Report, January to March.

Philosophy.

- Jordan (David Starr), *The Stability of Truth: a Discussion of Reality as related to Thought and Action*, 3/6 net.
- The substance of a course of lectures delivered on the John Calvin McNair Foundation, in the University of North Carolina, in January, 1910.

History and Biography.

- Calendar of State Papers, Colonial Series, America and West Indies, 1701, preserved in the Public Record Office, 15/
Edited by Cecil Headlam.
- Cassillis (Earl of), *The Rulers of Strathspey: a History of the Lairds of Grant and Earls of Seaford*, 6/
With 15 illustrations.
- Dalton (Sir Cornelius Neale), *The Real Captain Kidd*, 5/ net.
- A vindication of the "arch pirate" who was executed—unjustly, says the author—more than two hundred years ago.
- Fisher (Joseph R.), *The End of the Irish Parliament*, 10/6 net.
- Traces the history from the years of the first resident Viceroy, Lord Townshend.
- Fortescue (J. W.), *British Statesmen of the Great War, 1793-1814*, 7/6 net.
- The Ford Lectures for 1911.
- Herkomer (Sir Hubert von), *The Herkomers*, Vol. II., 7/6 net.
- For notice of Vol. I. see *Athen.*, Nov. 19, 1910, p. 631.
- Jebb (Richard), *The Imperial Conference, a History and Study*, 2 vols., 25/ net.
- Matcham (M. Eyre), *The Nelsons of Burnham Thorpe: a Record of a Norfolk Family*, compiled from Unpublished Letters and Notebooks, 1787-1842, 16/ net.
- The author suggests that the present volume supplies a slight link between works dealing with Nelson's public career and the numerous memoirs that have dealt principally with one phase only of his later life. The volume has a photogravure frontispiece and 14 other illustrations.
- Nicol (A. M.), *General Booth and the Salvation Army*, 6/ net.
- With 12 illustrations.
- Recollections of a Parisian (Docteur Poumiès de la Siboutie) under Six Sovereigns, Two Revolutions, and a Republic (1789-1863), 10/6 net.
- Edited by his Daughters Mesdames A. Branche and L. Dagoury. Translated by Lady Theodora Davidson.
- Stevenson (Robert Louis), *Letters of, 1868-94*, 4 vols., 5/ net each.
- Edited by Sidney Colvin. A new edition with 150 fresh letters.

Geography and Travel.

- Baedeker's London and its Environs, 6/ net.
- Revised edition, with 10 maps, and 19 plans.
- Great Eastern Railway Company's Tourist-Guide to the Continent, with Travel-Talk in German, French, and English, 6d.
- Edited by Percy Lindley, with illustrations and maps.
- Maurel (A.), *Little Cities of Italy*, 9/ net.
- Rawnsley (Rev. H. D.), *By Fell and Dale at the English Lakes*, 5/ net.
- A description of walks in the Lake District in Springtime, with 8 illustrations.
- Taylor (G. R. Stirling), *An Historical Guide to London*, 6/ net.
- Illustrated with 56 photographs.

Sports and Pastimes.

- Fore'n'aft, a Weekly Newspaper for Yachtsmen, No. 1., May 18th, 3d.
- Mainwaring (Major Arthur), *The A B C of Croquet*, 1/
With an introduction by Cyril Corbally.

Education.

- Bagley (William Chandler), *Educational Values*, 5/ net.
- The author maintains that education is, in the last analysis, a process of modifying conduct.

Folk-lore and Anthropology.

- Avebury (Lord), *Marriage, Totemism, and Religion: an Answer to Critics*, 4/6 net.

- Frazer (J. G.), *The Golden Bough: Part II. Taboo and the Perils of the Soul*, 10/ net.
- Third edition.
- Henderson (George), *Survivals in Belief among the Celts*, 10/ net.
- Gives the substance of the author's first series of lectures in folk-psychology delivered in the University of Glasgow.

School Books.

- Arnold's English Literature Series: Reade's *The Cloister and the Hearth*, abridged and edited by J. Connolly; and *Kingsley's Westward Ho!* abridged and edited by Edith Thompson, 1/6 each.
- Intended for use as a reading-book at home and in school.
- Baker (W. M.), and Bourne (A. A.) *A New Geometry*, 2/6
- In the Cambridge Mathematical Series.
- Chambers's New Commercial Arithmetic, by P. Comrie and W. Woodburn, 1/
The object of the work of which this volume forms Part I. is to provide a course of commercial arithmetic suitable for evening continuation classes, students on the commercial side of secondary schools, and private students. One of Chambers's Commercial Handbooks.
- Florian (A. R.), *Second French Course*, 2/6
- The text consists of extracts from 'Les Trois Mousquetaires', specially adapted and forming a complete narrative, with questionnaires, grammar exercises, and vocabulary.
- Herbertson (A. J.), *Commercial Geography of the British Isles*, 1/
Third Edition. Another of Chambers's Commercial Handbooks.
- Hooton (W. M.), *Inorganic Chemistry for Schools*, 3/6
- With many illustrations.
- Mignet (François), *Histoire de la Révolution Française jusqu'à la Fin de la Constituante*, 1/
In Siepmann's French Series for Rapid Reading.
- Ping (Lilian G.), *Tableaux Mouvants*.
- Short scenes designed to interest boys as well as to give them a vocabulary. In Dent's Modern Language Series.
- Rippmann (Walter), *English Sounds: a Book for English Boys and Girls*, 1/
In Dent's Modern Language series.
- Short French Readers: Daudet's *La Mule du pape*, et autres Contes; edited by T. H. Burbridge; Erckmann-Chatrian's *Le Trésor du vieux Seigneur*, edited by Miss Violet Stork; Hugo's *Le Bienvenu* (Jean Valjean), edited by H. M. O'Grady; *Mémoires du Général Marbot*, edited by P. L. Rawes; Töpffer's *L'Affaire des Contrebardiers*, edited by H. M. O'Grady; and Von Riehl's *Les Quatorze Saints*, edited by W. O. Brigstocke.
- Strangeways (L. R.) and Wood (R. S.), *Stories from Apuleius*, 2/ net.
- Rewritten and adapted for the use of Middle Forms.
- Talbot (J.), *Practical Physics: an Elementary Course for Schools*, 2/
With illustrations.
- Topham (W. H.), *Elementary Light, Theoretical and Practical*, 2/6
- Lectures and laboratory work suitable for a public School form, with many diagrams.

Science.

- Bacon (Roger), *Opera: Part III. Liber primus Communium Naturalium Fratris Rogeri, Partes Tertia et Quarta*, 10/6 net.
- Edited by Robert Steele.
- Berry (Richard J. A.), *A Clinical Atlas of Sectional and Topographical Anatomy*, 42/ net.
- Catalogue of the Lepidoptera Phalaenæ in the British Museum, Vol. X. Plates CXLVIII-CLXXIII.
- Duffin (J. T.), *Graph Template, for squared paper, English and Metric Scales*, 3d. net; with Instructions, 6d.
- Green (F. W. E.), *The Hunterian Lectures on Colour Vision and Colour Blindness*, 3/6 net.
- Johnson (J. P.), *The Mineral Industry of Rhodesia*, 8/6 net.
- Treated from a geological point of view in order to emphasize the stability of the industry.
- Jones (D. W. Carmalt)—*An Introduction to Therapeutic Inoculation*, 3/6 net.
- Lectures on Illuminating Engineering delivered at the Johns Hopkins University, October and November, 1910, under the joint auspices of the University and the Illuminating Engineering Society, 2 vols.
- Both volumes contain illustrations.
- Low (R. Cranston), *Carbonic-Acid Snow as a Therapeutic Agent in the Treatment of Diseases of the Skin*.

- Macilwaine (Sydney W.), *Medical Revolution: a Plea for National Preservation of Health, based upon the Natural Interpretation of Disease*, 2/6 net.
- Statistical Society, *Journal*, May, 2/6
- Stonham (Charles), *The Birds of the British Islands, Part XVIII.*
- With illustrations by Lilian M. Medland.
- For notice of Part XVI. see *Athen.*, Aug. 20, 1910, p. 213.
- United States National Museum: 1820, *New Species of Shells from Bermuda*, by William Healey Dall and Paul Bartsch; 1821, *A Revision of Several Genera of Gymnospermous Plants from the Potomac Group in Maryland and Virginia*, by Edward W. Berry; 1823, *The Recent and Fossil Mollusks of the Genus Cerithiopsis from the West Coast of America*, by Paul Bartsch; 1824, *Notes on the Genus Lepomis*, by Barton A. Bean and Alfred C. Weed; 1828, *Two Amphibians, One of them New, from the Carboniferous of Illinois*, by Roy L. Moodie.
- Watson (John), *British and Foreign Building Stones*, 3/ net.
- A descriptive catalogue of the specimens in the Sedgwick Museum, Cambridge.

Juvenile.

- Prothero (Ernest), *Every Boy's Book of Railways and Steamships*, 4/6 net.
- Contains 5 coloured plates and 62 other illustrations.

Fiction.

- Bell (J. J.), *Jim Crow*, 1/ net.
- The two principal characters are an artist's son, from whose name the title of the book is taken, and the oldest inhabitant of a village.
- Bloundelle-Burton (John), *Under the Salamander*, 6/
A romance of France. The title of the book is taken from the badge of François I., worn by ladies of the Court on their arms or breasts and by men on the arm, and carved on the fronts of many of the royal châteaux.
- Buchanan (Alfred), *Where Day Begins*, 6/
A tale dealing with Australia.
- Caine (William), *The Devil in Solution*, 6/
A humorous story.
- Curties (Capt. Henry), *The Silver Shamrock*, 6/
A story of apaches, police bureaux, and a hidden clue.
- Diehl (Alice M.), *A Mysterious Lover*, 6/
At a village anniversary marked by a cricket match and dramatic entertainment, an aviator with an extraordinary bird-like aeroplane appears. The story also hints at a remarkable discovery in aviation.
- Hyne (C. J. Cutcliffe), *The Escape Agents* 6/
Another story of Capt. Kettle.
- Leacock (Stephen), *Nonsense Novels*, 3/6 net.
- Mordaunt (Eleanor), *A Ship of Solace*, 2/ net.
- The cruise of two ladies in a sailing ship, ending in Australia.
- Simpson (Violet A.), *In Fancy's Mirror*, 6/
A modern story of love complications.
- Sinclair (May), *The Divine Fire*, 2/ net.
- New edition.
- Stanton (Coralie) and Hosken (Heath), *The Muzzled Ox: a Romance of Riches*, 6/
The story of a dethroned queen and her missing necklace, which is of great value and historic interest.
- White (Fred M.), *The Four Fingers*, 6/
Mystery surrounds the mummified fingers of a man's hand, which turn up at the most unlikely times and in the most unexpected places.

General.

- Abbott (G. F.), *The Philosophy of a Don*, 5/ net.
- The characteristic traits of two radically opposed temperaments are emphasized through a series of dialogues in which the aristocratic "Don" is brought into friendly collision of thought and feeling with the democratic "Shav."
- British Dominions: their Present Commercial and Industrial Condition, 6/6 net.
- A series of general reviews for business men and students, edited by W. J. Ashley. Of the nine addresses included in the volume, eight were delivered during the winter of 1910-11, under the auspices of the University of Birmingham, to audiences of business men and students.
- Crawford (Virginia M.), *Switzerland To-day: a Study in Social Progress*, 1/ net.
- Encyclopaedia Britannica, Eleventh Edition, Vols. XV.-XXVIII.

Goldie (M. H. G.), *Trade and the National Ideal*, 2/6 net.

Sets forth nine propositions, with some of which we cannot express our agreement, but is nevertheless useful in drawing attention to principles which are at the root of commercial transactions.

Greenwood (Arthur), *Juvenile Labour Exchanges and After-Care*, 1/ net.

With an introduction by Sidney Webb.

McGowan (Henrietta C.), *The Keeyuga Cookery Book*, 1/6 net.

Moulton (Richard G.), *World Literature and its Place in General Culture*, 7/6 net.

Naval Annual, 1911, 12/6 net.

Edited by T. A. Brassey.

Open Window, May, 1/ net.

Plunkett (Horace), Pilkington (Ellice), and Russell (George), *The United Irishwomen: their Place, Work, and Ideals*, 6d. net.

The work includes encouragement in co-operative agriculture and industries, the teaching of domestic economy, and the organization of social and intellectual life in rural Ireland.

Representation, May, 1d.

The journal of the Proportional Representation Society.

Spurrell (H. G. F.), *Patriotism, a Biological Study*, 2/6 net.

The author seeks to show the need of patriotism owing to the inevitability of war from the fact that the struggle for existence must recur in an acute form when the increase of the population brings about a scarcity of food supplies.

Pamphlets.

Memorandum from the Cobden Club on the Futility of Preference.

Reciprocity with the United States: Canadian Nationality, British Connection, and Fiscal Independence.

Selwyn (Edward Gordon), *Tradition and Reason*, 3d. net.

A reply to Miss Harrison's pamphlet entitled 'Heresy and Humanity.'

FOREIGN.

Poetry and Drama.

Vogüé (Vicente E. M. de), *Trois Drames de l'Histoire de Russie: Le Fils de Pierre le Grand; Mazeppa; Un changement de règne*, 3fr. 50.

Political Economy.

Boehring (R.), *Die Lohnämter in Victoria*, 5m.

Vol. 154 of *Staats- und sozialwissenschaftliche Forschungen*.

History and Biography.

Annales de la Société Jean-Jacques Rousseau, 1910, 10fr.

Bergerat (É.), *Souvenirs d'un Enfant de Paris: les Années de Bohème*, 3fr. 50.

Faguet (É.), *Vie de Rousseau*, 3fr. 50.

Glaser (P. E.), *Le Mouvement Littéraire: Petite chronique des lettres*, 1910, 3fr. 50.

Ollivier (É.), *L'Empire Libéral: Vol. XV. Etions-nous prêts?* 3fr. 50.

Geography and Travel.

Clemenceau (G.), *Notes de Voyage dans l'Amérique du Sud: Argentine, Uruguay, Brésil*, 3fr. 50.

* * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

The *Cornhill Magazine* for June includes 'The Keys of all the Creeds,' an Indian study by Major G. F. MacMunn, and 'The Two Novelists: a Letter from Thackeray,' which is contributed by Miss Flora Masson, and contains Thackeray's views on the work of Dickens. Short stories are 'Dear Old Cecil,' by Judge

Parry; 'Lop Ears,' by Dorothea Deakin; and 'In the Val d'Or,' by Mr. C. H. Cautley. In 'The Leaves of the Tree' Mr. A. C. Benson writes on Henry Bradshaw, the Cambridge Librarian. 'At the Sign of the Plough' contains the answers to the paper on Sir Walter Scott, by Mr. Andrew Lang, and questions on R. L. Stevenson by Sir Arthur Quiller-Couch.

THE June *Blackwood* opens with a Coronation ode, 'The Sceptre with the Dove,' by Mr. Alfred Noyes, which is followed by an article on 'The Coronation.' 'The Tercentenary of a Great Captain,' by Brigadier-General Scott-Moncrieff, recalls the career of Gustavus Adolphus; 'An Argentine Love Drama,' by Mr. David Hannay, tells the story of the loves of Camila O'Gorman and Ladislao Gutierrez, who were done to death by the tyrant Rosas; and in 'A Born Rebel' Mr. W. J. Hardy gives a sketch of the life of Wolfe Tone. Other articles in the number are 'The Burden and Heat,' by "Linesman"; 'A Word for the Turks,' by "Ben Kendim"; an amusing sketch, 'The Patwari and the Peacock,' by Mr. R. E. Vernede; and 'Musings without Method.'

MISS ANNETTE M. B. MEAKIN has written a biographical study of Hannah More, which Messrs. Smith & Elder are publishing in the autumn. Miss Meakin is anxious to learn the whereabouts of the original portraits of Hannah More, painted, the one by Miss Reynolds, sister of Sir Joshua, in 1780, the other by Opie in 1786.

MESSRS. METHUEN will shortly publish for Mr. Francis Watt a work on 'Edinburgh and the Lothians.' Special attention is given to the literary annals and memories of Edinburgh and the places about it, both in ancient and modern times.

MESSRS. KEGAN PAUL are publishing a translation of Prof. Hartmann Grisar's 'History of Rome and the Popes during the Middle Ages.' The bulky first volume of the German original will be divided into three in the translation, which will include illustrations printed apart from the text, so as to avoid the use of glazed paper throughout.

THE MARGARET STOKES MEMORIAL LECTURES at Alexandra College, Dublin, were this year delivered by Mr. E. C. Quiggin on the 16th, 17th, and 18th inst. The lecturer took as his subject 'The Poetry of the Irish Bards, 1200-1500.'

MR. J. F. ROWBOTHAM has a new poem in the press, entitled 'The Epic of God and the Devil,' which will be published in July.

MR. J. W. GILMER, who has been associated with Mr. Heinemann's firm for the last sixteen years, has been appointed managing director of Sprigg, Pedrick, Ltd., who have taken over the Literary Agency business of Sprigg, Pedrick & Co., Ltd. The new business is being carried

on at the old address, 110, St. Martin's Lane, and Mr. Gilmer takes up his post on June 1st.

MR. WILLIAM HOLLOWAY writes concerning a phrase in our review last week of 'Revolutionary Ireland':—

"May I correct a strange error of your reviewer's? It was not Charlotte Corday, as he seems to think, but Madame Roland who exclaimed, 'O Liberty, what crimes are committed in thy name!' The sentiment is in harmony with all that we know of Madame Roland, a moralist and political philosopher, but quite foreign to a nature like that of Charlotte Corday. We know from Charlotte Corday's latest biographer that not a word passed her lips after she mounted the bloody tumbril."

THE postponement until November of the sale at Messrs. Sotheby's of the books forming the Huth Library is not altogether a surprise. The catalogue is likely to be the finest of its kind ever produced in this country, and worthy of the high standard of the firm in such matters.

MESSRS. GOWANS & GRAY write:—

"We shall issue shortly a translation of that great German novel 'Between Heaven and Earth,' which was written in 1856 by Otto Ludwig. We have tried vainly to trace a previous English translation which, according to Herr Adolf Stern, was published within two years of the appearance of the original, and shall be very grateful to any of your readers who can tell us in what form and by whom it was issued."

DR. ALBERT ZACHER, whose death at the age of 50 is announced from Rome, was one of the foremost authorities on the political and intellectual life of modern Italy and questions connected with the Vatican. The son of a workman, he succeeded in spite of many difficulties in taking his degree, and his appointment as tutor to the grandchildren of Sonnemann, the founder of the *Frankfurter Zeitung*, led to his becoming a member of the staff of that paper. He rapidly made his mark, and in 1895 became its correspondent at Rome, a post which he held at his death. Among his chief works are 'Römische Augenblicksbilder,' 'Aus Quirinal und Vatikan,' 'Was die Campagna erzählt,' and 'Rom als Kunststätte.'

THE death is reported from Padua of Dr. Francesco Bonatelli, Professor of Theoretic Philosophy at the University of that town, and for some time co-editor with Prof. Mariani of the paper *La filosofia delle scuole italiane*.

AMONG recent Government Publications of some interest we note: Report on Imperial Education Conference (post free 1s. 4d.); Chronological Index to Statutes, 1235-1910 (post free 11s. 2d.); Calendar of State Papers, America and West Indies, 1701 (post free 15s. 7d.); Education, Special Reports, Vol. XXIV., Secondary and University Education in France (post free 3s. 4d.); Educational Endowments Report (post free 6½d.); and Calendar of State Papers, Ireland, 1669-70 (post free 15s. 6d.).

SCIENCE

OUR LIBRARY TABLE.

THE third and fourth sections of *The British Bird Book*, edited by F. B. Kirkman (T. C. & E. C. Jack), go far to reconcile us to this enterprising departure from the cut-and-dried methods of the more orthodox compiler. For the bulk of the letterpress we are this time indebted to the editor himself and to Miss E. L. Turner, and one could imagine that many passages, especially from the pen of the latter, have been actually written in the open air. There is a pleasing originality, for instance, about Mr. Kirkman's rough map showing half a dozen adjoining robins' estates, to illustrate a series of observations which extended through the autumn and winter.

His inquiry began in August, but it was not till November that he was sure of his facts.

"On examining this plan," he writes, "it will be noted that the boundaries between the feeding areas are nearly everywhere imaginary lines, and that they overlap. Each robin clearly recognized to within a yard or two the position of his boundary, and made the fact quite clear to any robin who did not. Each had, indeed, a firm belief in the sacred rights of property—his rights, not the other fellow's—and enforced the same with the utmost vigour."

A more difficult matter still, but even more interesting, the author has not yet been able to watch with the same closeness—"the break-up of the winter territorial system under the compelling influence of spring."

Particularly good are the notes on the dipper, standing as it does in a class by itself among British birds. From the pages of *Country Life* a long account is quoted of the domestic life of one pair, including some thrilling adventures with a hawk. Attention is directed to a curious structural peculiarity—

"its use, not only to protect but to clean the eyeball, of the upper eyelid, instead of the transparent third eyelid, the so-called nictitating membrane. In the case of the dipper, this membrane appears to have fallen into disuse, its function having been taken over by the upper eyelid."

The latter is of great strength, increased by a covering of tiny white feathers, which renders it conspicuous when the bird blinks. This blinking habit was noted by Mr. Finn in his observations on a dipper in captivity, and we have ourselves been struck by it when we were attempting a photograph at close quarters. How this development is eminently adapted to its feeding habits is carefully explained. The author observed that when the young are fed, they uttered their cry after, and not before, receiving the food; the same thing we have found to be true of nuthatches, whatever significance it may have.

With regard to fieldfares, the suggestion has been quoted, but not corroborated, that when they roost in trees they only do so under stress of snow or storm. Our own experience does not bear this out, as we have watched a number of these birds roosting in a copse night after night, irrespective of changes of the weather. Miss Turner discourses in her usual attractive manner of the characteristics of warblers, her intimate knowledge of their ways having been

acquired at first hand. The two white-throats, blackcap, and garden warbler are taken in one group. It is a common experience to be unable to differentiate between the songs of the garden warbler and blackcap, but Miss Turner shows that the same *motif* runs through the melody of the quartet, and declares that at times she has herself mistaken the song of the common whitethroat for that of the garden warbler. She writes too:—

"One April day, while hidden in order to photograph blackbirds [*sic*], a garden warbler, unconscious of my proximity, discoursed sweet music to me all day. The song was liquid and rapid, and at times he wove into it many of the blackbird's notes, so that I had to make an extra slit in my tent and satisfy myself continually as to the identity of the songster."

The plates of eggs are of average excellence, and we distinctly like most of the coloured illustrations. In that of the blackcap the superscription is at fault, the female in the picture being overlooked.

Personality and Telepathy. By F. C. Constable. (Kegan Paul & Co.)—Mr. Constable says that the first part of his book "is separable from the second and third parts," and permits the reader who is not metaphysical to skip the first part. We accept this grace with enthusiasm. As to telepathy, the thing needful is first to convince scientific characters that there is such a thing in nature. A scientific character (in America) says he will believe in telepathy when the performance can be announced beforehand, and demonstrated by experiment in a psychological classroom at a given day and hour. Other thinkers hold that any such demonstration would certainly be a vulgar imposture.

In the meantime we will grant to Mr. Constable that there is something in nature which answers to the name of "Telepathy," though perhaps "syntelepathy" would be a better term. How is the process worked? In the words of the poet, "It is all the Subliminal Self." Mr. Constable prefers to say: "I make the human personality (the subject or psychological 'I') a partial and mediate manifestation in our universe of a spiritual self. I term this spiritual self an intuitive self."

As far as we can presume to understand, this is merely Myers's "subliminal self" under another name. But Myers, who did not live to make a final revision of his book 'Human Personality,' used the term "subliminal self" in two, if not three distinct senses. (Mr. Constable notices two on p. 125, a third on p. 148.) The consequence is that "every puny whipster gets his sword," in controversy. Mr. Constable, or rather the Society for Psychical Research, is not much more consistent, if Henry Sidgwick really said that "the S.P.R. had arrived at the important conclusion that"—telepathy exists (p. 107), while (p. 121) "the S.P.R. regard telepathy, not as a fact proved, but as a fact which has to be proved." These two statements are not consistent; and we have always understood that the S.P.R., as a corporate body, holds no opinions whatever about any of these subjects, any more than does the M.C.C.

The most interesting things in books of this kind are, of course, the "cases," the anecdotes. Mr. Constable gives them without corroboration, which we must hunt for laboriously in the sources to which he refers us. Thus (p. 149) the story of a boy of fourteen, an Infant Phenomenon, in his school cricket eleven (the name of the school is easily guessed), who "cut" an important

match because he had a fit of depression and a dream, went home, and found his father dead, needs corroboration. Not many cricketers of fourteen, or of any age, would desert their team for psychical reasons. No man ought to do it. A man well known in law and literature, after experiencing two verified premonitions, had a third, left a dinner party at the fish, and went home because he felt that his house was on fire. It was not on fire! Mr. P. F. Warner, say, would not be justified in deserting a Test match, or even a Middlesex match, on the strength of a dream. We are convinced that no sportsman would let dreams interfere with duty. We knew a golfer who had been present when three persons, including his wife, were brought from various quarters into one house by premonitions of a terrible accident. The accident occurred; later, the golfer indulged in a premonition through the first half of a round. He sped home from the ninth hole; but nothing had occurred to justify in the slightest degree his pusillanimous conduct. Both of these anecdotes are at first hand.

A strong sense of moral duty has distracted us from our argument. The story of that boy of fourteen should be verified from his school scoring books, and from the announcement of the date of his father's death in *The Scotsman* or *The Glasgow Herald*. As for the story (p. 133) of the trousseau and the widow's mourning, it is of a common type of dream, though backed by a coincidence. An extremely "remote" story—a man's memory of a story told to him by his father long ago—is not worth quoting. As it happens, by a coincidence quite fortuitous, the father of the present reviewer told him, long ago, the tale of his own experience of a precisely similar phenomenon—an unseen hand grasping his own hand, while in bed. "Nothing happened." There was no coincidence in the second case, though there was in Mr. Constable's anecdote.

Mr. Constable's theory is that

"the percipients receive intuition of what is happening to the agents, and that intuition gives rise to ideas, related to the intuitions, but false in detail, because of the fallible or imaginative working of the understanding of the percipients."

"The intuitive self" is the instructed self, the "understanding" is "the man in the street." But when "the intuitive self" sends to the "understanding" a purely fallacious intuition, who is to blame? Moreover, as dogs certainly are given to telepathic experiences, are we to conclude that a dog has a "spiritual self" or "intuitive self"? It is a conclusion which we welcome.

As against Sir William Crookes's theory of brain-waves which do not lose energy on account of distance, Mr. Constable argues that such waves cannot have "material centres of origin"; for, if they had, they would be pulled up short by "the law of inverse squares," concerning which Sir William refuses to "say anything disrespectful." Mr. Constable's theory of omnipresent sensibility is, in his own opinion, an extension of, and not in opposition to, Sir William's suggestion.

As to what used to be called "travelling clairvoyance," it is "phenomenal travel of the intuitive self, not of the human personality" (p. 178). This means, we suppose, that the intuitive self gets at information about remote places and facts, which the ordinary personality could only get at by travelling. But there is an objection, as Mr. Constable sees, raised by the two anecdotes given on pp. 180-82. (The reviewer, as it happens, obtained both of these tales

at first hand, signed by all the persons concerned, with corroborative evidence.) The persons who "psychically travelled" were in one case heard, in the other seen and heard, by persons in the houses to which they travelled, not in the body. In the second instance the entry of the traveller was accompanied, in the hearing of the person who also saw him, by the sound of the shutting of the front door!

Thus it seems that the intuitive or spiritual self can either use an intuitive latch-key and open and shut a front door, or the spiritual self can affect a percipient with the hallucination that this has occurred. Mr. Constable decides that "the agent must affect space in some way akin to a material affection of space" (p. 178). But in that case the agent works, like Sir William Crookes's brain-waves, from a material base. Cases of telethoryby (noises caused from a distance) are very common in Glencoe and in Scandinavia. In one instance (American) the rows in a house ceased as soon as the former owner, a dipsomaniac at a distance, expired. His intuitive self could do no business except from a material base, but this may not be a universal disability. Of course the terms "matter" and "spirit" are mere paper currency of "the understanding"—which, in this case, does not understand.

It cannot be said that we "get any forrarder" with Mr. Constable. His book is destitute of an Index; we cannot be certain that he *never* mentions Hegel. But Kant is constantly cited, and, if Kant rejected telepathy, Hegel, quite as great a philosopher, accepted (to quote a metaphysician whose style is colloquial) "the whole psychical bag of tricks."

As to haunted houses, Mr. Constable says that "the hauntings do not for the most part . . . conduct themselves as being related to present passing events." Perhaps "for the most part" they do not; but they do, occasionally, "take notice," and resent being pursued and cornered. Mr. Constable's explanation of "hauntings" is not to us intelligible: "Their conduct in general impresses itself on the forms of the houses, and these impressions have been lasting in time" (p. 296). What does this mean? How can the conduct of some person now dead impress itself on chairs which have been brought in since his decease by new occupants, so that the person is seen sitting on this or that chair? And even if the old furniture is kept, how can we conceive of a chair as affected by the conduct, or misconduct, of a man or woman long dead? We do not know when or where the Highlander that haunts Castle X. lived and died; but he takes a chair with perfect aplomb. Of course it is admitted by the members of the family who have most closely studied his ways that he may be a Brownie, but Mr. Constable throws no light on Brownies.

Yellow Fever and its Prevention. By Sir Rubert W. Boyce. (John Murray.)—This is another of the interesting and valuable books in which Sir Rubert Boyce deals with a mosquito-borne disease and seeks to make the public acquainted with the latest advances of tropical medicine. The present volume is designed to prove that many of the fevers which go by various names on the West Coast of Africa are really yellow fever. The same prophylaxis, therefore, is needed as in the West Indies and Central America, and its adoption would be followed by equally happy results. But it is extremely difficult to convince the older medical men of this truth, and many of

the officials and merchants appear to have entered into a conspiracy of silence on all matters pertaining to the subject of yellow fever. The disease is allowed to smoulder, and it is only when a serious outbreak occurs that active measures are taken to arrest it.

The book is a complete monograph upon yellow fever, and it contains an excellent Bibliography. The disease is considered from the standpoint of its history, geography, pathology, diagnosis, treatment, epidemiology, entomology, and prophylaxis. The volume is well illustrated, many of the photographs having appeared in the companion volume, 'Mosquito or Man'; and there is a good Index.

THE SANITARY COMMISSIONER'S REPORT ON INDIA FOR 1909.

THE time may come when the Sanitary Commissioner's Annual Report will be regarded as the surest test of the efficiency of British rule in India, and it would not be surprising if the year 1909 were selected as a starting-point, on account of the notable improvements effected during its course in grappling with some of the most formidable diseases from which the peoples of India have long suffered. The grand total of deaths shows a remarkable decline. There were only 6,998,044 deaths from all causes, as against 8,653,007 in 1908, and 8,117,771 in 1905, when the population was considerably less. Nearly a million fewer persons died from fevers, and over a quarter of a million fewer from cholera, as compared with the previous twelve months. In dealing with fever, which, as has been several times pointed out in these columns, is the real scourge of India, one of the chief causes of the improvement has been the free distribution and sale of quinine. Postal officers and schoolmasters are employed in order to bring the drug as it were to the door of every dwelling. Quinine is retailed in small packets for a pice, and as the quantity originally allowed was too small to be efficacious, the dose has been increased. Increased facilities for vaccination have also kept down the mortality from smallpox.

On the other hand, the birthrate showed a slight falling-off. There was a total of 8,298,379 births in a population of 226,394,326, which gives a rate of 36.65 per thousand—the average for the quinquennial period having been 38.64. If there had not been an exceptional decline in the Punjab and the United Provinces, due to the prevalence of malaria in the previous year, there might have been no decrease at all.

The good health of the general community during the year extended to the Army. There was a remarkable improvement under all classifications. The death-rate was only 6.25 per thousand, as compared with 9.78 in 1908; and the invalided figure at 9.07, against 15.64 in the previous year, and an average as high as 27.91 for the preceding quinquennial period. This astonishing improvement is due to the more successful combating of enteric fever.

The statistics of health for the Native Army were also very favourable. The death-rate was only 5.62 per thousand, and there was a material decline in the total of men invalided for discharge. There were only five suicides, as compared with an average of eleven for the quinquennial period. The practice of allowing men suffering from minor complaints to return

on sick furlough to their homes has worked very well.

A matter of salient interest in the Report is the reduction in deaths from enteric fever. The causes of the dissemination of this dread disease are beginning to be fathomed, and, instead of experiments, measures are being taken founded on the firm basis of knowledge derived from investigation. It is proper to recognize that Prof. Koch inaugurated the new system by his brilliant discoveries in treating the disease in Alsace-Lorraine in 1903. The pages of the Report dealing with this matter make interesting reading, but the remedy, it may be said, lies chiefly in the direction of eliminating bacilli-carriers. The work of the Central Research Institute at Kasauli and the different laboratories is also passed in review. At one of these an alleged antidote for snake-bite from Mexico was tested, and "found to be worthless."

SOCIETIES.

ROYAL.—May 18.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'The Properties of Colloidal Systems: II. On Adsorption as preliminary to Chemical Reaction,' by Prof. W. M. Bayliss,—'Inbreeding in a Stable Simple Mendelian Population, with Special Reference to Cousin Marriage,' by Mr. S. M. Jacob,—'On the Direct Guaiacum Reaction given by Plant Extracts,' by Miss M. Wheldale,—'Transmission of Amakebe by means of *Rhipicephalus appendiculatus*, the Brown Tick,' by Dr. A. Theiler,—'On Distribution and Action of Soluble Substances in Frogs deprived of their Circulatory Apparatus,' by Mr. S. J. Meltzer,—and 'The Discrimination of Colour,' by Dr. F. W. Edridge-Green.

GEOLOGICAL.—May 10.—Prof. W. W. Watts, President, in the chair.—Messrs. H. S. Bion, J. S. Freeman, H. Milton, R. E. Nicholas, H. H. Ridsdale, and E. Taylor were elected fellows.—The following communications were read: 'The Lower Carboniferous Succession in the North-West of England,' by Prof. E. J. Garwood,—and 'The Faunal and Lithological Sequence in the Carboniferous Limestone (Avonian) of Burrington Combe, Somerset,' by Prof. S. H. Reynolds and Mr. A. Vaughan. Mr. S. Hazzledine Warren exhibited a piece of worked wood, possibly the point of a palaeolithic spear. It measured 15½ inches in length and 1½ inches in thickness; one end had been carefully fashioned to an acute point, the other end was broken. Mr. Warren said that he had recently dug it out of an undisturbed part of the freshwater deposit of Clacton-on-Sea. This deposit yields remains of *Elephas antiquus*, Rhinoceros, and other Pleistocene mammalia in abundance, as also palaeolithic flint implements, some of which were exhibited. The contemporaneity of the pointed shaft with the Pleistocene deposit in which it was found was confirmed by the fact that it agreed in condition with the wood that is extremely plentiful in the same bed. It also had calcareous encrustations upon its surface, such as were seen on other remains from this deposit.

SOCIETY OF ANTIQUARIES.—May 18.—Dr. C. H. Read, President, in the chair.

Mr. Oswald Barron read a paper on a grant of arms, lately discovered among the Eton College charters, made in 1347 by Ralph, Baron of Stafford, to his cousin Edmund of Mortayn. Apart from the interest which belongs to an original document of this character, the grant offered several peculiar features. Although a crest is given with the arms, the grantee was in priest's orders, a canon of Lincoln, a parish priest, and a doctor of civil law. Also as the head of a family long bearing arms, he had no need of a new coat. The blazon was remarkable, affording, in Mr. Barron's opinion, evidence for his contention that the words "bend" and "baston" are interchangeable, although the latter was commonly used when the bend, surmounting other charges, took a narrow form in order to allow them to be distinguished. The grant, following mediæval customs in such cases, was in the terms of an ordinary legal conveyance of real property.—The discussion which followed the reading of the paper

dealt with the mediæval debating of the question whether arms belonged to the blood or to the estate.

Mr. H. S. Cowper exhibited a skeleton clock with iron works, an Elizabethan sword, a seventeenth-century roasting jack, and a thirteenth-century lead seal. Mr. Aymer Vallance exhibited two sixteenth-century clocks, and Col. Croft Lyons three seals; and Mr. Lyon Thomson a stoneware plaque, by Coade, from St. Olave's School, Southwark.

ROYAL NUMISMATIC.—May 18.—Sir Henry H. Howorth, President, in the chair.—Prof. H. Browne and Messrs. W. Longman, Coleman P. Hyman, and H. Oppenheimer were elected Fellows.

Exhibitions:—Mr. W. E. Marsh, a penny of Henry VI. of the Calais Mint, of the transitional type from the "annulet" to the rosette-masle coinages; Mr. Bernard Roth, an ancient British quarter stater (Evans, E. 5) from Bognor, and a half and third stater of the Unelli; Mr. H. Garside, a pattern half-crown of 1875 of the type of the crown, and a set of the 1911 Maundy money; Mr. F. A. Walters, a bronze medallion of Tiberius, struck at Clypæa in North Africa, by P. Cornelius Dolabella, A.D. 23; Mrs. Cripps, a series of coins of Carausius found at Cirencester, all of very rare or unpublished reverse types, with legends "Adventus Aug." (Emperor on horseback), "Provid. Augusta" (Providentia seated), "Leg. XX. Ulpia" (boar), &c.

Mr. G. C. Brooke read a paper entitled 'Notes on the Reign of William I.,' in which he gave the results of his comparison of the dies of a large series of coins. A coin of William I., recently attributed to the mint of Berkeley and supposed to be unique, was found to be struck from the same dies as a coin in the British Museum which showed Exeter to be the correct attribution. A comparison of the obverse dies of the coins of this reign had produced results which might be arranged in three classes.

The first showed one obverse die in conjunction with two or more reverse dies of the same moneyer at the same mint. By comparison of such coins doubtful attributions could be verified and corrected; for example, halfpennies on which the mint is missing had been thus assigned to their mints. A coin reading "Spræclinc on Ci," having the obverse struck from the same die as a Winchester coin of this moneyer, should probably be assigned to Winchester instead of Chichester, the first three letters (Win) of the mint having been omitted by an engraver's error; a similar ellipse might be seen on a coin reading "Godesbrand on C" (for Sc), having the same obverse as a coin of the same moneyer reading "on Scf" which showed the mint to be Shaftesbury.

The second class showed several instances of an obverse die used at the same mint by two or more moneyers. This enabled one to locate doubtful moneyers, e.g., Cnihtwine, who had been attributed to St. Edmundsbury, was shown to have used the same die as moneyers of Shaftesbury, at which mint he doubtless worked; a Godesbrand was working at both Shaftesbury and Shrewsbury, one using the abbreviations Scf, Sc, C (for Shaftesbury), with obverse dies used on Shaftesbury coins of other moneyers, and the other Sri, Si (for Shrewsbury), in conjunction with an obverse die used by Shrewsbury moneyers.

The third class showed an obverse die to have been sent from one mint to another in the following cases (the earlier mint to use the die in each case was ascertained by the growth of rust and the appearance of scratches or other flaws on the die by the time its latest coins were struck):—Barnstaple to Exeter, Canterbury to Hythe, Guildford to Chichester, Marlborough to Salisbury, Salisbury to Marlborough (this obverse die was used in conjunction with a reverse which had previously been used with the preceding obverse), Salisbury to Wilton, Wilton to Salisbury, Cricklade to Wilton, Shrewsbury to St. David's, London to Southwark, all these being of the "Paxs" type; also one of the "Pavilion" type from London to Exeter. Another die of the "Paxs" type, used at London and Ipswich; one of the "Bonnet" type, used at London and Thetford; and another of the same type, used at Thetford, and an uncertain mint (reading "Maint"), gave no proof of the mint which was the first to use them. The cases where London was one of the mints involved might be explained as instances of the practice, mentioned in Domesday, of sending dies from London to the provincial mints after a change in the type, a die already used being sent, possibly to save the time needed to engrave a new one. The other cases seemed to show that it was possible for the moneyer to borrow or purchase a die from a

moneyer of a neighbouring mint, as in each case the two mints which a die served were in close proximity, except Shrewsbury and St. David's—and Shrewsbury was the nearest, or most accessible, mint to St. David's, as the roads then lay. This would seem to militate against the old theory of all dies being sent from London—a theory based on passages in Domesday which said no more than that this was done when there was a change in the money, and supported by the similarity of work seen in coins of all mints, a fact which might be merely due to the careful, almost mechanical, copying of the original dies. Reproductions of mistakes showed dies to be copied carefully, and, in some cases, ignorantly; and coarse-cut dies, commonly called "local work," could be explained as the productions of inexperienced workmen. Traces of alterations of dies were interesting, and three such dies seemed to point to an extensive system of forgery by one London moneyer, who struck coins of each of the first three types of the reign with dies on which he had partly obliterated his name and made that of the mint resemble another mint (Exeter and Canterbury), probably in the hope of avoiding detection while he issued coins of low weight. His name was not known on coins later than this third type, which perhaps showed that his forgery was discovered.

Mr. A. H. Baldwin said that in his "long-cross" issues of Henry III. three out of four moneyers at Northampton used the same obverse die.—Mr. L. A. Lawrence suggested that dies might have been made in London, and a puncheon used for making obverse dies, in which case coins made from two obverse dies that were made from the same puncheon would have the appearance of being struck from the same die.—Mr. Brooke, in reply, said that in the cases to which he had referred traces of rust and other flaws showed the coins to be struck by one die, and not by two dies made from one puncheon.

ZOOLOGICAL.—May 9.—Mr. E. G. B. Meade-Waldo, V.P., in the chair.—Mr. R. I. Pocock exhibited some of the hair of the "puppy coat" of a grey seal (*Halichoerus grypus*), which was caught at Barmouth, in Merioneth, at the end of April.—Mr. E. G. Boulenger exhibited some living male specimens of the midwife toad (*Alytes obstetricans*), carrying the eggs. He also exhibited a number of the detached eggs to show the manner in which they were strung together.—Mr. A. E. Anderson exhibited a large number of photographs of the more important fossil mammals in the Department of Vertebrate Palæontology of the American Museum of Natural History, New York, showing the methods of mounting fossil skeletons.

Dr. P. Chalmers Mitchell gave an account, in the absence of the author, of a memoir by Lieut.-Col. Neville Manders on the phenomena of mimicry amongst butterflies in Bourbon, Mauritius, and Ceylon.—Mr. R. I. Pocock read a paper on 'The Palatability of some British Insects, with Notes on the Significance of Mimetic Resemblances.'—Prof. G. C. Bourne read the second portion of his paper on 'The Morphology of the Group Neritoidea of the Aspidobranch Gastropods,' which dealt with the Helicinidae.—Mr. J. J. Lister presented a paper entitled 'On the Distribution in the Pacific of the Avian Family Megapodidae.'

METEOROLOGICAL.—May 17.—Dr. H. N. Dickson, President, in the chair.—Dr. H. R. Mill and Mr. C. Salter read a joint paper 'On the Frequency and Grouping of Wet Days in London.'

Mr. E. Mawley read his 'Report on the Phenological Observations for 1910.' The most noteworthy features of the phenological year ending November, 1910, as affecting vegetation, were the continuous and heavy rainfall in February, a sudden change from cold to warm weather in the middle of May, the great dryness of September, and the heavy rains and low night temperatures in November. During the greater part of the year wild plants came into blossom behind their usual time, the departures from the average being greatest at the end of April and the beginning of May. Such early spring migrants as the swallow, cuckoo, and nightingale made their appearance at about their usual dates. The only deficient farm crops were wheat, barley, and peas. On the other hand, oats, beans, potatoes, turnips, mangolds, and hay were above the average, and more especially beans, turnips, and hay. The crop of apples, pears, and plums was much under average, while all the small fruits (except strawberries, which yielded well) were also rather under average.

HISTORICAL.—May 18.—Archdeacon Cunningham, President, in the chair.—The Liverpool City Library was admitted as a Subscribing Library.—Prof. Firth read a paper on 'The Ballad History of the Reign of James I.' Many of these ballads are in the Pepysian Collection, Magdalene College, Cambridge. It would seem that John Selden made a collection of ballads and that Pepys acquired the collection. Among the more curious is one triumphing over the fall of John van Olden Barneveld on the ground of his Arminianism. There are also many which bitterly attack the Scots whom James enriched with English grants and offices.

MEETINGS NEXT WEEK.

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| MON. | Surveyors' Institution, 5.—Annual Meeting. |
| — | Aristotelian, 8.—'A New Law of Identity,' Miss E. E. Constance Jones. |
| — | Geographical, 8.30.—'The Geographical Conditions affecting the Development of Canada,' Prof. W. L. Grant. |
| TUES. | Royal Institution, 3.—'The Ancient Volcano of Charnwood Forest, Leicestershire,' Dr. W. W. Watts. |
| WED. | British Academy, 5.—'Proposed Changes in Naval Prize Law (The Hague Convention and the Declaration of London),' Prof. T. E. Holland. |
| THURS. | Royal Institution, 3.—'Changes effected by Light,' Mr. T. Thorne Baker. |
| — | Royal Society, 4.30.—'Experiments on the Restoration of Paralyzed Muscles by means of Nerve Anastomosis,' Dr. R. Kennedy; 'The Mechanism of Carbon Assimilation,' Part III., Messrs. F. L. Usher and J. H. Priestley; 'The Action of Radium Radiations upon some of the Main Constituents of normal Blood,' Miss Helen Chambers, M.D., and Dr. S. Russ; and other Papers. |
| — | Linnean, 8. |
| — | Chemical, 8.30.—'The Dissociation Pressures of the Alkali Bicarbonates: Part I. Sodium Bicarbonate,' Messrs. R. M. Caven and H. J. S. Sand; 'The Absorption Spectra of Cinchonine, Quinine, and their Isomers,' Messrs. J. J. Dobbie and A. Lauder; 'The Influence of Conjugated Linkings upon General Absorptive Power: Part II. Some Open-Chain and Cyclic Compounds,' Messrs. C. R. Cramble, A. W. Stewart, and R. Wright, and Miss F. W. Rea; and other Papers. |
| FRI. | Royal Institution, 9.—'Radiotelegraphy,' Commendatore G. Marconi. |
| SAT. | Royal Institution, 3.—'Types of Greek Women,' Lecture I. Dr. W. L. Courtney. |

Science Gossip.

PROF. N. STORY-MASKELYNE, who has passed away at the age of 87, was for many years Keeper of Minerals at the British Museum and Professor of Mineralogy at Oxford. At a time when the study of crystallography was rather neglected in this country he employed the advanced methods now in general use, and in 1895 he published a treatise which had been for many years in preparation, but delayed by Parliamentary and other duties. This work dealt only with the morphology of crystals, and he had in contemplation another volume on crystallographic physics. A great lover of precious stones, he described the famous collection of Marlborough gems, and prepared a catalogue, which appeared in 1870. Prof. Story-Maskelyne also contributed much to our knowledge of meteorites.

MESSRS. SMITH & ELDER will publish next Tuesday 'Hygiene for Nurses,' by Dr. Herbert G. Macleod, the author of 'Methods and Calculation in Hygiene and Vital Statistics.' In this book he endeavours to explain simply and concisely the facts in hygiene essential to a nurse in her daily work. Among the subjects discussed by Dr. Macleod are air, ventilation, heating and lighting, water supplies and fittings, drainage, infection and disinfection, and food and milk. Personal hygiene is considered under different headings, e.g., baths, clothing, games, exercises, habits, &c.; and the vagaries of fashion receive the notice they merit from a purely hygienic point of view. Alcohol is discussed; and infant hygiene and mortality are referred to in detail.

MESSRS. E. & F. N. SPON will publish immediately an elaborate 'Bibliographical History of Electricity and Magnetism Chronologically Arranged,' by Mr. Paul F. Motteley. The author, who has been employed on the work for many years, goes back to the earliest times, and provides abundant references to authorities.

MESSRS. KEGAN PAUL are publishing this season a book on 'Weeds of the Farm and Garden,' by Mr. L. H. Pammel, a treatise which is profusely illustrated by photographs and drawings; and 'Farm Crops,' by Mr. C. W. Burkett, a manual on the growing of American field crops.

THE ENTOMOLOGICAL SOCIETY gave a *Conversazione* on Wednesday evening, the 17th inst., in the rooms of the Linnean Society at Burlington House. These gatherings are perhaps rather social than scientific, but there was much to interest both the entomological and the non-entomological portions of the assembly. Mr. Baldock's "Stick Insects" in every stage of development, and the other live exhibits—Messrs. Crawley and Donisthorpe's observation nests of ants and their guests, Mr. Bacot's fleas in all stages, and Mr. Newman's larvæ and pupæ—were always surrounded, except while the two very interesting lectures, by Prof. Poulton on 'Recent Discoveries in Insect Mimicry,' and by Mr. Enock on 'The Tiger Beetle' (*Cicindela campestris*), were in progress. Both lectures were illustrated by the lantern, and the former also by Prof. Poulton's exhibit of mimetic Lepidoptera from Africa and South America.

THE death occurred at the end of last week of Mrs. Williamina P. Fleming, who, born at Dundee in 1837, went in early life to America, and was for many years connected with the Harvard College Observatory. Her work there was chiefly on the photographs taken with the Henry Draper Memorial telescopes, and in the course of her examination of the plates she discovered several *novæ*, and a large number of variable stars, besides many having peculiar spectra. Her reputation led to her being elected an Honorary Member of the Royal Astronomical Society of London.

THE REV. T. E. R. PHILLIPS of Ashted, Surrey, has recently noticed a remarkably rapid diminution in the longitude of the hollow surrounding the Red Spot (as it is still called, though it has for some time lost its distinctive colour, and is more of a grey hue) on Jupiter.

THE publication of the 'Astronomischer Jahresbericht,' which was started by the late Prof. Wislicenus in 1900, has been taken over by the Rechen-Institut of Berlin. The volume for 1910 will shortly appear.

FINE ARTS

BLACK-AND-WHITE ILLUSTRATIONS.

Glasgow. Fifty Drawings by Muirhead Bone. (Glasgow, MacLehose & Sons.)

The New Inferno. By Stephen Phillips. With Designs by Vernon Hill. (John Lane.)

Two Drawings by Hok'sai. (Essex House Press.)

THE art of black-and-white illustration is to-day in a state of transition in this country. The ever-cheapening processes of photography are but performing an act of mercy in putting a term to the lingering but discredited school of realistic painters in black and white, which has for so long offered

to the general public the literal and pitilessly circumstantial statement of facts which that public desires. We get every morning many pages of haphazard reproduction of the actual things to be seen in different parts of the world, and, until familiarity assures us of the redundancy of this information—of the endless repetition underlying its apparent variety, we have little use for the illustrator in his old character as furnisher of the popular imagination. When he comes back, it will be as an eliminator of the unessential; nor is it too much to hope that after a decade of ubiquitous sight-seeing through the medium of the camera, it may dawn upon us that it is not what we see, but how we look at it, which makes our existence interesting or dull. When this is realized, the days of the large drawing reproduced by photography on a tiny scale (so as to give a maximum of detail to the square inch, but to blur the actual touch and execution of the artist) may well be over. To see the world through another mind than our own—to share the artist's discovery of analogies between Nature's material and the technical processes at his disposal—may well be a change after such a copious debauch of the impartial passivity of the camera, and of the black-and-white painters who rivalled it in colourless and irrelevant accuracy.

Of the three publications now under review, the first, a portfolio of reproductions, is typical of this state of transition. For all his wealth of detail, Mr. Bone belongs to the future in that he is a designer; yet when shown on this tiny scale his wonderful elaboration of detail becomes more insistent; the vivacity of his attack is tempered for us by the false delicacy of photographic reproduction. Even in the best of his drawings, such as No. 50, 'Blochairn Church,' the unifying act of his design would be more impressive without the assistance of the mechanical unification that comes from its being reduced to a scale at which the variety of touch which might betray the history of the drawing tends to vanish. His range is thus not so striking as the quantity of material he handles, and in an artist of Mr. Bone's calibre this is regrettable.

The Glasgow drawings show the bad, departing method of presenting illustrations to the public, but they are supremely good instances of the mode. The illustrations to 'The New Inferno' offer unsatisfactory examples of what is nevertheless the illustration of the future. This will, we venture to predict, be of a more imaginative order, and will confess more frankly the manner of its execution. Mr. Vernon Hill's execution is at least clear and decided, hiding behind no covering film of mystery; but his design lacks compactness and power. His subject-matter is monotonous, yet even so dissolves before the gaze into component parts which the artist seems unable to weld together. His inspiration is of the same mixed order, including recollections of Blake, but in combination with a dull and academic taste in figure-drawing. 'The Self-Glorified' (p. 104) recalls the work of Mr. Sidney Sime, but with less force, less style, and more pretension.

The vigour and vitality of the reproductions of Hokusai's drawings from Mr. Rothenstein's collection remind us that in the work of liberating illustration from the bonds of literalism the East is our master. They are presented on a scale which shows to perfection the masculine vigour of the artist. No. 2 in particular exhibits a profound instinct for the mysteries of

anatomy, conceived not as a mechanism, but as a vital growth, such as is rare in any art of East or West. Mr. Rothenstein introduces the prints with a short homily on the function of the artist—"to suggest the permanent relation between the mood or subject he conceives, and the world of experience which lies beyond that which he actually sets down."

ARCHÆOLOGICAL NOTES.

M. LÉON HEUZEY, in presenting to the Académie des Inscriptions on the 20th of January last some recent works by M. Thureau-Dangin on the early Babylonian tablets accumulated, as he says, in vast numbers in the Imperial Ottoman Museum at Constantinople, made some remarks about the civilization of Western Asia which are worth noting. According to him, at the epoch of the First Babylonian Dynasty—which we may put with Mr. King as beginning in 2332 B.C.—the language, the script, and the art of Babylon reigned throughout the whole of Western Asia from Chaldæa to Cappadocia. He particularly drew attention to the fact that the greater part of the names of the gods spread throughout this region were of Babylonian origin, and were to be referred not to Semitic, but to Sumerian originals. Such a pronouncement is a useful counterblast to the Pansemitism of modern German Orientalists, and it is much to be hoped that either M. Heuzey or his able coadjutor at the Louvre, M. Thureau-Dangin, will develop it further. Several new volumes of texts from the Constantinople Museum by the latter scholar are promised very shortly, and should give us the evidence on which M. Heuzey relies.

In the current number of the *Zeitschrift für ägyptische Sprache* M. Édouard Naville has an article on the pillow and head amulets of the ancient Egyptians, which has a good deal of significance for the study of Egyptian origins. M. Naville points out that many of the objects buried with the dead of the Old and Middle Kingdoms were not amulets in the proper sense of the word, having no protective effect, but being merely intended for the use of the dead in the next world. Such were the tools, the weapons, and the vases generally, which fulfilled the same office as the paper money which the Chinese still devote to the use of the dead. But the model of the wooden pillow of crescent form placed under the neck was a different affair, and was from the earliest times a phylactery intended to protect the dead against the cutting in pieces which the early Egyptians seem to have so much dreaded. M. Naville quotes from 'The Book of the Dead' a chapter "not permitting," according to the rubric, "the head of the dead to be cut off in the next world," and he declares that this was originally intended to be engraved on the pillow amulet. But there was another chapter dealing with a "mysterious" or "hidden" head, which was to be recited by the Kher-heb priest on the day of the interment, and which, he thinks, referred to a much rarer amulet in the shape of a human head, of which Mr. Theodore Davis has found an example in the Valley of the Kings. M. Naville considers this to be a survival of the stone heads sometimes found in the tombs of the Old Kingdom, of which he has made a special study. He does not notice, however, that the use of such a pillow presupposes a mode of hair-dressing in which the hair must have been frizzed out after the manner of the Hadendowa tribes in the Sudan, and

that of this the wig of the Middle Kingdom may have been a survival. The African origin of the Egyptians of the earliest dynasties therefore receives one proof the more.

In the *Bulletin de Correspondance Hellénique* M. Paul Perdrizet calls attention, in the course of an article on the study of the Macedonian language, to a bilingual stela found at Memphis, in which a Ptolemy (probably Philopator) wearing the double crown is striking a fallen enemy. Although the scene is a reproduction of that found on the tablets of the First Dynasty, the king, instead of being on foot and armed with mace and shield—which seems to have been the warlike equipment of the protodynastic Egyptians—is here mounted on horseback and uses a lance of enormous length, which M. Perdrizet would identify with the Macedonian *sarissa*. One does not know how this may be, because Ra and Horus are both represented on monuments of the New Kingdom as spearing the fiend Apep with an arm of nearly the same length; but M. Perdrizet is justified when he declares that an ostrakon with the same figure lately published by M. Daressy, and claimed by him as of the period of the Ramessides, is really a Christian production coming from some Coptic *deir*, and made with the purpose of searing away the Devil. That the group represents the same scene, however, there can be no doubt, as also that it passed into later Christian art, as M. Clermont-Ganneau showed some time ago, as St. George and the Dragon. A small monument in the Louvre in which Horus is represented as a soldier in Roman cavalry dress makes this clear; and thus the process by which a group, originally made to record an historical event under one of the kings of the First Egyptian Dynasty, gradually became a Christian talisman, and was transferred by a kind of accident to our English coinage at the present day, is well established.

Not less curious, perhaps, is the case of the gold crescents frequently found in prehistoric tombs in the South of Europe and elsewhere, to which M. Camille Jullian devotes a paper in the current number of the *Journal des Savants*. He says that one of the latest forms of these ornaments—which from their shape have been called *lunule*, and said to be connected with moon-worship—was that which appears upon the buskins of Roman patricians in Imperial times; but he traces their origin back to the pendants in crescent, or rather semicircular, shape, made of schist or slate, and found in such numbers in Egyptian tombs of the so-called "prehistoric" period. That these were really pendants meant to be worn on the breast ægis-fashion for magical protection, and were not axe-blades intended for insertion in a grooved shaft or handle, is proved by some specimens lately discovered at Mahasna, and not yet published. Gold, as M. Jullian says, was known before copper, and always considered magical, no doubt from its incorruptibility.

M. Cavvadias's notes on his recent excavations on the island of Cephalonia, mentioned in these Notes for January last, have now been published in full in the current number of the *Comptes Rendus* of the Académie des Inscriptions. The excavations were made at the expense of the Dutch scholar Mr. Goekoop, and reveal, according to their director, three different stages of culture: one neolithic, which he dates at least 3000 B.C.; one pre-Mycenæan, which he supposes to have begun about a thousand years later; and a third which he calls Mycenæan, and would place between 1500 and 1000 B.C. The burials all show

that the dead at the earliest epoch were placed in the earth in a crouching position, and were never burnt; but he also found several circular or "beehive" tombs of the Mycenæan type, and a cemetery giving evidence of an intermediate stage, where the dead were buried either in the wooden huts in which they lived or in the narrow spaces between their dwellings. Gold ornaments were found in some abundance, and also weapons of bronze, but no iron, which leads M. Cavvadias to reiterate that neither the burning of the dead nor the use of iron was known until the end of the Mycenæan period and the coming in of the Dorians. Although he shrinks from positively claiming Cephalonia as the Ithaca of the 'Odyssey', he points out that it must have been "the most important and most interesting" territory in the kingdom of Ulysses.

In the current number of the *Bulletin de Correspondance Hellénique* Herr F. Dürnbach gives a long account (not yet finished) of the excavations lately conducted by him at Delos, at the expense of the Duc de Loubat. The inscriptions which he publishes are entirely financial, and relate to the system of farming which M. Homolle has studied with great care, while they seem for the most part to date to the fourth century B.C.

More generally interesting are the excavations of Mr. Hatzidakis, the Ephor of Cretan Antiquities, at Tylosos, about 6 miles west of Candia and Cnossus, where he has discovered the relics of a palace, ruined by fire and pillage, as was the case with most towns of the Minoan age, but containing the remains of monuments which he declares to be superior in wealth and artistic skill to those found at other sites in Crete. Among these were copper cauldrons many times larger than any yet found at this date; a small statue about 12 inches high, said to rival the best classical examples of art; fragments of wall-painting of a style superior to those of Cnossus; and two tablets in the Cretan alphabetical script. There was also a rhyton in obsidian; and the Ephor found a cemetery of the mid-Minoan period not far from the palace, in which he hopes to come across other treasures. We take our account from an article in *The Hellenic Herald* which appears to be "communicated."

At the meeting of the American School at Athens held in March, Mr. Hill, the Director, gave an account of the excavations recently carried out by the School near the Peirene, where, in a cistern of the Byzantine period, they came across several marble heads, including one of the bearded Dionysus of heroic size. They also finished the tracing of the Court of Apollo, which turns out to be quadrangular with pillared porticoes, dating apparently from the first century A.D. Three reservoirs were also discovered, in which the overflow of the great spring was stored up. One of them is described as being a vaulted chamber built of huge stones, which is said to have been the method employed until the close of the Hellenistic period.

At the same meeting Mr. W. Dinsmoor gave an account of the treasure-houses of Delphi, of which he thought nine were erected in the hundred years preceding 550 B.C.: of which eight were in the Doric style, and of limestone; and the ninth in the Ionic, and of marble. Later, a great number were built by different peoples, such as that of the Sicyonians mentioned by Pausanias—one of the latest being that called Marnaria, which Mr. Dinsmoor thought belonged to the inhabitants of Marseilles.

Some excavations by Mr. Arvanitopoulos, Ephor of Antiquities in Thessaly, were also announced. He is said to have discovered at Laspochorion some geometrical tombs, with the Acropolis of Omolios and a temple with many inscriptions.

In the *Jahreshefte* of the Oesterreiche Archäologische Institute in Vienna, Herr Heinrich Sitte has an excellently illustrated paper on a marble Hecateum, or altar to Hecate, from Attica, now in the Schloss Ottenstein, and the property of Count Lamberg. It shows three beautifully sculptured figures of the goddess in high relief, grouped back to back round a central column, and each standing between two torches, and bearing on the head something like a *modius* or basket. The figures are rather over 12 inches high, while round them dance three maidens with interlocked hands, their heads reaching hardly higher than the goddess's waist. The goddess and the worshippers are alike clad in garments reaching to the feet; but although the goddess wears a narrow girdle, the dancers are ungirt. It should be noticed also that the backs of the latter are turned towards the goddess and that they face outwards, which is the position always assigned to the votaries in the Sabbath of the Middle Ages. There are only this and the torches to connect the monument with the patroness of magicians, and the expression of the face is so calm and benevolent as to lead Herr Sitte to liken it to some of the early representations of the Graces. He seems to attribute the monument to the beginning of the fourth century B.C.

SALE.

ONE of the most notable picture sales of recent years was held at Messrs. Christie's on Friday, the 19th inst. The chief honours fell to Raeburn, a portrait by him realizing over 23,000*l.*, the highest price ever paid for a picture in an English auction-room. A landscape by Cuyp exceeded 5,000*l.*; and portraits by Gainsborough, Hoppner, and Romney fetched more than 4,000*l.* each.

The sale opened with pictures belonging to Mr. George Wilder: P. Moreelse, Portraits of a Gentleman and his Wife (a pair), the gentleman, in black dress, with large white ruff and lace cuffs, holding his gloves in his left hand; the lady, in black dress, with white lace collar, cuffs and cap, holding a fan in her right hand, 1,627*l.* A. Cuyp, Herdsmen and Cattle (Smith's 'Catalogue Raisonné,' vol. v. p. 319, No. 125), 5,040*l.* J. van der Heyden, A View of the Valkenhof at Nimeguen, 504*l.* A. van der Neer, A Landscape, in the foreground a peasant with a dog, and a herdsman under a tree; beyond, by a river, other peasants and cattle; a town in the distance, 892*l.*; A River Scene: Moonlight, two peasants in a punt in the foreground, sailing boats beyond, 504*l.*

The property of the late Sir William Agnew: Paul Potter, A Group of Three Oxen and a Sheep in a Meadow, 1,522*l.* Reynolds, A Girl with a Goldfinch, 378*l.*

The following were from various collections. Drawings: D. Gardner, Mrs. Robinson (Perdita), in long pink cloak open at the neck; standing, leaning her right hand upon a stone balustrade; a dog before her, 1,155*l.* J. Downman, Portrait of a Naval Officer, in blue coat with gold braid, white vest and stock, powdered hair; ships at sea in the distance, 115*l.*; Portrait of a Young Naval Officer, in blue coat, white vest, and black stock, powdered hair; sea in the distance, 168*l.*; Portrait of a Naval Officer, in blue coat with white facings and gold braid, white vest and black stock, powdered hair; the sea in the distance, 115*l.* Pastels: J. Russell, Admiral William Bligh, in blue naval uniform with white facings, powdered hair; and Mrs. Bligh (née Elizabeth Beetham), in white muslin dress, holding a bunch of currants; a pet dog on the couch beside her (a pair), 430*l.* Pictures: W. Owen, Mr. Barber, in brown coat, seated, with his two daughters, in white dresses, standing before him, 724*l.* J. Highmore, Portrait of a Lady, in blue dress with pink scarf and white sleeves, 241*l.* Rev. W. Peters, Portrait of a Lady,

in white dress with pink sash, and pink ribbon in her hair; holding a book, 861l. Lawrence, Mrs. Locke (*née* Jennings Noel), in pink dress with blue sash, a white muslin scarf over her arms, coral necklace, 2,362l.; Thomas Taylor, in black dress with white stock, seated on a couch, resting his right arm upon a table, a volume of Plato by his side, 483l.; Mrs. Thomas Master (*née* Mary Dutton), in white dress with blue sash, black shawl over left arm, white mob cap with blue ribbon and bow, 1,312l. H. Singleton, The West End of the Town; and The East End of the Town (a pair), 598l. Van Dyck, Queen Henrietta Maria, in black dress with lace collar and cuffs, and strings of pearls, holding a rose in her hand, 325l.; John Oxenstierna, Count of Södremöre, in rich gold tunic with slashed sleeves, black breeches, and black cloak over his left shoulder; standing, 3,675l. J. Zoffany, Mrs. Garriek, in yellow coat over a blue bodice, white satin skirt, holding a mask in her hand, 294l. The Master of the Magdalen Legend, A Triptych, with the Resurrection in the centre, the Supper at Emmaus and the Incredulity of St. Thomas on the wings, 210l. Giorgione, The Resurrection, in the foreground the open tomb, with two soldiers alarmed at the sight of Christ hovering above them in mid-air, 525l. J. van Ruysdael, A Woody Landscape, a gentleman and a lady walking along a road in the foreground; a cottage and peasants on rising ground to the left, 220l. J. Berkheyden, The Interior of a Church with Figures, 304l. Gainsborough, The Rev. Wadham Pigott, in black dress and gown with white bands, head turned slightly to the left, hair powdered, 1,680l.; — Provis, Esq., in plum-coloured coat and yellow vest with embroidered edge; white stock and powdered hair, 924l.; Mrs. Provis (*née* Anne Pigott), in yellow dress, trimmed with gold and yellow beads; a grey scarf with gold fringe hanging over her left shoulder; dark hair done high, and ornamented with a string of beads, 4,935l. Hoppner, Sophia Bridget Barwell ("La Belle Amazone"), in white dress and white cloak edged with fur; a blue bow at her neck, and her hands in a muff; large black hat with white feather, 4,725l.; Mrs. Ross (*née* Gunning), in white dress, with green cloak edged with fur, 325l.; Portrait of a Lady, in black dress with fur cloak, scarlet ribbon in her hair, 2,625l. Rubens, Peace embracing Plenty, two female figures, under a monumental arch, with a cornucopia of fruit, 2,047l. Romney, Lady Glasgow, in white dress, with deep frills in front, long sleeves and white sash; a white veil over her semi-powdered hair, 4,200l. Raeburn, Mrs. Robertson Williamson, in white dress, cut low at the neck, and fastened with a white satin bow at the waist; pale pink satin coat, with long sleeves and tassels; standing before a tree, resting her left arm upon a branch, 23,415l. Mrs. Andrew Wood, in dark-green dress with white muslin fichu, and white muslin cap with yellow bow, 3,360l. Morland, The Public-House Door, 1,785l.

The following pictures were the property of Mr. Norman Forbes Robertson: Vigée le Brun, Portrait of the Artist and her Daughter, 441l. F. Cotes, Mrs. Dalrymple-Horn-Elphinstone, in yellow dress trimmed with lace; blue bows and pearl ornaments, 325l.; General Robert Dalrymple-Horn-Elphinstone, in military uniform, 241l. Gainsborough, Mrs. Bell, in white dress with blue bow, blue ribbon round her neck, seated on a terrace, 3,045l.; Mr. Bell, in dark dress, with white stockings; standing in a landscape, holding his hat under his right arm, and taking some snuff from his snuff-box, 1,680l.; The Cottage Door, 1,050l. Hoppner, Mrs. Denison, in black dress, cut low at the neck and with short sleeves; narrow blue sash tied in a bow, which she holds with her left hand, 3,045l. N. Maes, Portrait of a girl, in green dress with grey cloak, 262l. J. Ochtervelt, A Lady, in red jacket, seated at a table instructing her maid, who stands by her side; a spaniel in the foreground, 630l. J. van Ravesteyn, Portrait of a Lady, in black dress with white ruff, and head-dress, 273l. Romney, The Infant Shakespeare, attended by Nature and the Passions, 420l. D. Teniers, A Smoker, in blue coat, seated; three boors behind, 220l.

The total of the day's sale amounted to 92,421l. 18s. 6d.

Fine Art Gossip.

THERE were several candidates last week at the Académie des Beaux-Arts for the place rendered vacant by the death of Roty. At the second ballot M. Laguiller-

mie was declared elected by an overwhelming majority. The new Academician is 70 years of age, and won the Grand Prix de Rome as far back as 1866. His engravings of works by Hals, Velasquez, Van Dyck, and Gainsborough are well known to collectors.

M. CONSTANT MAYER, whose death is announced from Paris, had been a regular exhibitor at the Salon since 1869, when he sent 'La Rencontre: épisode de la Guerre d'Amérique en 1863,' and also 'Femme Iroquoise de l'Amérique du nord.' His picture in this year's Salon is 'Chant de la Forêt.' He was a native of Besançon.

THERE is much that calls for congratulation in the Eighty-Third Annual Report, just issued, of the Royal Scottish Academy. At the annual exhibition 476 works were shown. The Academy's Life School has been transferred to Lauriston, thus carrying out one of the ideals announced at the founding of the Edinburgh College of Art, "viz., the co-ordination in one central institution of the higher art training previously given by various bodies throughout the city." Care has been taken that, in changing its position, the school shall remain, as hitherto, the Academy's school, and shall carry with it the characteristics and traditions of its half-century of existence. Its new designation is "The Royal Scottish Academy's School of Painting," and the agreement provides that the teaching shall be given by "Visitors appointed by the Academy."

IN order to increase the representative character of the Academy's annual exhibitions, Sir James Guthrie has made an appeal for a new endowment fund, and for this purpose 10,000l. has been raised. The Academy's collection has been augmented by the following additions: portraits of John Hutchison by Orchardson, and of Capt. Clark by George Watson; 'Life Study,' by Tom Graham; and 'Like a Dog, He Hunts in Dreams,' by J. W. Ebsworth.

THE Director of the Malaspina Gallery at Pavia is organizing a series of exhibitions of the wonderful collection of engravings preserved there. The collection is virtually world-renowned, but has for years been almost inaccessible to the public. The Director now intends to exhibit the work of one master at a time for the space of two months. Thus in April and May Dürer's engravings have been on view. Dürer is to be succeeded by Rembrandt during June and July; and this master by Marcantonio Raimondi—an admirable plan which is likely to attract many students to Pavia.

IN an interesting little volume lately issued at Milan, Senator Luca Beltrami returns to a theme often treated by him before, Bernardino Luini's frescoes for the villa known as "La Pelucca." He shows that the villa was owned in the first half of the sixteenth century by the Rabia family, for whom Luini executed many works not only in their country house, but also in the houses owned by them near S. Sepolero at Milan, where the Confraternity of S. Corona was established, and where Luini executed his celebrated fresco of the 'Crowning with Thorns.' Signor Beltrami is able to show, almost conclusively, that the cycle of frescoes in the villa was completed between 1522 and 1524. The eight fragments at Berlin, usually believed to have belonged to the series, were, he considers, painted for the Casa Rabia at Milan. It is curious that the name of Luini's patrons, the Rabia,

should have been entirely forgotten in connexion with these frescoes, which are always associated with the Pelucca family who subsequently owned the villa.

ON June 13th Dr. Edwin Freshfield, President of the Byzantine Research and Publication Fund, will deliver a lecture on 'Byzantine Buildings at Hierapolis and Elsewhere in Asia Minor,' in the rooms of the Society of Antiquaries at Burlington House.

EXHIBITIONS.

SAT. (May 27).—Mr. Richard Bennett's Collection of Old Chinese Porcelains, Mr. Edgar Goré's Gallery.
— Mr. Herbert J. Finn's Water-Colours and Etchings of the Thames, &c., Modern Gallery.
— Mr. H. Hughes-Stanton's Landscapes in Oil and Water Colour, Leicester Galleries.
— Ethel Slade King's Fans and Decorative Panels, Fine-Art Society's Gallery.
— Mr. G. E. Lodge's Water-Colours, 'Studies of Bird-Life,' Rembrandt Gallery.
— Wenceslas Radimsky's Landscapes in Oil, Mr. T. McLean's Gallery.
— Mr. W. Rothenstein's Drawings made in India, Chenil Gallery.
— Pamela Colman Smith's Music Pictures, Baillie Gallery.
— Société des Dessinateurs Humoristes, Stafford Gallery.
— Water-Colours by the late John MacWhirter, R.A., Leicester Galleries.
— 'With Gun, Rod, and Rifle,' Water-Colours by Mr. A. Thorburn, Mr. E. E. Briggs, and Mr. A. Wardle, Mr. A. Baird-Carter's Gallery.
THURS. M. Georges Fouquet's Artistic Jewellery, Press View, Baillie Gallery.
FRI. International Society of Sculptors, Painters, and Gravers, Century of Art Exhibition, Private View, Grafton Galleries.

MUSIC

THE WEEK.

THE LONDON MUSICAL FESTIVAL.

THIS is the first London Festival at Queen's Hall since the one held in 1899. It opened on Monday evening, and ends to-day.

The programme of the first concert included Sir Edward Elgar's 'Dream of Gerontius,' of which on the whole a praiseworthy performance was given. Mr. Gervase Elwes's reading of the Gerontius music is familiar: it is highly emotional, and the sentiment is never exaggerated. Madame Julia Culp is a fine artist, and her renderings of the Angel's 'Hallelujah' song and the 'Farewell' were excellent as regards tone and technique, but they lacked dignity tempered by tenderness. She did not appear to be strongly feeling the meaning of what she was uttering; perhaps, indeed, she was hampered by the English words. Mr. Herbert Brown as the Angel of the Agony was correct, though somewhat cold. The singing of the Sheffield Choir was at times very beautiful, especially in soft passages; but there was one unfortunate slip. The work was not new to them, but they had gone through a long and fatiguing rehearsal in the afternoon, and the attention of some of the singers may for a moment have flagged. Sir Henry Wood is, however, an experienced conductor, and with the help of his Queen's Hall orchestra a threatened breakdown was cleverly avoided.

Max Reger is a prolific composer who has published about 120 works, but of these only a small number are known in

London. His setting of the 100th Psalm for chorus and orchestra was the novelty of the evening. Reger has always been noted for his contrapuntal skill, and of this the double fugue in the final section gave evidence. Here and there occur impressive moments. On the whole, however, it is head music; moreover the opening joyful mood of the Psalm is expressed chiefly by power of sound. Again, in the coda of the work Luther's Hymn is introduced in a blatant, mechanical manner which by no means intensifies the closing words of the Psalm.

The programme of the second concert on Tuesday afternoon, though long, may be briefly described. There were three Concertos: Herr Casals played the Haydn-Gevaert one in D, and Herr Kreisler the Elgar Concerto, the two afterwards taking part in Brahms's Double Concerto for violin and 'cello; and all three performances were magnificent. At the head of the programme stood a novelty, namely, an 'English Rhapsody' by Mr. Percy Pitt, based on popular English melodies of the seventeenth and eighteenth centuries. With its attractive melodies and clever and effective scoring the work created a pleasant impression. It was conducted by the composer. At the end came another novelty, 'Images,' No. 3 of Debussy's 'Rondes de Printemps.' Rhythm and colour, as usual, play important parts in this interesting piece of programme music, and it is less vague than some of Debussy's recent works. It wants, however, more than one hearing, and a better place than was assigned to it in the programme.

On Wednesday evening was produced, under the direction of the composer, Sir Edward Elgar's Second Symphony in E flat. His first achieved success; and as regards the first, second, and last movements of the present work, we believe that success has been more than maintained. There is wonderful life and energy, combined with great dignity, in the opening movement; and the workmanship and scoring are deeply interesting. The joy of the Shelley motto at the head of the score, "Rarely, rarely comest thou, spirit of delight," seems particularly to apply to this Allegro. Ecstatic joy is expressed in the principal theme, while in the secondary one that mood is of a quieter kind. The Funeral March suggested by the second movement may be explained by the dedication of the work to King Edward VII. After the introductory bars there enters a theme of rare simplicity, yet most impressive, and it is enhanced by the sable-coloured accompaniment. Later there is a second one of imposing character, and richly scored. The quaint, plaintive coda is very striking.

A change comes over the spirit of the music in the next movement, entitled a Rondo, and marked presto. With its syncopated rhythm and rapid tempo, the opening section has a disturbing effect.

The composer must have worked to some picture in his mind, but no clue is given. There is much skilful writing in it, but inspiration is less strong than in what preceded. In the Finale the composer again gives us some of his best music. One great feature of this Symphony is the general clearness of the form, although there are many noteworthy details which cannot be grasped at a first hearing; moreover there are no sensational, extravagant effects. The performance by the Queen's Hall Orchestra was admirable.

There were two other novelties in the programme. One was a short Suite, 'Parthenia,' by Dr. Walford Davies, based, as the title shows, on an old melody. The music, now quiet and peaceful, now cheerful, is full of quaint charm and effective scoring. The other was a Poem for orchestra, 'Dante and Beatrice,' by Mr. Granville Bantock. Such a poetical basis was more calculated to inspire the composer to write emotional music than the cold philosophy of 'Omar Khayyam.' It is a fine composition, and Mr. Bantock has here shown himself a master in the art of orchestration. Both these novelties, under the conductorship of their respective composers, were extremely well rendered.

Musical Gossip.

At the Santley matinée at Covent Garden on Tuesday there were many attractions, but it was only in the last number of a very long programme that Sir Charles Santley, the hero of the afternoon, appeared. This, as announced, was as Tom Tug in Dibdin's 'The Waterman,' a piece which, produced in 1774, kept the stage for many years. It was an appropriate selection, for Sir Charles was associated with it when it was revived over fifty years ago. The number of distinguished artists, both theatrical and musical, who gave their services, and the name of Sir Herbert Tree, the organizer of the matinée, afforded strong proof of the high esteem in which the veteran singer is held.

THE first performance in England of Giacomo Puccini's 'La Fanciulla del West' will be given at Covent Garden next Monday evening, under the direction of Signor Campanini. Minnie, Jack Rance, and Dick Johnson, the three principal *dramatis personæ*, will be taken by Mlle. Destinn, M. Gilly, and Signor Bassi. The first and third are well known. M. Gilly, who was an excellent Amonasro in the recent performances of 'Aida,' is a new-comer. Mlle. Destinn was the Minnie when the work was produced at the Metropolitan Opera-House, New York, on the 10th of December, 1910.

GUSTAV MAHLER, the great conductor, after a long illness, died at Vienna on the night of the 18th inst. He was born at Kalischt, Bohemia, in 1860, and studied composition at the Vienna Conservatorium under Anton Bruckner. As conductor his merit was soon recognized, so that at an early age he was appointed by the impresario Pollini Capellmeister at Hamburg, where he remained for six years. In 1897 he was

made Court Opera Director at Vienna, and soon after conductor of the Philharmonic, as successor to Dr. Hans Richter. He remained in Vienna for ten years, and then went to New York, first as opera conductor at the Metropolitan House, and finally of the Philharmonic Orchestra there. A few months ago he was seized with the illness which has proved fatal.

MAHLER was an industrious and ambitious composer. He wrote no fewer than eight Symphonies, the last of which was produced at Munich, under his direction, on September 12th, 1910. He held very decided views as to the limits of his art, and as to the necessity at times of "word" as well as tone. In his last symphony, planned on a gigantic scale, he fully developed what in earlier works had only been partially expressed.

MISS ETHEL MARSH, the violinist, at her forthcoming recital with Mr. Frederick Grisewood, will include an unpublished Quartet by Paganini for violin, viola, guitar, and 'cello, which has never been heard in London, and is among some manuscripts in the possession of Mr. Alfred Burnett.

PERFORMANCES NEXT WEEK.

- SUN. Kubelik's Special Concert, 3.30, Royal Albert Hall.
— National Sunday League Concerts, 3.30, Queen's Hall; 7, Palladium.
- MON.-SAT. Royal Opera, Covent Garden.
- MON. Yvette Guilbert's Recital, 3, Bechstein Hall.
— Mr. Percy Grainger's Pianoforte Recital, 3.15, Æolian Hall.
— London Symphony Orchestra, 8, Queen's Hall.
— Otto Sondermann West London Männerchor, 8, Bechstein Hall.
— Miss Maggie Teyte and Le Cercle Musical, 8.15, Æolian Hall.
— Royal Concert, 8.30, Royal Albert Hall.
- TUES. International Musical Congress, Chamber Concert, 3, Æolian Hall.
— Miss Lilla Ormond's Vocal Recital, 3, Bechstein Hall.
— Madame Lula Myscz-Gmeiner's Vocal Recital, 3, Bechstein Hall.
— Mr. Huberman's Recital, 3.15, Queen's Hall.
— International Musical Congress, Orchestral Concert, 8, Queen's Hall.
— José Gomez and Isador Epstein's Sonata Recital, 8.30, Æolian Hall.
- WED. Miss Ethel Marsh's Violin Recital, 3.15, Æolian Hall.
— Madame Ida Kopetschny's Vocal Recital, 3.15, Bechstein Hall.
— Gerhardt and Nikisch Concert, 8.15, Queen's Hall.
— Mr. Lloyd Powell's Pianoforte Recital, 8.15, Æolian Hall.
— Miss E. Hanson's Cello Recital, 8.30, Bechstein Hall.
- THURS. Madame Adelina Patti's Ganz Benefit Concert, 2.30, Royal Albert Hall.
— International Musical Congress, Choral Concert, 3, Queen's Hall.
— Paulo Gruppe's 'Cello Recital, 3.15, Bechstein Hall.
— Isabel Hirschfeld and Hubert Curling's Pianoforte and Vocal Recital, 3.15, Æolian Hall.
— Kathleen Ryan and Ivy Stephenson's Vocal and Pianoforte Recital, 3.30, Steinway Hall.
— Marguerite Scialtie's Matinée, 3.30, Little Theatre.
— International Musical Congress, Orchestral Concert, 8, Queen's Hall.
— Mr. Carlton Brough's Vocal Recital, 8.15, Æolian Hall.
— Mr. Albert Spalding's Violin Recital, 8.15, Bechstein Hall.
- FRI. International Musical Congress, Chamber Concert, 2.30, Queen's Hall.
— Miss Jean Waterston's Vocal Recital, 8.15, Æolian Hall.
- SAT. International Musical Congress.

DRAMA

Shakespeare Bibliography: a Dictionary of Every Known Issue of the Writings of our National Poet and of Recorded Opinion thereon in the English Language. By William Jaggard. (Stratford-on-Avon, Shakespeare Press.)

THIS monumental volume is the most important contribution to Shakespeare bibliography which has yet appeared, and the bibliographer apparently intends it to retain that position for some time to come by publishing an annual appendix of omissions and additions.

The man and the book are both worthy of special notice. Mr. William Jaggard of to-day is a descendant of the William Jaggard, printer, contemporary of the poet, who helped Heminge, Condell, and their fellows to produce the First Folio in 1623, on the last page of which appears the record: "Printed at the charges of W. Jaggard, Ed. Blount, I. Smithweeke, and W. Aspley, 1623." The book was destined to become the monument of the printer as well as of the poet, as William Jaggard died during the year of its printing, and hence the name of his successor Isaac Jaggard stands on the title-page with that of Ed. Blount, under the Droeshout portrait.

It is a remarkable fact that it has been left for one of their descendants, nearly three hundred years after their date, to collate all the issues, and collect all the titles of the books and papers written upon and around the works of the great poet. Mr. William Jaggard is still a comparatively young man, though he has been absorbed in this work for 22 years. He must have been early inspired to take up his great scheme, and he has carried it through steadily and faithfully, after a plan of his own which, when understood, gives great facilities to research students, and simplifies their labours immensely:—

"It is a convergent and cumulative catalogue, annotated and indexed, of the world's twelve largest Shakespeare libraries, so simply arranged that a child can use it. It contains over thirty-six thousand distinct entries and references, including many hitherto unrecorded editions, with thousands of notes and extracts. It gives minute details and available locations of every known issue of Shakespeare's writings (whether written, printed, separate, collective, authentic, attributed, private, public, in or out of print); likewise of every tract, pamphlet, volume, or collection of Shakespearean comment; of each analogue or source, with notes of the passage affected; of every important contemporary, or subsequent allusion to, or article on, the dramatist or his productions; of each autograph, genuine or forged; of all engraved Shakespeare portraits; with market values of the rarer entries."

In such an enterprise praise, not blame, is due to one who absorbs all the work of his predecessors in the field. Mr. Jaggard begins with the lists of Shakespeare's works by Francis Meres (1598), Francis Kirkman (1671), Gerard Langbaine (1698), Francis Peck, John Mottley, W. R. Chetwood, Edward Capell, Malone, and others. In 1818 John Britton added a bibliography of detached essays and dissertations on Shakespeare which widened the field of research enormously. But Mr. Jaggard has gone through them all down to Lowndes, Collier, Halliwell-Phillipps, and Allibone. Albert Cohn in 1871 began his 'Shakespeare Bibliographie,' which appeared annually for some years, and his work is made use of.

To the results gleaned by all these workers Mr. Jaggard has added those

gathered from the catalogues of private libraries, the indexes of magazines, and the columns of newspapers. It is difficult to explain the scope of his volume in more condensed words than the author himself uses:—

"Key-references are embodied to all incidental Shakespeare actors, actresses, artists, attributes, bibliographers, bibliophiles, biographers, blind-type printing, celebrations, centenaries, clubs, collaborators, commemorations, commentators, composers, controversies, critics, editors, engravers, exhibitions, festivals, forgeries, illustrations, pictorial or literary, jubilees, managers, manuscripts, memorials, monuments, portraits, printers, prompters, pseudonyms, publishers, societies, theatres, translators, vellum printings, &c."

It is evident, therefore, that the book must be forthwith placed in every public library, and in the library of all who wish to study or write about Shakespeare. It might, indeed, be a good thing for the public if editors and publishers were to ask their various authors of 'Thoughts upon Shakespeare' if they had read, before they began to write, even a small selection of the books referred to in this catalogue of books already written on the same subject; for then they might have reason to advise delay in the publication of a new volume till this had been done, and so save the time of the already overburdened Shakespearian.

It is not to be expected that Mr. Jaggard should have completed a work of such magnitude without some imperfections. He has omitted some of the works of the authors mentioned, has ignored the names of a few writers, has under-estimated somewhat the number of copies of rare books in various libraries, and has occasionally misfitted his cross-references. But most of these imperfections may be explained by the fact that the design was so extensive, ranging over many years, that the earlier sheets were worked off before the later names were begun. This gives a rare advantage to the writers whose names stand late in the alphabet, as compared with those entered under earlier letters.

Mr. Jaggard sometimes supplies notes to his entries to explain the subject-matter of any production when it is not made clear by the title. This is a great help, especially to a young student. But occasionally he adds his own views as to their value. This is to be regretted, as we do not expect a bibliographer to do the work of a reviewer. He makes also a few slips, generally unimportant, in the titles and dates of books and authors.

Mr. Jaggard adds to the volume 25 illustrations, some of them interesting, but omits the name of the artist and present owner of the two picture-groups, the originals of the imaginary frontispiece, and the contemporary group round Queen Elizabeth at Lord Herbert's marriage, in 1600. All real students must thank this most industrious and capable biblio-

grapher for what he has done to help them and to commemorate the glories and extend the influence of our greatest English poet and dramatist.

THE WEEK.

DUKE OF YORK'S.—*The Life and Adventures of Margaret Catchpole.*

THERE is a spirit of enterprise, not to say recklessness, about Mr. Laurence Irving's managerial policy which is very engaging. He seems to like taking risks; certainly he never plays for safety. If a piece appeals to him, that is a sufficient recommendation for staging it; he does not let prudential reasons weigh against his own predilections. He is a great believer in the theatre of Brioux, and gave 'Les Hanneçons' in English, and would have given, but for the Censor's ban, 'Les Trois Filles de M. Dupont.' On the other hand, he is no less willing to put into his programme a play of the old "barn-storming" type, leaving his audiences to furnish the comment of mocking and delighted laughter while he and his company give it the advantage of perfectly "straight" acting. At the Duke of York's just now it is possible to see as breezy and ingenuous a melodrama as ever touched the hearts of rustics of two or more generations ago. Whoever has had a hand in adapting to the stage the life and adventures of Margaret Catchpole, whether it be Mr. Walter Frith or Mr. Laurence Irving, or both, has done the work with single-minded thoroughness. His story might have formed the subject of a broad-sheet ballad—as a matter of fact, in the bulk of its details it is historically true; he has set out its incidents in bold, staring colours that fully justify the old-fashioned playbill Mr. Irving has issued, and claim that the entertainment he offers is "exciting, vivacious, and spectacular."

Till a week or two ago, perhaps, the name of Margaret Catchpole, heroine of Suffolk, was unknown to the ordinary reader. Thanks to the newspapers, playgoers need no longer be in ignorance about her astonishing career. How this servant-girl's love for a worthless young smuggler was used by a villain to induce her to make her famous ride from Ipswich to Lambeth; how she was sentenced to death as a horse-thief for borrowing her mount from her master's stables; how she broke jail and climbed the prison wall in sailor's guise; how, after the death of her false lover and the villain who had betrayed him to the pressgang, she made her way to Australia, and there received a free pardon and settled down to happiness as wife of a long-faithful and virtuous suitor—these chapters of her life have been recently rescued from obscurity.

It is the quaintest olla podrida which Mr. Irving and his assistants have fashioned out of such material. Simple types

of virtue and villainy are thrust into an atmosphere that is full of old-style sailors, and their noggins of rum and rollicking dances and talk of old England and cheers for King George. A set of morris dances and folk-songs is presented in the course of the action and during the *entr'actes*. Here and there tableaux are employed, while the great ride to London is realistically pictured by means of the cinematograph. Accepted in the proper mood of not too critical a gaiety, 'Margaret Catchpole' ought to please any one who loves the play, as distinct from plays—in Thackeray's sense; the more so as Miss Mabel Hackney gives the heroine just the broad touch that is needed, and Mr. Laurence Irving makes the most lurid of villains.

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This book deals so unobtrusively with one of the great questions of our time that the reader hardly perceives that he is being led into a new channel of thought. Without exception, the Press Reviews, so far received, are favourable, and even flattering. A few extracts only are here given.

The *Times* describes Mr. Wade Jenkins's book as "a graphic, historical romance, with historical and Biblical criticism in an Appendix."

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The *Daily News* says: "Most readers will find the reading of this story a pleasant way of learning something about Babylon, its size, position, shape, its gods, its luxuries, its creeds and festivals, its streets, wine shops, and dancing girls..... His labour should procure him a large and appreciative audience."

P.S.—Other reviews equally appreciative have since been received.

London: WATTS & CO.

17, Johnson's Court, Fleet Street, E.C.

SATURDAY, JUNE 3, 1911.

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LITERATURE

The Resurrection and Modern Thought.
By W. J. Sparrow Simpson. (Longmans & Co.)

THE subject of the Resurrection, as it is of cardinal importance in the Christian faith, warrants the exhaustive treatment which it receives in this volume. Having an intimate acquaintance with the relevant literature Dr. Simpson is competent to set forth the problems suggested by the New Testament records, and also the objections which have been taken to statements in these records. Difficulties are not avoided by a mere appeal to authority, and there is no attempt to silence opponents of the tradition accepted in the Church by charges of blasphemy or heresy. Dr. Simpson is always courteous as he is always reverent. He reveals himself on every page, not as a dogmatist with his own interpretations of texts, but as a critic agreeing with or dissenting from writers whose arguments are fairly stated and fairly examined. Any one, of course, is entitled to subject Dr. Simpson's opinions to the most careful tests, and it does not require to be said that there would be different judgments regarding them. His scientific method may be shown from a passage in a chapter on 'The Historical Jesus.' He takes the assertion "that if S. Paul had sat at table with the Jesus of the Galilaean Lake he could not possibly have depicted Him as the heavenly Christ," and proceeds to say:—

"Now that assertion is pure assumption. It is not justified by historical criticism.

The business of criticism cannot be to form a priori decisions on the influences which an individual might have drawn if he had experienced something which did not occur. This is speculation, and not history."

Dr. Simpson's attitude to the questions relating to the Resurrection is definite, and may be learnt from his general approval of the contention of Ménégoz that Christianity stands in a unique relation to history, as it is inseparably bound up with the fortunes of a Person. He goes further than Ménégoz, who says it is a psychological mistake to base Christianity on a principle, and he declares it to be opposed to the essential nature of the Christian religion. Theories are rejected which account for the tradition of the Resurrection apart from the actual facts recorded in the New Testament; and Christian faith is found to be centred in the Christ who was not only the teacher and the Redeemer, but was also the victor over the grave, as He showed in His resurrection, His appearances to the disciples, and His ascension.

Dr. Simpson divides his treatise into four books: 'The Witness of the Twelve,' 'The Witness of S. Paul,' 'The Theology of the Resurrection,' and 'The Resurrection and Modern Thought.' These books are subdivided into chapters, and the first, for instance, contains 'The Empty Grave,' 'The Third Day,' and 'The Locality of the Appearances.' Dealing with the last of these subjects, he inclines to the theory that the condensation of the narrative of St. Mark explains the fact that that Evangelist represents the appearances to the Apostles as occurring exclusively in Galilee. He notes, on the other hand, that St. Luke seems unconscious of any manifestations in Galilee, and admits that, if we possessed the Third Gospel only, we should not know that the Risen Master was seen anywhere except in Judæa, "save only in the conversion of S. Paul." Yet, when St. Luke composed his first narrative, he had before him St. Mark's Gospel with an account of an appearance in Galilee, and he wrote a second time and did not accept St. Mark's detail. He had confidence, in fact, that reliance could be placed upon the Church at Jerusalem, and we are told that he went behind the documents to the living persons whom he met and knew. "We certainly seem led," Dr. Simpson says, "to the conclusion that S. Luke found no authority sufficiently convincing to justify him in recognising appearances in Galilee. But this confirms our confidence in his historical care." It may be a good thing to strengthen St. Luke's reputation as an historian; but if he rejected evidence connected with the Resurrection, how is a modern reader to decide between him and St. Mark? It is true that there are two series of appearances, the Galilaean and the Judæan, and that it is possible to make a choice between them or to accept them both. Yet, when all is said, the fact remains that St. Luke, according to Dr. Simpson, was not convinced in favour of the appear-

ances in Galilee. Prof. Harnack is cited on behalf of the Evangelist, and it is alleged that his 'Sayings of Jesus' goes far to "establish the accuracy with which S. Luke utilised his materials." It is only fair to point out that in his book on 'The Acts of the Apostles' Prof. Harnack finds in St. Luke as an historian "a tendency to carelessness and inaccuracy, often of a very far-reaching influence in his narrative, which may be partly due to his endeavour after brevity."

In the chapter on 'The Resurrection-Body' there is an examination of the teaching of the two opposing schools, the materialistic and the philosophic, and the one, it is said, concentrates on the Gospel phrase "flesh and bones, as ye see Me have," and the other on St. Paul's words "flesh and blood cannot inherit the kingdom of God." Dr. Simpson maintains that there is no real opposition between the Evangelists and the Apostle. The Evangelists are historians "who describe the re-entrance of the glorified Body of Christ into terrestrial conditions, effected for the purpose of convincing His Apostles of His Resurrection, and of giving them instructions and commissions"; while St. Paul, on the other hand, is the theologian who is "not concerned so much with the occasional manifestations as with the essential condition of the Body of Christ in the risen state." It is obvious, then, that Dr. Simpson concludes that the risen Christ adapted Himself to the terrestrial conditions of the men within whose reach He came, and that the adaptation was for temporary purposes. His reception of food, for example, was not to maintain physical life, but was exclusively to prove His identity and the reality of His human nature. If, Dr. Simpson argues, "such condescension to human needs for evidential purposes was permissible, so is the whole assumption of corporeity equally permissible." There is certainly no difficulty in reconciling the Evangelists and St. Paul if the statement is accepted that the Evangelists describe the condescension of the risen Christ to human needs; and it is perfectly legitimate for one who would not limit the Divine revelation to say that the manifestations of the risen Lord suited the recipients' conditions, though they do not "really tell us anything of the spiritual body in its natural state."

The last words of the book may be quoted, as they are worthy in themselves of consideration, and indicate the writer's conception of the faith in Jesus Christ. That faith, he says, is in a Person:—

"But it is faith in Him as what? If it be answered as Incarnate, as Mediator, these answers represent historic fact. Faith in His Person, in the Christian sense, cannot be separated from faith in His Incarnation, and His Death and His Resurrection. For these facts are inseparable from the history of Redemption. They are of such a character that, without them, faith in Christ would be impossible."

The Agonists, a Trilogy of God and Man : Minos, King of Crete ; Ariadne in Naxos ; and The Death of Hippolytus.
By Maurice Hewlett. (Macmillan & Co.)

IT is not on the first reading, or even the tenth, that Mr. Hewlett's trilogy can be appreciated in its depth and scope. That must be reserved, perhaps, for the day when he will give us his promised Epilogue (not, we take it, a satyric drama) in which he is to link the halting philosophies of the ancient world to the ideal of Christianity. Already it is possible to forecast from the riddling utterances of protagonists and chorus something of the main intention of the afterpiece, but in fairness to the author that must be left for the moment in the realm of vague and pleasant surmise. To go further would be an impertinence. For the present we have to examine Mr. Hewlett's dramatic exposition of the fallacies underlying the ancient conception of the relation of God to man. But even the philosophy of these three plays must not be insisted upon at the expense of their consideration as poetry. Here is something unusual—an experiment so daring, at times so bizarre, that it might easily startle the Mastersingers' Guild to instant condemnation. But while the work may give Beckmesser abundant opportunities to score the slate ruthlessly, that only means that there is the greater chance for Hans Sachs to reach forward, to approve and confirm.

The mould is not altogether unfamiliar. It is avowedly Wagner's, and in English Mr. Forman has handled these Sagameasures with some success in his translation of the 'Ring.' But he was hampered by a cramped original, and was not free, as Mr. Hewlett is, to strike boldly for sheer vocal sonority, with aids of rhythm variously conditioned by the sense, and assonance addressed to the ear alone. Mr. Hewlett desires that his work be "read as prose, with the stresses where they would naturally fall, and full value given to the sounds of ordinary speech." This done, he is not without hope that "the three plays ought to be revealed as verse." His hope, we venture to think, is justified, although this view may not be possible to everybody. These plays seem to demand a sense attuned to the greater length of the Wagnerian musical phrase, the inability to grasp which is the reason of much misunderstanding. Wagner, as Mr. Hewlett remarks, wrote his libretti on a strict metrical system: not so his music. The author of 'The Agonists' has seen how truth, for his purpose, lies in the compromise between the two methods. "I have followed faithfully," he says, "the music I have certainly heard, but am incapable of rendering otherwise than by rhythm." If 'The Agonists,' then, be read with a subconscious undertone of orchestral accompaniment in the mind, the words seem to be upborne on a swell of harmony far longer, in its rise and fall, than individual verses, and the whole is welded into a new prosodic unity. What

might seem mere riot of vigorous phrase is thus altered and exalted to pure music—*ex forti dulcedo*. "Music," says Pater,

"and not poetry, as is so often supposed, is the true type or measure of perfected art...and one of the chief functions of æsthetic criticism, dealing with the products of art, new or old, is to estimate the degree in which each of those products approaches to musical law."

That, we submit, is the only temper in which the versification of 'The Agonists' may be rightly approached.

Not less interesting and ingenious is the handling of the content of the Trilogy. Here again there is saving compromise. For while, in a sense, Mr. Hewlett has given us dramas as Greek, in feeling and structure, as the best hitherto attempted in English, he is still the inveterate Romanticist we know. His foreshadowing of a Christian afterpiece conditioned that subtlety. Here the old world and the new are already, in the poet's conception, linking hands, without imperilling the *ἵθος* of either. Statuesque and terrible, Minos and his doomed kindred hold the stage in the Æschylean manner, but withal there are hints, promptings, suggestions of a later spirit, of a new humanity, a sympathy with nature akin to that of 'The Bacchæ,' but wider and fuller, and a conception of passionate love that has in it more of the Renaissance than of the Attic drama. Yet the balance is justly held. Nothing of the Romantic is incongruous with the all-informing Classical inspiration of the Trilogy.

The first play, 'Minos, King of Crete,' has no counterpart in the ancient theatre; the second, 'Ariadne in Naxos,' which is Cinquecento Italian in its detail, has much in common with 'The Bacchæ' the last, 'The Death of Hippolytus,' is in its outline somewhat Euripidean also, but with new accessories binding it closely to the Minoan tragedy. Never before correlated in a dramatic cycle, the three stories reveal the doom of Minos, son of the Bull.

The scene opens in Crete, at the moment of Pasiphaë's death, while the King, still ignorant of his wife's monstrous sin, is absent on one of his nine-yearly communings with his father Zeus on Ida. Dædalus, on a watch-tower overlooking the sea, heralds the coming of dawn and of Minos. To him enters Graulis, nurse of Pasiphaë, to tell him, in veiled and broken speech, that her mistress is dead. The dialogue reveals, by suggestion, the horror of Pasiphaë's crime and its issue—Minotaur, scourge of the Cretans. Graulis pleads, nevertheless, for due funeral rites:—

She loved me, who was lovely, and is dead.

No man could look and think sin,
Nor her rebuke. The perfect are a law
Unto themselves. Refuse her not
The peace she testifies.

DÆDALUS.

Her sin is lead about her neck—
She drowns in it, and drowneth this land
Tainted by her.

GRAULIS.

Judge not thy benefactress, man.
As for me,
All my old breath shall honour her.

Dædalus, won at last by persuasion, barbed with reminders of his share in the Queen's wrong, cries:—

I loved her, she was lovely; let the rites
Be fully done, so that her soul go down
Decently to the windy house of the dead.

A Priest enters, bemoaning the parlous case of Crete, and praying Dædalus for help; but he has other work—"Let Crete save Crete." The Chorus now approaches, singing the Parodos (not the "Parabasis" as it is here called by a slip of the pen):—

First I salute you, Hills,
Guardians of Crete, with brows
Careful and hands uplift:
Thee, Dietè, beneath whose moon
Dwelleth the Goddess, the lonely one:
Thee Dietè, from whose bare crag,
Casting her delicate treasure
Seaward, the maid Britomartis
In death found life.

Here is a hint of remoter doom, but they turn to sing of the instant horror of Minotaur, ravaging Crete. The load will lift with the King's return. But before Minos appears, a Huntsman enters, "the embodiment of earthy simplicity and plain dealing," seeking vengeance on the slayer of his sister Britomart. He describes her death in a passage too fine, perhaps, for so simple a man, but tragedy and wrong can uplift even plain-dealers to eloquence, so the author may be forgiven the apparent lapse from character. Minos returns, and asks for the Queen. They answer in riddles. Meanwhile the Huntsman pursues his vendetta, and convicts Minos as the ravisher in intent of Britomart. Strong in his pride of the race of Zeus, the Son of the Bull wagers his son Androgeos to meet the avenger in combat. Dædalus warns him that Androgeos bears no charmed life. His rune has a Pindaric ring. Its opening recalls the twelfth Olympian—

σύμβολον δ' οὐ πῶ τις ἐπιχθονίων
πιστὸν ἀμφὶ πράξιος ἐσ-
-σομένης εὖρεν θεόθεν.

There are other echoes. The dooms are not to be read, prognostics are blind, no man can bear the light of godhead:—

Can a man, being God, bear with men?—

Ö never

Hope that consummation, Minos!
Be man, be God—but not both.
That is denied thee.

A Messenger enters. Androgeos has won in the chariot race at Eleusis. There is a stir of rejoicing. The pride of Minos swells higher: he shouts:—

A new wreath for the brows of the Son of the Bull!

He dooms Dædalus to the Minotaur. But before the guards can do their office, another Messenger comes hot on the heels of the former. The jealous youth of Athens have ambushed and slain Androgeos,

When he, begarlanded and anointed,
Drove home from broad Eleusis
His conquering team.

The tragedy hastens to an end. The King learns of Pasiphaë's death and of her sin. Bowed, he turns to the Hunts

man and offers him battle—"unequal war, for now I have no son." But the challenger will not :—

The price is paid. I ask
No more, nor asked so much.

He goes out with bent head, while Minos, shaking a torch over the sea, lays a curse on Athens, the tribute of youths and virgins yearly devoted to Minotaur. The Chorus in their last word pray that the doom bear not some double sense :—

Alas! man crowned
Remaineth man, his doom
Recoileth oft to spring
Back to the doomsman, and he
That judgeth is convict found.

No man can know himself and the limits hedging his soul :—

Such wisdom standeth not with the force we have :
He only that beareth the brunt of himself is brave.

On this gnomie utterance the play ends, and the way is clear for 'Ariadne in Naxos,' in which the first recoilings of the curse are manifested. The Æschylean gloom of the first piece is now lightened somewhat by passages of great lyric beauty. The spirit of the Evian god is abroad; dithyrambs resound; the figure of a Mænad, familiar in her pose from a famous vase-painting, introduces the note of Dionysan revelry; but through all the curse works, inexorable, Bacchus, instrument of Fate, marks Ariadne for himself, and breathes into Theseus the spirit of martial ardour. The hero, frenzied, takes ship, deserting his bride, over whom Dionysus sheds the might of his terrible eyes :—

His force is a force of rain,
Irresistibly soft,
Fretting the rock, gnawing the plain
With furrow deeper than plough in the croft.

Ariadne, dedicate with the new-sown seed of Theseus, yields to the god :—

Io, Bacchus, lover of Chorus,
Tragic, dark, inscrutable one!
Rapt lead I the dance, my blood
Leaping to thine. O master of me,
Catch the sob in my throat with a kiss, and
seal me to thee!

So much for the δέσις. The λύσις is the agony of Ariadne for her deed. Her remorse, in its essence, brings the play close home to modern thought. The sense of sin, however, has been introduced with such cunning that it scarcely makes the play un-Greek. On the contrary, it remains, perhaps, the most Greek of the three. After all, it is the taint of Pasiphaë working in her daughter. Afar there is a hint of Ægeus's death. Theseus is King in Athens, and awaits his Queen. But Ariadne, going alone into the grove of Artemis, whom she has outraged, slays herself. Dionysus had power over her, but could not win her love. Her heart was dead even as the god possessed her. Thus she died, and the deity failed. His was Power, but no might to win Love. That was the god's tragedy. Minos had knowledge from Zeus, but no power. That was his tragedy.

There remains the tragedy of Love without self-knowledge, as set forth in 'The Death of Hippolytus.' Here Artemis, twice outraged by Minos and his seed, in the wrong done to her in Britomart's death and Ariadne's sin, is the active deity. But her part is not all of vengeance. She points the way to atonement. Let Phædra renounce her lust after Hippolytus, and there is even yet salvation for the stock of Minos. But it is not to be. Deeper still lies another motive of doom. The initial sin of Minos, in not offering the white bull, Poseidon's gift, to Poseidon, exacts a further price. Phædra, stubborn in her passion, appeals to the sea-god, the earth-girdler, to slay Hippolytus. He dies amid the waves, in the Euripidean manner. But Phædra, distraught, backs over the edge of the cliff—impure and ironic parody of holy Britomart's fate!—and the Chorus proclaims her doom likewise. Minos has died in harness, beset by foes, a moment earlier. Hear the Messenger :—

The pallid King rose slowly, and spake like Death,
Saying, "This is the Doom declared by Zeus.
Evil was done, evil ensued; and now
Evil must end." And then he sat
Again upon his throne, and bowed his head
Down to his two stiff knees, and stayed and died—
Alone, untouched, indomitable.

The last Choral Ode foreshadows a new dispensation :—

Can a God-man be lord of himself and the hour,
Welding in one Love and Wisdom and Power?
Earth should kiss Heaven then.

The hearers are dismissed with the right tragic word of peace and consolation, spoken by Artemis, who tells how Hippolytus, "his passion spent—in calm of vigil and prayer," lives with the goddess "in communion not of this world." And the Chorus in a final word tells of "waiting with hope the promise of new day."

It is too early, perhaps, to set this fine close beside that of 'Samson Agonistes'; but the effect is got with the same understanding of true tragic method, attaining that "calm of mind, all passion spent," wherein is the finished work of *κάθαρσις*. But Mr. Hewlett's work will not be finished until, gathering up the threads of his pagan dramas, he weaves from them his 'Christus Patiens.' That, we are assured, will be no dreary cento, like the piece long attributed to Gregory of Nazianzus.

Throughout the Trilogy the author maintains a high level of imagery. Here and there we note a descent, due perhaps to over-audacity. Minos seems to be skilled in bacteriology when he uses the phrase—"spread spores of death"; and the metaphor "a flash in a pan" jars as an anachronism. But these are minor matters, which it is thankful to note. Of special interest is the weird use of salient Biblical phrases; for these, curiously enough, only heighten the dramatic effect, and never by any chance suggest anachronism. Still less are they irreverent.

The Mother of Goethe, "Frau Aja." By Margaret Reeks. (John Lane.)

THERE is something so wholesome and attractive about "Frau Aja" that a literary portrait of her, if executed with adequate care and skill, could hardly fail to interest English readers. Unfortunately, however, Miss Reeks's work is a little lacking in both those necessary qualities, and, though much of it is enjoyable, it cannot as a whole be regarded as really satisfactory. We feel a slight sense of irritation at inaccuracies, and discomfort at haphazard arrangement. It is significant, for example, that even in her brief Preface the author misspells the name of one of her chief authorities; a few pages later a distinguished German philologist appears oddly anglicized as "Eric Smith"; Henry Crabb Robinson is referred to as "an English gentleman, Charles Robinson"; and similar inadvertences are frequent. When German is quoted, it is often marred by orthographical errors, and when it is translated, the translation is not always to be relied upon; and there are a number of slips in matters of fact—to give a single instance, Merck is said to have died in his eightieth year. Such slips are individually perhaps of no great consequence, but collectively they cannot be ignored.

However, it is rather in its general construction than in its detail that the book strikes us as unsatisfactory. Miss Reeks has, we think, drawn upon 'Dichtung und Wahrheit' to an undue extent; indeed, it appears to be the main source for much of her volume. Now it is worth noting that Goethe has told us remarkably little about his mother either there or in his other autobiographical writings. No doubt she served to some extent as a model for such characters as Olympia in the early version of 'Erwin and Elmire,' Elisabeth in 'Götz,' and the "gute, verständige Hausfrau" of 'Hermann und Dorothea'; but he has left no definite and detailed portraiture of her. Indeed, though there is no reason to question his strong affection for his mother it must not be forgotten that after leaving his Frankfort home he had comparatively little direct intercourse with her: his letters to her were by no means voluminous, his visits to her were rare and brief, and during the last eleven years of her life she never saw him. But in her own admirable letters and those addressed to her by various correspondents there is sufficient material to furnish a vivid picture of her personality, and we cannot help wishing that Miss Reeks had utilized them more largely, instead of repeating so much that is already accessible to English readers in the standard biographies of Goethe or translations of his works. It is not till Goethe is got safely off to Weimar that Frau Aja is allowed to come to the front of the stage and speak for herself.

The consequence is that the latter part of the book is decidedly superior to the

earlier. That the "Frau Rath" must have been a singularly delightful and refreshing person to meet may be gathered even from such of her utterances as are quoted here. The basis of her character was cheerfulness: she was fond of Götz's saying, "Fröhlichkeit ist Mutter aller Tugenden," and exemplified it in her life; she was absolutely genuine, and her optimism is free from any suggestion of smugness. Her philosophy was no blind and extravagant assertion that all's right with the world. "I am fond of my fellows," she says in a letter to Frau von Stein—we quote Miss Reeks's version—

"and old and young feel it. I go through this world without pretence, and all the sons and daughters of Eve find that comfortable. I demoralise no one—seek always to spy out the good side—leave the bad to Him who made men and understands best how to rub off the sharp corners; and in this way, I am well, happy, and pleased."

(Incidentally we may note that "without pretence" hardly represents the original "ohne Prätension," while "demoralise" is not a true rendering of "bemoralisire.") But life was not always an easy business even for her.

"Just to make the best of the present," she declares, "and not keep thinking how things might be different: that is how one gets best through the world—and to get through (all things considered) is the chief business."

Elsewhere she confesses, with a frankness that will awaken a response in many a sorrowful one:—

"I never could endure consolation; very few people are in a condition to realise the condition of the sorrowful, and so are poor comforters."

Without being by any means well-educated in the conventional sense of the term, Frau Aja had marked literary ability. She possessed a wonderfully lively imagination, a broad sympathy, and a sound judgment to which some of the foremost German authors of the day were glad to appeal: Wieland, for instance, was on the friendliest terms with her, and wrote her a number of his agreeably elegant letters. Wit she did not possess in any marked degree, and few bons mots of hers have been recorded. The happiest is probably the reply made by her in her last illness to an invitation sent by some friends who were ignorant of her condition; she must beg to be excused, she said, as she was engaged in dying. Wit perhaps scarcely goes with a temperament so hearty and capable of healthy enjoyment as hers, and it is really much more characteristic of her that on her death-bed she arranged all the details for her funeral and the entertainment of the guests, giving particular injunctions that there should be no scrimping of the raisins in the cakes, "for," she remarked, "that is a thing I never could endure in all my life."

The Beginnings of the American Revolution. Based on Contemporary Letters, Diaries, and other Documents. By Ellen Chase. 3 vols. (Pitman & Sons.)

IF the criterion of the "weakest link" were applicable to books, we should have to accord but summary and unfavourable notice to this extensive and really meritorious work. Its weaknesses—for the weakest link is here recurrent and conspicuous—are due to the author's unfortunate choice in making it so extensive, a choice by no means implicit in the undertaking. "The main purpose of the narrative," she tells us in the Preface, dated from Boston, "has been to make the outline of events in this neighbourhood live once more in all their wealth of humour and picturesqueness, as they were known by the actors." That was a laudable and large enough purpose, yet one which might have been successfully attained without the equipment and powers required for a survey of the political movement in two hemispheres. For a comprehensive work like Bancroft's, of course, intended to be the literary monument as well as the ample record of American nationality, an alertly divided attention and a striving after simultaneous view were both necessary. But then Bancroft did not begin till he was ready, and until he could work from the copious stores of mature and vitalized knowledge which constitute the essential qualification of the first-rate historian. From the writer on historical subjects less is required than this; but a more personal view of the whole, and a more definite grip of the relevant details, than we find in the pages of Mrs. Chase in which she looks beyond "this neighbourhood."

Here her knowledge seems to depend on the utilization of sources with great industry, but without sufficient discrimination. There are a crop of references on every page, but rarely (in these parts of the work) those which we should expect. For the safe statement that "Lord North is said to have supported the King against his own best judgment," the authority cited is neither Bancroft nor Lecky, still less the primary volumes of W. B. Donne, but the excellent compilation of American history by Messrs. Bryant and Gay. For knowledge of the changes intended by the Québec Act we are indebted, it would seem, to Frost's 'History of the United States,' a praiseworthy brief compendium some eighty years old. These instances are typical and anything but extreme. We are nearer to the average when we find the author's statement that "Edmund Burke strongly opposed the oppressive measures" is supported by a reference to the 'Life of Thomas Hutchinson,' the Governor of Massachusetts. Mrs. Chase seems to owe nothing to standard general histories like those above mentioned, or to such accessible and indispensable sources as the Grenville Papers, the

Chatham Correspondence, the Rockingham Correspondence, or the Correspondence of George III. with Lord North, neither does she appear to have looked into any of the significant political biographies (Chatham's, or Shelburne's, or Burke's), though two or three American lives are used and over-used with regard to affairs in England. As with the biographies, so with the main political literature. Chatham, as one would expect, is much in evidence. But the specimens of his speeches here given are a patchwork gathered from unlikely places and sedulously pieced together. The result, to be fair, is not so faulty as the method is destructive of confidence. But some values are lost. For instance, "America, if she fell, would fall like a strong man"—drops a point. The orator said "like the strong man"—a familiar synonym for Samson in those days, when the Bible was better known and less celebrated than now.

The result must be unsatisfactory when a writer's general knowledge of the period of which he writes has been gathered by such piecing of information. Then we may expect to find a prevailing lack of clear outline (because there is no clear mental view) alternating with factitious starts of particularity about what does not really matter. And no amount of intelligence will exclude positive mistakes when the wider relations and bearings of the "facts" brought into the account are unverified and unknown. Thus an impression is here given that certain sayings in Parliament were mere interjections, or exclamations. They are the sentences usually quoted from speeches of considerable length.

We may note a mistake which should have been impossible. "The Stamp Act itself was only carried by Pitt's insertion of the Declaratory Act." Let us waive the obvious slip, and credit the writer with meaning to say "The Repeal of the Stamp Act," &c. There still remains matter for correction. First there is the implied notion that the Declaratory Act was somehow embodied in the Repealing Act. This notion is not uncommon in American books, and seems to be caused by writers confusing the Declaratory Act of 1766 with the declaratory preamble to the Revenue Act of the following year. But further: to suppose that the Declaratory Act (whether Act, clause, or preamble) represented the constitutional views of Pitt, is totally to misapprehend the matters in question. "He looked in the face of Lord Chatham, and passed the Declaratory Act," says Burke, eulogizing Rockingham. But then Mrs. Chase seems to know little of Burke. Instead, she has Junius ("now generally identified with Sir Philip Francis"), whom she takes seriously as a fearless and authoritative publicist; and cites his letters as though they had been sent directly to the King, Grafton, and the other addressees. An American writer should have known that Wedderburn's name was not David, but Alexander—*teste* Walpole's "Sarcastic Sawney."

Nor do we think it fair to perpetuate the gibing reference to the author of 'Taxation No Tyranny' as "a pensioner of the Government." Surely it should be easy to credit Samuel Johnson, of all men in the world, with honest partizanship! He was not "a pensioner of the Government" in the sense the words are meant to bear, nor did his pension influence his politics. Had the old hero been living neglected in a garret, he would still probably have been as High Tory and outrageously anti-American as the sturdiest "backwoodsman" of his day.

Having been compelled to say so much about the faults of this work, we turn with relief to a view of its merits. When all is said, these are very great. The superficiality and uncertainty of the author's English chapters are happily counterbalanced by the diligence of her search and the thoroughness of her knowledge in all that belongs to her proper subject, "the occurrences of this neighbourhood." The first volume, beginning with the Stamp Act riots at Boston, ends with the historic Tea Party, having the so-called Massacre as the lurid intermediate incident. Each of these has become the subject of a respectable literature of miscellaneous record and testimony, which in the case of the Massacre and the Tea Party has been to some extent codified. Those diverse records are here well utilized, along with unpublished findings of the author's own, and whatever could be added by exact verification of topographical details past and present. So from the free quoting of contemporary accounts, and the precise noting of what was done or seen from point to point and moment to moment by a multitude of actors and witnesses, there results a more vivid representation of the aforesaid occurrences—also a more informing impression of what sort of people were engaged in them—than is to be found in any existing history of the Revolution.

This is still more true of the succeeding volumes. Vol. II. is the worse for large importations from the biographies of Hutchinson and Quincy (in England), but expresses well the gathering tension in America, and the strengthening of the idea, in the minds of colonists, that they might have to vindicate their claims by force of arms. The title of a chapter, 'Both Sides prepare for War,' expresses graphically what is going on—partly in pursuance of resolutions, but more largely by the simultaneous tacit decision and action of individual men throughout a countryside that was "a continual village." The latter half of this volume is concerned with the movements immediately preceding the epoch-making discharge of muskets on Lexington Green, to which dramatic incident ample justice is done.

Finally, for a token of thoroughness virtually the whole of the third volume is occupied with the history of the

remaining occurrences of that day. The long fighting retreat maintained by the British troops from Concord to Boston is accounted for step by step and almost shot by shot, and made vivid by constant reference to the observations, acts, and fortunes of persons and families all along the line of retreat. The volume closes with what is partly an itinerary, partly a visible panorama, of the speeding news of battle as it passed from province to province, city to city, and village to village—even to fishing boats at sea.

Its summoning effect, as seen here, suggests or confirms a view which we may find room to state. It is that the colonists, for all their half-forensic, half-dramatic contemplation of the possibility of war—and for all their sporadic accumulation of powder and shot and the rest—had yet never been able, in their heart of hearts, to think of war as really occurring. This again, we consider, was because, behind and above all their sense of quarrel with the English Government, was their sense of being Englishmen; and therewith a deep mute assurance that, whatever adverse things and unkind words might happen on the way, *that* was going to be with them to the end. Upon this assurance, and all the prepossessions and memories which gave it sanction, Lexington Green and Concord Bridge were a rude comment. They gave something of the shock which we may suppose a proud-spirited young wife to feel on receiving a first and unexpected blow—as an indignity more than an outrage, and a denial and a prophecy more intolerable than either. So the almost automatic instantaneity of response, made by thousands of individual men from far and near to the call of Massachusetts, was a measure not of the people's preparation, in the obvious sense, but of their surprise. Men's minds seem everywhere to have been invaded, not by anger, but by a trance of resolve, which simplified all reasoning and took them the nearest way to their only possible purpose. But, if the Americans were a greater people on the 19th of April, 1775, than they ever were before or have been since, it is because they were a people on whom the last things of the world had come, and because they were meeting them with a strength that was not in their daily lives, but an efflux from the generations of their race.

In conclusion, we hope that Mrs. Chase may some day recast her work, reducing the English part by a half and making the remaining half more perfect; also attending to the paragraphing and pointing throughout, and seeking skilled aid in the occasional Latin. Then her work will have a place which nobody will grudge it beside the best-established and most valuable contributions to American history. There are about seventy portraits; but we would gladly exchange half of these for a good topographical map of "this neighbourhood."

CANADA.

The New Garden of Canada: by Pack-Horse and Canoe through Undeveloped New British Columbia. By F. A. Talbot. (Cassell.)—This is the record, graphic and convincing throughout, of a singularly interesting journey. What enthusiasts call "the last, best West," e.g., the far north-west of Canada, is a territory regarding which comparatively few people know anything from actual experience.

The northern half of British Columbia is not only virgin soil, but is rich also in the charms of varied scenery, dense forests, towering mountains, rushing streams, untouched mineral resources, and untouched wild life. The whole province is something of a paradise for the hunter, the fisherman, the climber, and the woodsman. There is this also about it to stimulate interest, that before many years have passed it will be opened up by railways, ports, and towns. Reading this simple record of an observant traveller's wanderings, one may cordially agree in pronouncing pack-horse travel, or "trailing," by far the best way of spying out the land. Next to a man's own two feet, no means of locomotion brings him into closer touch with the country traversed. High on the banks of the Fraser river (where it runs swiftly, and is four hundred feet in width) the author camped with a settler named Keller. The passage about Keller epitomizes life in the wilds, and is worth quoting for that reason:—

"Keller was a host in himself. At evening, sitting round a log camp-fire, which threw ghostly shadows among the trees, he regaled us with stories and adventures innumerable which had befallen him through a wildly adventurous life—some grave, others gay, but one and all first-rate time-killers. Like so many others buried in the wilderness, he hailed from the United States, having been raised somewhere down on the Pacific coast. The quest for gold enthused him early in life, and he had searched patiently for the yellow metal from sunny California to ice-bound Alaska. He was in far-off Nome when he first heard about the upper reaches of the Fraser river.

"I had knocked about Alaska and Prince of Wales Island without striking much luck, so when I once more found myself in Vancouver I started off for Fort George. I heard that there was some good mineral country up round Tête Jaune Cache. I got hold of a canoe, came up, and cruised around to see how the land lay. That was five years ago, and I am still here. Yes, I am in solitary state. Another frontier lad, Wilson, and a pard, have a piece of land about fifty miles down the Fraser, and give me a call now and again. They're on the opposite side of the river at the moment. How do I like the life? Why it's the only life to lead, if one doesn't mind being lonely. Sometimes I am here for three months and don't see a soul, not even an Indian. If it hits me a bit too hard, I go off on a hunting trip after caribou, goat, sheep, or what not. I have been all over these mountains. Or else I go prospecting and exploring. Illness? You can never fall ill in this open, free air..... I am often away from here for weeks at a time. I just take my blanket, some small supplies, and my rifle, and off I go. Time has no worry for me. I don't know what is the day of the week, the date of the month, or the time, as I have neither watch nor calendar, and I certainly do not bother my head over either. I just work when I feel like it, and rest when I feel so disposed."

The book is stimulating reading throughout, for the author has obtained a store of valuable material, and handled it well.

The Golden Land: the True Story and Experiences of British Settlers in Canada, by Arthur E. Copping (Hodder & Stoughton), is a frank and breezy account of a journey across Canada, from Atlantic to Pacific, undertaken by the author with a view, apparently, to describing the experiences awaiting the typical emigrant from England.

Naturally, therefore, the author travelled in emigrant fashion, and the cheery record of the experiences of himself and Mr. Harold Copping (the latter contributes four-and-twenty very creditable illustrations in colour) proves them, at all events, to be good travellers, for the long rail journey in a "Colonist" car in Canada is not exactly an exhilarating jaunt. But Messrs. Copping clearly approached their task in the right spirit of good humour and determination to make the best of everything.

The Canadian climate makes for vigorous optimism; and this feeling characterizes every chapter in this readable volume. But the reviewer—who is familiar with the ground here covered, having travelled over it some eight or nine times—is able to testify that the author's enthusiasm is justified by the facts of the case. The emigrant who expects to receive wealth for the asking, or obtain it without exerting himself, in Canada, will be disappointed. Indeed, he had far better not go to the Dominion; for in no walk of life there is the idler welcomed or appreciated. It is a busy land of striving, hard-working people. But—and here is the gist of this book—it offers constant, abundant, and well-paid employment to the willing worker; for the same person it is wonderfully rich in opportunities of attaining independence; and more perhaps than any other country in the world, it is a land permeated by the spirit of hope, and the conviction of good ground for that hope.

Another important truth well illustrated by this book is that he who would succeed in Canada should go there as a learner, and not as a critic, a superior person, or one anxious to impose his own will and methods upon others. Knowledge of this will save valuable time for the immigrant, to say nothing of vexatious losses and wounded self-esteem. The people who have ascertained what methods are best suited to the conditions of life in Western Canada, for example, paid dearly for their knowledge, and cannot be expected to welcome ignorant or ill-founded criticism. Also, Canadians are not lacking in the sensitiveness which is natural to youth, in communities as well as persons. The prospective emigrant will find this narrative deeply interesting, and others should welcome a fair and truthful picture.

OUR LIBRARY TABLE.

ONE of the most interesting of the additional sketches in *The Newcomes* ("Centenary Biographical Edition," Smith & Elder) is a rough sketch, apparently by Thackeray himself, of Col. Newcome, in the opening chapter of the novel, indignantly quitting the Cave of Harmony. From its similarity to Richard Doyle's full-page illustration, it must have been intended for the artist's guidance. The Cave of Harmony, as we now know, was Evans's, of which there is a capital account in 1859, or five years after 'The Newcomes' appeared, in Sala's 'Twice Round the Clock,' the artist, William McConnell, giving a picture of it which may well pair off with that in "Mr. Pyp's" depicting the Back Kitchen of 'Pendennis,' i.e., the Cyder Cellars in Maiden Lane. In 1859, however, the risky vocalism of Capt. Costigan was no longer popular in Covent Garden. Among the other new illustrations is a photogravure of Thackeray writing, with his desk on his knee, in Onslow Square; and there is a very unflattering

portrait from a photograph taken in the United States.

Of Doyle's illustrations the present writer has never been greatly enamoured—at least of the full-page ones. But the initial letters are charming, and in his best manner; while the yellow cover with its fables, of which there is a facsimile, is surely one of the prettiest ever designed. One wonders what Thackeray himself thought of the Doyle embellishments. They were much criticized at the time, and Frederick Locker was unlucky enough to tell Thackeray jestingly that they would be mistaken for his own, a *boutade* which was neither well-received nor immediately forgiven. New MSS. of Thackeray have recently been discovered. It would be interesting to learn whether there is anywhere any sketch or note of that history of "J. J." to which reference is made in the penultimate paragraph of the book.

Life and Flowers. By Maurice Maeterlinck. Translated by Alexander Teixeira de Mattos. (Allen & Sons.)—An essay on the devices which various plants adopt to secure fertilization, and entitled 'The Intelligence of the Flowers,' is M. Maeterlinck's most considerable effort in this volume, in which, as the title might suggest, the themes, though often profound, are treated with an unexacting sentimentality. Even when the ideas are fiercest and most revolutionary, the language remains almost hyperbolically caressing. M. Maeterlinck "roars you as gently as any sucking dove." He pursues, in short, his familiar method of exposition, and blends philosophy with poetry by sacrificing something of the cohesion of the one and the clarity of the other—producing a result which to many readers is impressive, stimulating, and beautiful. His attitude of mind, and the style which it dictates, are perhaps of a temper to which French is as a language more hospitable than English; and he no doubt owes his wide reputation in this country to admirers who have felt the charm of his works in the original. Perhaps it is because an atmosphere of disillusionment is the exception in our poetry that poetic motive and association, whether employed in verse or prose, have to accept, with the advantages, the disadvantages of being taken seriously; we regard the instincts of the poet as structural as well as ornamental; and they never fully satisfy us except when they fulfil both functions. The poet—and what is M. Maeterlinck if he is not a poet?—enjoys, of course, more ease and freedom if his symbols and images are accepted merely on their face value; and it may be because he does not dream of having them accepted otherwise that M. Maeterlinck indulges in what, to our taste, appears a surfeit of personification and metaphorical sleight-of-hand, which, whether the theme be ethics, dynamics, religion, topography, or botany, is apt to confuse, and adds little that is helpful to our sense of the mystery of things.

M. Maeterlinck's allegorizing carries him sometimes to the verge of absurdity. He describes, in one essay, some of the distilling processes in the factories at Grasse. The heights of tragedy and every phase of human emotion are drawn upon for the picture. The flowers, in one process, are laid upon a bed of fat. "As the result of what hypocritical wiles," asks M. Maeterlinck, "of what unctuous promises, does the fat obtain their irrevocable confidences?" He cannot tell; but the tragedy, in any case, is not ended, for "it now becomes a matter of making the wan miser disgorge.... This

is achieved, not without difficulty. The fat has base passions which are its undoing. It is plied with alcohol, is intoxicated, and ends by quitting its hold." The scent, the heroine, has confided in or is surrendered to a fresh villain, from whom in turn she must be rescued! It is all, no doubt, meant to be amusing, and might possibly have been so, were it less typical of M. Maeterlinck's method throughout.

WE have received the second volume of *Standard Books* (Nelson), which deals with a range of subjects on which the average librarian will be more frequently consulted than on those in the first volume—religion, science, and the useful arts, agriculture, medicine, engineering, theoretical and practical, metallurgy, technology, and a number of arts only less important. The selection of books on scientific subjects will be found ample enough for all purposes except those of the specialist. The task of compiling a selective bibliography is one the difficulty of which may be easily underrated. The work of the experts who have been engaged will be found of the greatest practical utility not only to librarians who may wish to enlarge the scope of their libraries, but also to those who may be put into the position of having to advise others in the choice of books on subjects of which they know nothing, say 'Salesmanship and Commercial Travelling' or 'Laundry Practice' or 'Naval Law.' The work should be on the desk of every public librarian in the country.

IN *Table d'Hôte* (Hodder & Stoughton) Mr. Pett Ridge serves his bill of fare in four courses—Hors d'Œuvres, Joints, Sweets, and Savouries; but the distinction between the various dishes seems to have been made in a somewhat arbitrary manner. The order of their occurrence, however, does not affect their merit, and the book maintains a far higher standard than 'Light Refreshment,' last year's companion to it. But even the present collection is not so pleasing as a book like 'Mord Em'ly,' which perhaps owed something of its success to its continuity; for in his volumes of short stories Mr. Pett Ridge does not always make his necessarily abrupt changes of place and time clear enough. 'Moving Pictures' is a clever description of an opium-smoker's visions: so far from being extravagant, these are endowed with an air of restraint that carries conviction. Of the other articles, 'Time's Method' and 'Surroundings' are particularly thoughtful.

A Holiday in Gaol, by Frederic Martyn (Methuen), is a book of prison experiences written from a somewhat new standpoint. The author—a man of education—was arrested on a charge of obtaining money by false pretences. Although, in his opinion, both the charge and the sentence passed on him were unjust, he writes without any trace of bitterness. He has no sympathy with those ex-prisoners who enumerate their woes in newspaper or book form. His memories are cheerful. "I have recently," he begins by saying,

"returned to work from the holiday of a lifetime, feeling as if I am wound up to go another fifty years on top of the half-century I already have to own to, and with a capacity for enjoyment that I don't remember to have possessed in my salad days. I have been taking the finest rest cure that the whole world affords: I have been doing eighteen months' hard labour in an English prison."

There is not much that is novel in the book except the standpoint. Warders, prison doctors, governors, and even prisoners, appear in a pleasant light. The author remembers the warders with gratitude:—

"If there are any persons in our prisons who do work, that can honestly be described as 'hard work,' it is the warders, and not the men who are sentenced to it."

He is not so enthusiastic concerning detectives, who appear in the least favourable light of all. The book is very readable, and full of interest to the social student.

The Trial of the Stauntons, edited by Mr. J. B. Atlay, is the initial volume of a new series of "Notable English Trials," published by Messrs. Hodge & Co., of Edinburgh. The trial, which took place before Mr. Justice Hawkins at the Old Bailey thirty-four years ago, is wholly lacking in the dramatic elements that occasionally lend a romantic touch to the annals of the criminal law. Apart from its medical aspects, the only interest of the sordid case lies in Sir Edward Clarke's speech on behalf of one of the prisoners, which may be regarded as a model of forensic acumen and eloquence. Mr. Atlay's long introduction to the report of the trial, in which he gives a connected story of the circumstances of the death of Harriet Staunton, is marked by lucidity and fairness. The volume is illustrated by portraits of some of the principal figures at the trial.

"Pie-Powder": being *Dust from the Law Courts*. Collected and recollected on the Western Circuit by a Circuit Tramp. (John Murray.)—Not a few readable books on the borderland of the law have been published in recent years, but this volume of reminiscences of the Western Circuit, written by a King's Counsel whose pseudonymity has easily been pierced, may be accounted the most entertaining of them all. Not only has the author some good stories to tell; he possesses, unlike many lawyers who recount their experiences in the courts, an agreeable literary style. All his anecdotes, even the oldest of them, are told with freshness and conciseness. "A Circuit Tramp" does not forget the Dickensian associations of his circuit. Both Mr. Justice Gaselee, who served Dickens as the model for Mr. Justice Stareleigh, and Serjeant Bompas, who was the original of Serjeant Buzfuz, were members of the Western Circuit. It would seem that another link between 'The Pickwick Papers' and the Western Circuit exists in "the original warning-pan which Mrs. Bardell was implored not to forget"; for Mr. Foote, K.C.—there is no further need to disguise his authorship of this acceptable volume— informs us that "it has long stood on the landing of a West-Country hotel frequented by the Bar Mess." But on what authority he makes this statement he does not explain. To Lord Bowen, one of the wittiest and most scholarly members of the circuit, is attributed the well-known saying, "Truth will leak out—even in an affidavit," which has often been placed to the credit of Lord Justice Mathew. As a matter of fact, the real authorship of the epigram belongs to Charles Reade, though the form in which he produced it, "He had spoken the Truth! And in an Affidavit!!!" lacks, no doubt, the artistic finish of Lord Bowen's version.

One of the neatest jokes in the book is associated with the name of Edward Bullen, whose hereditary instinct for special pleading was tempered by a rare sense of humour. He once disturbed the gravity

of the Court of Appeal by reading this passage from a statement of defence in an action for seduction: "The defendant denies that he is the father of the said twins, or of either of them"—a jest which he apologetically and untruthfully attributed to a mistake in his pupil-room. Another good story with the same quality of brevity is provided by the author in discussing the class of witnesses who are over-prudent in their qualifying statements. "The prisoner's wife stood at the bottom of the stairs and called out 'Tom, Tom,' or words to that effect," is given as a classical example of this kind of testimony.

The book is not free from errors. Lord Bowen was a Lord of Appeal, not a Lord Justice, when his brilliant career was prematurely brought to a close; and Mr. Brand, not Mr. Peel, was Speaker of the House of Commons in the stormy days of the Bradlaugh controversy. But these are small defects in an attractive work. A more serious fault is the absence of an index.

THE DILKE KEATS COLLECTION: A QUESTION OF HANDWRITING.

46, Marlborough Hill, N.W., May 22, 1911.

AMONGST the books of exceptional interest from the Dilke library specially mentioned in *The Athenæum* of 6 May, 1911, there were two which were gravely misdescribed in Messrs. Christie's catalogue of the sale which took place at their rooms on May 9th; these were the copy of 'Endymion' alleged to have been Keats's own copy supplemented by transcripts in his own writing from a number of his minor poems, and the copy of Milton's works "with many lines scored and numerous MS. notes in the handwriting of Keats, and a few by the Dilke, who was the poet's friend."

On receiving the catalogue and seeing paragraphs in *The Daily News*, which also had been misled by the auctioneers (of course, quite innocently), I hurried off a note of warning on the subject of the book called "Keats's copy of 'Endymion,'" which I knew not to be Keats's copy. The belated appearance of that note of warning in *The Daily News* on the morning of the sale, and the views expressed by myself and several experts on the two books, induced Messrs. Christie to withdraw both lots; but, as wide publicity has been given to two books masquerading by misadventure in the character of personal relics of Keats, I feel that I, who owe so much to the poet's friend Dilke, and also to his grandson, the late Sir Charles Dilke, am bound to communicate the facts of the case to the literary journal so intimately associated with both grandfather and grandson, not to mention the first baronet of the name, the "Dilke's boy" of Keats's letters, who was a Westminster scholar when the two books took on their semi-manuscript form, and who in due time, and turn, became an *Athenæum* proprietor.

There can be no doubt that the note of Sir Charles Dilke on which the cataloguing of the 'Endymion' was based, was written at a time when the late owner had become convinced that the script in which the minor poems are written was the "copying hand" of Keats; but to an expert student of Keats's ways, surrounded by a sufficient material for a final judgment on the point, nothing can be clearer than the impossibility of his having produced those copies. For future identification, the volume should perhaps be here described a little more fully than I have described it before, for, of course, I was for a long time very

familiar with it. It is, then, primarily one of the earlier copies of the original edition, one of those containing the single-line *erratum* page; to this was added a quantity of blank paper, much of which remains blank to this day; and the volume thus formed was bound in the brown polished calf of that period, with the edges trimmed according to the then prevailing fashion. The front cover, now detached, has inside it the heraldic book-plate of Charles Wentworth Dilke, the friend of Keats.

The printed book is practically free from textual marks, though Keats had something to say about errors and liberties. The mistake dealt with in the *erratum* page is corrected, and a trifling number of verbal misprints discovered subsequently are also amended in ink, but not in Keats's writing. The special characteristic of this copy of 'Endymion' is the profusion of under-scorings and marginal markings, which are obviously those of an appreciative reader. Although it is not easy to tell one man's horizontal underlining from another's, it is not impossible: in this case minute analysis is needless, because it is inconceivable that Keats, who had already outgrown 'Endymion' by the time it was through the press, sat down pen in hand and underscored hundreds of lines of his poem. Beside that consideration the lines drawn vertically in the margin have a very curious feature: they are not always simple straight lines, but are frequently drawn jagged like a kind of cross between the edge of a saw and a conventional flash of lightning. That method is, as one would expect, in regard to Dilke's "bosom" copy of 'Endymion,' Dilke's method; I have never seen it employed by Keats, whose markings of passages are straight across or straight down—or fairly straight, to be particular. It is not for a moment tenable, and never has been, that this marked book was "Keats's own copy," though a hasty mention of it in a paper contributed to *The Athenæum* of October 26th, 1872, is framed as if the book was Keats's copy. That paper was mainly about the Milton, and was signed "An Admirer of Keats." I fancy Sir Charles wrote it; and I know he was at that time busy getting relics of Keats and going over those he already had; but I do not think he had gone carefully into the subject of the 'Endymion.' Thus far of the printed *Endymion* of 1818 read and marked by Dilke: now of the manuscript poems following it.

My first acquaintance with Sir Charles Dilke was, if I recollect rightly, in the years between the issue of Keats's Letters to Fanny Brawne (1876) and that of the edition of the poetical works and other writings of Keats in four large volumes (1883). At all events, it was while I was preparing that work of some years that he generously placed the whole of his Keats collection at my disposal, and aided me with all personal knowledge of the subject of which he was the depository. By those transcripts of minor poems in his grandfather's copy of 'Endymion' both he and I were at that time baffled. I saw, of course, that each was an authentic representation of the text in one or other of its stages: but I had great difficulty in believing that the handwriting was that of Keats in any mood or for any special purpose. There were some slight superficial resemblances to Keats's script; and Sir Charles's lenning was certainly to the view that Keats had copied the poems out for Dilke. It is a well known weakness of us collectors to go on magnifying and glorifying our treasures as long as we are permitted to live with them. I can picture

Sir Charles Dilke, in his later years, sitting lonely among his fascinating relics in that wonderful little sanctum of his somewhere up at the top of No. 76, Sloane Street, growing more and more decided in his view that this was a clerkly script of the poet's; whereas my own case was that, having exhausted the textual yield of that book in 1883 and returned it to its owner, I had no occasion to re-examine it critically until this instant spring-tide. My chief difficulty in the way of an uncompromising denial had been that the writing was not that of any one of Keats's friends whose faithful transcripts I had found so valuable for textual purposes, and especially for various readings. It was not George Keats, or Tom Keats, or Brown, or Woodhouse, who had made these copies, opposite the first page of which Dilke had written, in the upright hand I was already familiar with, a cautionary note for posterity that Keats's "innocence of spelling" must be borne in mind; and in that hand other notes about Keats appear towards the close of the blank paper part of the book. Meanwhile, I have been steadily getting more familiar with the handwritings of the whole circle; and when this book was announced for sale I went over my collection of relative autographs, with the result that I found writing of Keats's friend Dilke, which settled the matter. The script which Sir Charles Dilke seems to have accounted for to himself as a copying script of Keats's slopes from left to right in the customary manner of old-fashioned right-handed mortals; and that is how Dilke wrote when he knew Keats and worked in the Navy Pay Office. The copies of minor poems added in manuscript to his own reading and working copy of 'Endymion' were certainly made at that period by himself; they and the upright notes, both in that book and in the presentation copy of the 'Life, Letters, and Literary Remains,' sold at Christie's on the 9th of May, are the work of one and the same hand, though some thirty years or more separate the earliest from the latest.

Of Keats's "copying hand" a great deal has now long been accessible, notably in the fair copy of 'Endymion,' from which that poem was set up in type, the fair copy of 'Lamia' used for the same purpose, both of which are, I understand, in the great collection of Mr. Pierpont Morgan, and, very notably, in the large volume of Keats's holograph letters now in the Houghton-Crewe collection, and the twenty-eight-page letter which ought to be in that volume but was recently sold by public auction in America and is said to have passed into the hands of a well-known collector who has other manuscripts by and about Keats. In those long journal letters Keats constantly interrupts the delightful thread of his discourse to "copy out" poetry which he has been composing "since our last." With all those holographs I have just mentioned, save the twenty-eight-page letter in the States, I am familiarly acquainted, and I do not think there is anything in them to give the least colour to the hypothesis that the poet had a copying hand materially differing from his composing hand, or sensibly resembling (save in an occasional capital such as two intimates will slide into imitating from each other) the Navy Pay Office hand of Dilke.

Even while I was dealing with this question came a charming little bit of evidence not known to me before. Messrs. Maggs Brothers, of 109, Strand, have just published a catalogue in which they offer for sale Emma Isola's (Mrs. Moxon) autograph album, a very rich one containing among its

gems Keats's 'Sonnet to his Brothers,' published in his first volume (1817). It leaps to the eyes that this, which is one of the fair copies made by Keats, is just in his ordinary hand. In editing this sonnet I have already dealt with three textual documents (1) Keats's pencil draft of the two quatrains, very immature; (2) a manuscript copy, complete and mature, by Thomas Keats; and (3) the printed text of 1817. The Emma Isola holograph varies in detail from all three; and I have no doubt that Tom made his transcript from yet another copy by John.

Keats's letter to Taylor on the subject of the printed 'Endymion' and its errata, about to be sold by auction at the rooms of Messrs. Sotheby, Wilkinson & Hodge, with the rest of the late Mr. Huth's magnificent collection of autographs, has also something to say on this handwriting question, and especially as to the identification of "Keats's own copy"; but to this I hope to return on a future occasion.

Keats's little Milton, annotated in his own writing and presented by him to Mrs. Dilke, was also among the Dilke treasures which I knew familiarly before 1883: it was the only one I knew and used for the large edition of Keats and for the Glasgow "Complete" edition of 1900-1901. At the turn of the century it was already on loan in the Chelsea Free Library; and I must have seen it there when transferring from the large edition to the small the notes on 'Paradise Lost,' illustrated by all the marked passages, though I do not think I had to re-examine it at all intimately on that occasion. Certain I am that Sir Charles had never told me about any other Keats copy of Milton, and that I had never examined the book catalogued and withdrawn by Messrs. Christie—I must not say "never seen," for my friend Mr. Hudson tells me that it was in one of the treasure cases of the sanctum when he received me there for Sir Charles on a visit connected with the preparation of the Oxford Keats (some time in 1906). That I did not become practically seized of its existence was due to the fact that I was then dealing only with Keats's poems. The recent announcement that Keats's Milton was coming to the hammer left a regretful impression in my mind that it was not passing to Hampstead after all; and, on my first visit to the auction room on May 5th to settle the Dilke script question, I did not even ask to see my old friend the Milton. Recurring to the catalogue on the 6th, and also to my own published notes of 1883 and 1900, I was pulled up by the following note of Sir Charles quoted in the catalogue:—

"The note on the Sonnet to Vane [end fly-leaf] though evidently in the writing of Keats, contains opinions which are expressed in, I should say, my grandfather's words. Is it possible that in the early days of their friendship, to which by both handwritings it appears to belong, they worked through this book together?"

Finding no trace in my printed record of any note of Keats on the Sonnet to Vane, I was attacked by a suspicion of my own exhaustiveness. Could I possibly in 1883 and again in 1900 have overlooked a note of Keats's on the "end fly-leaf?" Proceeding a second time to the auction room, I asked for the Milton, and found to my amazement (with a dash of relief from the self-suspicion just mentioned) that this was not the Keats Milton at all, but another copy of a different edition, marked and underlined and profusely annotated, mainly in the Navy Pay hand of the Keats transcripts in the 'Endymion,' but with

notes on pages 490-2 in the later handwriting of Keats's friend Dilke.

Always glad to take advantage of that wisdom which we are taught to associate with a "multitude of counsellors," I was pleased to find a bevy of experts in possession of the field. The two Mr. Frank Sabins, father and son, Mr. Daniel of 33, King's Street, St. James's, and Mr. Bertram Dobell, presented a notable array of qualified counsellors; and there was no difference of opinion between the five of us. A minute examination of the three books which came into the discussion—the third being the Dilke copy of the 'Life, Letters,' &c., of 1848, convinced us all that the whole three must, so far as their manuscript value is concerned, be ascribed to Charles Wentworth Dilke, the distinguished man of letters who virtually founded *The Athenæum* and was for years the life and soul of it.

One very striking point of identity in the printed 'Endymion' and the little Milton under discussion is the manner of the vertical lines in the margins, some straight and some with a saw-like jaggedness that evidently had a different value from that of the straight ones.

I paid a third visit to King Street on the morning of the 9th, partly to make assurance doubly sure by looking over the books once more, but mainly to note what edition of Milton Dilke had used, and what bearing his note (if any) at the head of Book IV. of 'Paradise Lost' had upon Keats's, and upon Sir Charles Dilke's suggestion that the two men had "worked through" Milton together. Keats read, marked, and annotated the 'Paradise Lost' in a pocket edition in two volumes published in 1807 by W. and J. Deas, of High Street, Edinburgh, and presented it to Mrs. Dilke with an inscription in his own writing; and, unless I am mistaken, Sir Charles, under the signature of "An Admirer of Keats," gave an account of the treasure in *The Athenæum* of October 26, 1872. Dilke's notes and markings were made in an edition (also in two volumes) printed by S. Hamilton of Weybridge, and published in 1811 in London by Walker, whose "pocket classics" had considerable vogue last century.

In Keats's fourteenth note on 'Paradise Lost,' at the head of Book IV., we read:—"A friend of mine says this Book has the finest opening of any." And then he enlarges upon the beauties of the opening, and closes with the words "nothing can be so more than Delphic." Turning to the head of Book IV. in the Dilke copy we find a note which goes far to identify him as the friend, and to give great weight to his grandson's shrewd surmise that the two men were working through the book together, though using separate copies instead of one and the same copy.

The friendship of Keats and Dilke and their intimacy at Hampstead form a pleasant recollection, fully worthy of the pious commemoration which Sir Charles devised. Hampstead has many high associations, but none higher than that with the memory of Keats. Keats had many friends, but Charles Wentworth Dilke ranks among the most distinguished of his inner circle of intimates. It is not for beggars to be choosers, but the splendid collection of Keats-Dilke relics of which the Borough of Hampstead is to be the fitting depository would be greatly enhanced if those charged with the fulfilment of Sir Charles's munificent desire found it practicable and advisable to place those two additional books with the other treasures. The excessive money value which they would have had if the

writing in them had been Keats's may well have seemed a bar to their transfer from the Sloane Street *sanctum* to the Chelsea loan collection; but Dilke's copy of 'Endymion' with its transcripts is a veritable labour of love, and Dilke's annotated Milton a striking record of active sympathy between a poet and a critic in the Hampstead circle of distinguished men.

H. BUXTON-FORMAN.

COMMERCE v. LITERATURE

A REVIEW copy of my forthcoming novel 'Thus Saith Mrs. Grundy' will reach you shortly. It has been "banned" by some of the libraries under circumstances of great interest to book reviewers.

My publishers, John Long & Co., state that the Libraries Association now requires all publishers to submit author's proofs of all forthcoming fiction to this Association.

My novel (my first) was so submitted. Certain passages were blue-pencilled. And I was called upon to re-write my book to the tastes of the circulating libraries, or to suffer the penalty of being "banned."

I decline to accept the censorship of the circulating libraries before the reviewers and the public had the chance to judge of my work, and I have held my publishers to their contract to publish my book in the form in which they accepted it.

The formation of this most dangerous understanding between publishers and libraries betrays British literature entirely into commercial hands. It is a position which critics and authors have a right to resent.

If the reviewers condemn my book, their verdict is backed by literary training. But I cannot accept Mr. Boots, the chemist, or book purveyors as the censor of British literature and morals. The objection to my book is that a "Eugenic" character decides that his dipsomaniac wife is unfitted to be the mother of his children.

I await the verdict of the reviewers, who, alone, have the expert right to pronounce on an author's work.

If they condemn me, I will do better next time.

(Miss) ANNESLEY KENEALY.

A BIBLIOGRAPHY OF SHAKESPEARE.

Westminster Public Libraries, May 31st, 1911.

MAY I explain to Mr. Jaggard that the word "Press" in his use of it, implies a printing press, and is inaccurate as applied to a publishing office? Where is the Shakespeare "Press"; where are its founts? If the Shakespeare Bibliography was not printed at Stratford—and Mr. Jaggard's statement that "a portion of the printing in connexion with it was executed in the poet's town" is curiously vague—then it is incorrectly described, and my criticism was justified. The description is misleading, as it misled me, and no doubt others, into attributing it to the better-known Shakespeare Head Press, which is a Stratford press. I am not expressing any opinion on the merits or demerits of Mr. Jaggard's book, but, if it be all its publisher claims, it does not require such adventitious aid.

FRANK PACY.

SALE.

ON Wednesday, May 24th, and the two following days Messrs. Sotheby held a sale of books and manuscripts which included a portion of the Library of Mr. S. R. Crockett, the well-known novelist. Among his books were: The Alpine Journal, 17 vols., 1864-95, 21l. 10s. The Arab Nights, translated by Sir R. Burton, 17 vols., 1885-97, 23l. Jane Austen, Novels, 16 vols., 1811-18, all first editions, 21l. 10s. The Brontës, Novels, and the Brontë Family, by F. A. Leland: together, 19 vols., 1847-1886, 34l. Browning, Poetical Works, 17 vols., 1888-94, 18l. 10s. A collection of first editions of the Writings of Dickens, catalogued in 59 lots, 220l. Washington Irving, Works, 45 vols., 1820-77, 39l. G. P. R. James, Works, 196 vols., 1828-64, 40l. Thackeray, a collection of First Editions, catalogued in 59 lots, 225l. Coryat, Crudities, 1611, 18l. 10s. Dresser, Birds of Europe, 8 vols., 1871-81, 40l. Fraser, The Chiefs of Grant, 3 vols., 1883, 15l. Notes and Queries, 107 vols., 1850-99, 19l. 10s. Pennant, Works, 34 vols., 1776-1814, 19l. Pepys, Diary, 10 vols., large paper, 1893-9, 15l. 5s. Whaling Voyages, MS. on 348 pp., circa 1800, 25l. 10s. Beaumont and Fletcher, Comedies and Tragedies, 1647-52, 25l. Chronicon Nurembergense, 1493, 22l. 10s. Curtis, Flora Londiniensis, 5 vols., 1835, 15l. Froissart, Chronicles, 2 vols. in 1, 1525, 21l. Gould, Birds of Great Britain, 5 vols., 1873, 25l. Purchas, Hakluytus Postumus, 5 vols., 1625-6, 31l. Shakespeare, First Folio, 1623, 105l.

The sale also included the following: Horae, Dutch, 15th century, 25l. Virgil, Opera, 3 vols., 1754, 15l. Livre curieux et utile pour les Scavans et Artistes, 1690, 19l. The New Testament, Tyndale's Version, 1534, 16l. 10s. Gruterus, Animadversiones, 2 vols., 1595, bound for Marguerite de Valois, 100l. Suckling, Fragmenta Aurea, 1646, 30l. St. Evremond, Œuvres, 5 vols., 1706, 16l. 10s. Marguerite de Navarre, Hép-tameron, 3 vols., 1780-1, 25l. 10s. L'Étourdie, 2 vols., 1754, bound for Madame du Barry, 26l. 10s. Prières Chrétiennes, MS. written by Nicolas Jarry, 1640, 310l. Prize Medal presented to Keats at the Rev. Wm. Thomas's Academy, Enfield, 1810, 89l. Silhouette Portrait of Keats as a Schoolboy, 21l. R. L. Stevenson, The Surprise, 4 pp. n.d., 71l. Brasheanna, 4 sonnets, original autograph MS., 122l. The Graver and the Pen, n.d., 17l. 10s. Ruskin, Works, 37 vols., 1903-9, 21l. Bossuet, Divers Écrits, 1698, bound for Madame de Maintenon, 16l. 10s. Allott, England's Parnassus, 3 vols., 1600, 41l. Hore B.V.M., printed by Nicolas Hygman, Paris, 1520, 125l. Barnardus, Sermon, 1495, 16l. 10s. Rondeaux et Ballades, MS., French, 16th century, 29l. J. de Voragine, Legenda Sanctorum, printed at Augsburg, c. 1472, 20l. Walton and Cotton, The Compleat Angler, 2 vols., 1653-76, 900l. Painter, The Palace of Pleasure, 2 vols., 1573, 17l. Missale secundum ordinem trajectensem, German, 1457, 128l. The Spanish Armada, contemporary MS. relating to the English plans for defence, 32l. Henry VII., MS. Services at Court, 17l. Daniel, A Panegyricke, 1603, 17l. Essai sur les Galères, MS., c. 1690, 15l. Histoire de Philippe de Valois et du Roi Jean, 1688, 15l. Könsberg, Calendarium Germanicum, 1475, 42l. Mantuanus, Opera, 2 vols., 1513, bound for Prince Eugène, 27l. 10s. Antiphonale, Italian, late 16th century, 44l. Bembo, Le Prose, 1525, annotated by Tasso, 60l. Henry VII., letter signed and with holograph subscription 37l. Recueil d'Estampes, 2 vols., 1729, bound for the Duc d'Antin by Padeloup, 155l. Shakespeare, Second Folio, 1632, 19l. 10s. Terentius, Commentary, 1472, 16l. Strada, Histoire de la Guerre de Flandre, 2 vols., 1650-4, bound for the Duchesse de Montpensier, 120l. Histoire des Guerres Civiles de France, 2 vols., 1657, bound for the same, 120l. Virgil, Opera, 1642, 18l. An Establishment for the New Raised Forces, 1660, MS. on vellum, signed four times by Charles II, 710l.

Bunyan's copy of Foxe's Book of Martyrs, 3 vols., 1641, the property of the Bedford Literary Institute, which was to have been included in this sale, was withdrawn by the Trustees of the Institute in consequence of the action of the Attorney-General. Previously there had been a good deal of discussion on the subject in the press, and we presume that the exact circumstances of this gift to the Institute by various subscribers are being scrutinized from a legal point of view. The total of the sale was 6,262l. 11s.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Besant (Annie), The Riddle of Life, and How Theosophy Answers It, 6d. net.

The chapters contained in this little book appeared in serial form in *The Theosophist*, under the heading 'Elementary Theosophy.'

Boehme (Jacob), The Forty Questions of the Soul and the Clavis, 10/6 net.

Translated by John Sparrow, reissued by C. J. B., with emendations by D. S. Hehner.

Dean (Rev. J. T.), Visions and Revelations: Discourses on the Apocalypse, 5/ net.

A popular exposition, recognizing the immediate contemporary meaning of its sayings to the people of the first century.

Friedlander (Gerald), The Jewish Sources of the Sermon on the Mount, 4/6 net.

Great Texts of the Bible, edited by the Rev. James Hastings: 2 vols., Genesis to Numbers; and Acts and Romans i.-viii., 10/ each.

A series of comments which should be useful to preachers and teachers.

Kent (Charles Foster), Biblical Geography and History, 6/ net.

Contains 16 maps. In the Historical Series for Bible Students. The author has gained practical information by camping for many months in Palestine.

Macphail (Rev. S. R.), The Epistle of Paul to the Colossians, 1/6

One of the Handbooks for Bible Classes and Private Students.

Robertson (Rev. Archibald), Bishop of Exeter, and Plummer (Rev. Alfred), A Critical and Exegetical Commentary on the First Epistle of St. Paul to the Corinthians.

Part of the International Critical Commentary.

Robertson (Rev. Stuart), The Rope of Hair: Short Sermons to Children, 2/6

Robinson (Arthur W.), The Voice of Joy and Health, 3/6

The first six chapters consist of lectures delivered at an "Abbey Service," in St. Margaret's Westminster, during the time that the Abbey was closed in preparation for the Coronation of King George. Three others have been added to them. The aim throughout is to set forth the principles of earliest Christianity simply and freshly, in the hope that many may be helped to gain to-day a fuller measure of the joy and health which were its outstanding characteristics.

Simon (Oswald John), "What Think Ye of Christ?" a Jewish View of Christianity, 1/

A lecture delivered 1886 at a Christian Literary Society in London, under the Chairmanship of Joseph Jacobs.

Worley (George), The Church of the Knights Templars in London: a Description of the Fabric and its Contents, with a Short History of the Order, 1/6 net.

Second edition, with 32 illustrations. In Bell's Cathedral Series.

Fine Art and Archaeology.

Archæological Survey of Ceylon: Epigraphia Zeylanica, being Lithic and other Inscriptions of Ceylon, Part V., 5/ net.

Edited and translated by Don Martino de Silva Wickremasinghe.

Evelyn-White (C. H.), Cambridgeshire and the Isle of Ely, 2/6 net.

With 24 plates. In the County Churches Series.

Lethaby (W. R.), Westminster Abbey and the Antiquities of the Coronation, 2/6 net.

With 12 photographic plates, and 13 other figures in the text.

Willmott (Ernest), English House Design, a Review, being a Selection and Brief Analysis of some of the Best Achievements in English Domestic Architecture from the 16th to the 20th Centuries, together with Numerous Examples of Contemporary Design, 10/6 net.

Poetry and Drama.

Agamemnon of Æschylus: the Greek Text with English Verse Translation Parallel, by Sixth Form Boys of Bradfield College, 1/6

To be performed in the Open Air Greek Theatre at Bradfield College, on June 10, 12, 13, 15, and 17.

Ayer (Frederick Fanning) Bell and Wing, 10/6 net.

Numerous poems.
Buddhist Legend of Jimûtavâhana from the Kathâ-Sarit-Sâgara (The Ocean-River of Story), dramatized in the Nâgânanda (The Joy of the World of Serpents), a Buddhist Drama by Sri Harsha Deva, translated from the Sanskrit by the Rev. B. Hale Wortham, 1/ net.

Dodge (Henry Nehemiah), John Murray's Landfall, a Romance and a Foregleam, 5/ net.

Broken by domestic affliction and his ex-communication from the church, John Murray fled in 1770 to the New World, where the commanding faith of another man startled him into new life.

Hare (Kenneth), The Green Fields, 1/ net.

A collection of short poems, in the Vigo Cabinet Series.

Heckscher (Robert Valentine), Through Dust to Light: Poems from an Apprenticeship, \$1 net. Rubáiyát of Omar Khayyám, 6d. net.

Rendered into English verse by Edward Fitzgerald. This little volume contains not only a reprint of the first edition, but also of the second, and a life of Omar Khayyám by Mr. Fitzgerald.

Wilcox (Ella Wheeler), Choice Selections, 1/ net. School edition, edited by Rev. A. A. C. N. Vawdrey.

Philosophy.

James (William), Some Problems of Philosophy: a Beginning of an Introduction to Philosophy 4/6 net.

Lindsay (A. D.), The Philosophy of Bergson, 5/ net.

History and Biography.

Acts of the Privy Council of England, Colonial Series, Vol. IV. A.D. 1745-1766, 10/

Edited through the direction of the Lord President of the Council by James Munro, under the general supervision of Sir Almeric W. Fitzroy.

Austin (Alfred), Poet Laureate, 1835-1910, Autobiography of, 2 vols., 24/ net.

Bax (Ernest Belfort), The Last Episode of the French Revolution: being a History of Gracchus Babeuf and the Conspiracy of the Equals, 6/ net.

The name of Babeuf became prominent in 1795 when his secret society was formed. Although a failure, the movement was a precursor of modern Socialism, and as such the author claims the reader's interest in it.

Bury (J. B.), Romances of Chivalry on Greek Soil, 2/ net.

The Romanes Lecture for 1911 delivered in the Sheldonian Theatre, May 25.

Collier (Price), England and the English from an American Point of View, 2/6 net.

New edition, with a foreword by the Earl of Rosebery.

Farquharson (Robert), In and Out of Parliament: Reminiscences of a Varied Life, 12/ net.

With 12 illustrations. Fournier (August), Napoleon I., a Biography, 2 vols., 21/ net.

Translated by Annie Elizabeth Adams, with an introduction by H. A. L. Fisher.

Griffith (W. L.), The Dominion of Canada, 7/6 net.

Deals with the social and political condition of Canada, its trade and its natural resources, and such information as is desired by intending emigrants, or a mere visitor to the country. The volume contains 26 illustrations, and forms part of the "All Red" Series.

Johnston (Sir Archibald) of Wariston, Diary of, 1632-1639.

Edited from the original manuscript, with notes and introduction, by George Morison Paul. One of the Scottish History Society Publications.

Mahaffy (John Pentland), The Silver Age of the Greek World, 6/ net.

One of the University of Chicago Publications, intended to replace the author's 'Greek World under Roman Sway,' now out of print, in a maturer form with much new matter added.

Morison (Sir Theodore), The Economic Transition in India, 5/ net.

Contains the substance of a course of lectures delivered at the London School of Economics and Political Science in 1910.

Polidori (Dr. John William), 1816, The Diary of, relating to Byron, Shelley, &c., 4/6 net.

Edited and elucidated by William Michael Rossetti.

Troutbeck (Henry), The Founders of Westminster Abbey, 2/ net.

With a frontispiece from a water-colour drawing by Lucy Macdonald, and 6 illustrations from water-colour drawings by the author.

Twining (Agatha G.), Our Kings and Westminster Abbey, 2/6 net.

With 33 illustrations. A revised and abridged edition of 'A Child's History of Westminster Abbey.'

Ward (Richard), The Life of the Learned and Pious Dr. Henry More, to which are Annexed Divers Philosophical Poems and Hymns, 5/ net.

Edited with introduction and notes by M. P. Howard.

Geography and Travel.

Atkinson (Sophie), An Artist in Corfu, 18/ net.

With 14 illustrations in colour and a map.

Collier (Price), The West in the East from an American Point of View, 7/6 net.

Claiming that civilization is not a failure, but that the west, while holding to its high ideals must recognize charitably its ignorance and limitations.

Fea (Allan), Nooks and Corners of Old England, 5/ net.

New edition, with 100 illustrations from photographs taken by the author.

Fletcher (J. S.), Nooks and Corners of Yorkshire, 2/6 net.

With a map.

Hargrove (Ethel C.), The Charm of Copenhagen, 6/

With 12 illustrations.

Hoyer (M. A.) and Heppel (M. L.), The Welsh Border, its Churches, Castles, and Dyke, 3/6 net.

With 16 illustrations from sketches and photographs by M. A. Hoyer. The story of a tramp along King Offa's Dyke.

Maclean (Rev. Donald), Travels in Sunny Lands, An account of the author's recent visit to

Australia, describing what he heard and saw on land and sea, in cities and towns, on the veldt and in the bush. The book contains a coloured frontispiece and 24 other illustrations.

Maurel (André), Little Cities of Italy, 9/ net.

Translated by Helen Gerard, with a preface by Guglielmo Ferrero. The book contains 30 illustrations.

It was crowned by the French Academy, and awarded the Marcelin Guérin prize.

Scott (Sir J. George), Burma: a Handbook of Practical Information, 10/6 net.

Revised edition, with numerous illustrations by the author and others.

Education.

Bonar (James), Disturbing Elements in the Study and Teaching of Political Economy, \$1.

Lectures, delivered in the Johns Hopkins University, Baltimore, April 25-29, 1910, to the Economic Seminary, and concerning the more subtle fallacies which arise from "popular" political philosophy, ignorance of any political philosophy, &c.

MacClintock (Porter Lander), Literature in the Elementary School, 4/ net.

New edition, One of the University of Chicago Publications.

Philology.

Shekel-Hak-Kodesh of Moses de Leon, Text, 5/ net.

Edited, for the first time, with marginal references, by A. W. Greenup.

School Books.

Blackmore's Lorna Doone, 1/ net.

Edited with introduction and notes by Albert L. Barbour. One of Macmillan's Pocket Classics.

Cross (F. J.), Character and Empire-building, 1/4

With an introduction by the Earl of Meath, and 16 full-page illustrations and 2 maps.

Desmoyers (Louis), Les Mésaventures de Jean-Paul Choppart, 1/6

Edited, with notes, vocabulary and exercises, by C. Fontaine. Part of Heath's Modern Language Series.

Dudley (Cyril R.), Exercises in Practical Geography on the British Isles, 1/

London edition, with full-page maps.

Kellow (H. A.), A Practical Training in English, 2/6

Intended for those who have received the usual elementary grounding in English, and are ready to begin more advanced work, and, touching upon criticism, derivation, and archaic spelling as well as the chronological sequence and particular department of the various authors.

Kinard (James P.), English Grammar for Beginners, 2/6

New edition.

Knowles (Mary H.), and Favard (Berthe des Combes), Perfect French Possible: Some Essential and Adequate Helps to French Pronunciation and Rhythm, 1/6

Aiming at brevity and simplicity, and based upon the statements of acknowledged authorities. Fifth edition.

Livy, Camillus and other Stories from, 1/6

Edited, with introduction, maps, notes, and vocabulary, by G. M. Edwards. In the Pitt Press Series.

Musset (Alfred de), Croisilles; Pierre et Camille, 1/

In Siepmann's French Series for Rapid Reading.

Perrault (Charles), La Belle au Bois Dormant, Le Chat Botté, et Le Petit Poucet, 1/

Adapted and edited by Albert G. Latham. In Siepmann's Primary French Series.

Riley (Joseph), All the World in Picture and Study: a First Book of Geography, 1/

Starting with the home as the centre of a child's interests, the book has been written from the standpoint of Nature Study. With 83 illustrations and maps.

Ross (Estelle), From Conquest to Charter (1066-1215), 1/6

Illustrated by Evelyn Paul.

Séguir (Madame de), Le Bon Petit Henri, 4d.

Edited, with vocabulary, notes, and questionnaire, by F. W. M. Draper.

Shakespeare: Hamlet, 1/6

Edited by A. W. Verity. Forms part of the Pitt Press Shakespeare for Schools.

Siepmann (Otto) and Vernols (L. F.), Preliminary French Lessons, 1/

Tappan (E. M.), The Story of the Greek People, 1/6

Intended to present a simple outline of the chief events in the history of ancient Greece, and to picture the customs of the people, their manner of living, and thinking and feeling.

Science.

Burnside (W.), Theory of Groups of Finite Order, 15/ net.

Second edition.

Dastre (A.), Life and Death, 5/

Translated by W. J. Greenstreet.

Kennedy (R. A.), Space and Spirit: a Commentary upon the Work of Sir Oliver Lodge, entitled 'Life and Matter,' 1/6 net.

Second edition.

Lombroso's Criminal Man, 6/ net.

Briefly summarized by his daughter Gina Lombroso Ferrero, with an introduction by Cesare Lombroso. The book contains 39 illustrations.

Punnett (R. C.), Mendelism, 5/ net.

Third edition, with many illustrations, some of which are in colour.

Sinclair (Upton), The Fasting Cure, 2/6 net.

United States National Museum: 1826. The Recent and Fossil Mollusks of the Genus Bittium from the West Coast of America, by Paul Bartsch; and Descriptions of New Hymenoptera, 11, by J. C. Crawford.

Fiction.

Applin (Arthur), The Clatter of the Clogs, 6/

The heroine is a factory girl who wins love and fortune.

Bosher (Kate Langley), Miss Gibbie Gault, 6/

An American story.

Cox (Sir Edmund C.), The Achievements of John Carruthers, 6/

Twelve stories of crime in India, told by the Assistant Superintendent of Police who appeared in the author's 'John Carruthers, Indian Policeman.'

Fuller (Anna), Later Pratt Portraits, sketched in a New England Suburb, 6/

A continuation of the series of sketches of New England life and character which the author published some years since under the title of 'Pratt Portraits.'

Hansbrough (Henry Clay), The Second Amendment, \$1.40

A novel of American political life, portraying political conditions as the author thinks they may be a dozen years from now. There is a love story running through its pages and a mystery.

Hume (Fergus), The Pink Shop, 6/

The Pink Shop, a "beauty factory," is the scene of murder and mystery.

Keller (Gottfried), Seven Legends, 2/6 net.

Translated from the 56th German edition by Martin Wyness, with an introduction by Richard M. Meyer. Forms No. 1 of the Caviare Series.

Lady Betty Across the Water, 1/ net.

Edited by C. N. and A. M. Williamson. New edition.

Marsh (Richard), Twin Sisters, 6/

Deals with the adventures of two sisters, so much alike as to be mistaken for each other, and a lady's maid, a clever adventuress who can "make up" sufficiently well to pass for either of the twins.

Martens (Mary E.), A Woman of Small Account, 6/

Deals with South African life and its social aspects.

Ross (M. A.), The Pawns of Fate, 6/

A love story developing from a strange entanglement, which raises questions concerning the moral basis of society.

Scott (Dixon), Zarya, 6/

A tale of the Caucasus.

Thackeray, Centenary Biographical Edition: Ballads, The Rose and the Ring: and Christmas Books, 6/ net each.

Thackeray: The Book of Snobs and The Yellowplush Correspondence, &c. 10/6 net each.

Parts of the Harry Furniss Centenary Edition. Wister (Owen), Members of the Family, 6/ As in 'The Virginian' the author has gone to the wild, free life of the Western States of America for his scenes and characters.

General Literature.

Annual Register: a Review of Public Events at Home and Abroad for the year 1910. New Series, 18/

Bryant (Sara Cone), Stories to Tell to Children, 2/6 net.

Contains 54 tales, and some suggestions for the story-teller which were not mentioned in the author's previous work, 'How to Tell Stories to Children,' because they were not considered fundamental points of method.

Burdett's Hospitals and Charities, 1911: the Year-Book of Philanthropy and Hospital Annual, 10/6 net.

Butterfield (Kenyon L.), Chapters in Rural Progress, 4/ net.

New edition. One of the University of Chicago Publications.

Carlew (Loris), Alice in Plunderland, a tale of the Land Taxes, 1/ net.

Illustrated by Linton Jehne.

George (David Lloyd), People's Insurance.

From the Chancellor of the Exchequer's speech in the House on May 4.

Goold (Marshall N.), The Sea-Sphinx, 5/ net.

Griffith (Reginald Harvey), Sir Perceval of Galles: a Study of the Sources of the Legend, 5/ net.

One of the University of Chicago Publications.

Home University Library: The Animal World, by F. W. Gamble, with introduction by Sir Oliver Lodge; Crime and Insanity, by Charles Mercier; Liberalism, by L. T. Hobhouse; Mediæval Europe, by H. C. Davis; and The Science of Wealth, by J. A. Hobson, 1/ net each.

Humphreys (John H.), Proportional Representation: a Study in Methods of Election, 5/ net.

With an introduction by Lord Courtney of Penwith.

Macrory (the late Edmund), Notes on the Temple Organ, 2/6 net.

Third edition, by M. Muir Mackenzie.

Maitland (Frederic William), Collected Papers of, 3 vols., 30/ net.

Edited by H. A. L. Fisher.

Nationalities and Subject Races: Report of Conference held in Caxton Hall, Westminster, June 28-30, 1910, 3/6 net.

Nield (Jonathan), A Guide to the Best Historical Novels and Tales, 8/ net.

Fourth edition, revised, with a supplement. Nietzsche (Friedrich), I. The Case of Wagner, II. Nietzsche contra Wagner, III. Selected Aphorisms, 1/ net.

Translated by Anthony M. Ludovici. Second edition.

Petrarch's Letters to Classical Authors, 4/ net.

Translated from the Latin, with a commentary, by Mario Emilio Cosenza. One of the University of Chicago Publications.

Pritchard (W. Charles), Papua: a Handbook to its History, Inhabitants, Physical Features, and Resources, &c., 1/6

Compiled from Government Records and other sources. With an appendix on the health conditions of Papua by R. Fleming Jones.

Scott (William Robert), The Constitution and Finance of English, Scottish, and Irish Joint-Stock Companies to 1720: Vol. III. Water Supply, Postal, Street Lighting, Manufacturing, Banking, Finance, and Insurance Companies; also Statements relating to the Crown Finances, 18/ net.

Webb (Sidney), Grants in Aid: a Criticism and a Proposal, 5/ net.

One of the Studies in Economics and Political Science.

Welby (V.), Signifies and Language: the Articulate Form of our Expressive and Interpretative Resources, 3/6 net.

Williams (Harold), Two Centuries of the English Novel, 7/6 net.

FOREIGN.

Fine Art and Archaeology.

Boppe (A.), Les Vignettes Emblématiques sous la Révolution, 20fr.

Sartiaux (F.), Villes Mortes d'Asie Mineure, 4fr.

History and Biography.

Eucken (Rudolf), Die Lebensanschauungen der Grossen Denker, 10m.

Ninth and enlarged edition.

Monvel (R. B. de), Les Anglais à Paris, 1800-50, 5fr.

Gallier (Humbert de), Les Mœurs et La Vie Privée d'Autrefois, 3fr. 50.

Second edition.

General Literature.

La Licorne: Recueil de Littérature et D'Art, Vol. I., No. 1, 1l. 1s. for six numbers.

Dirigé, par Marc S. Villiers, Arthur H. Cornette and Jean Hostie.

Issue limited to the number of subscribers.

* * * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

FOLLOWING his edition of 'The Acharnians,' Dr. W. J. M. Starkie has prepared a similar edition of 'The Clouds' of Aristophanes, which will shortly be published in Messrs. Macmillan's Classical Library. It will contain an introduction, an English prose translation, critical notes, and commentary.

THE same firm will publish early this month 'The Legacy: a Story of a Woman,' by Mrs. Mary S. Watts, author of 'Nathan Burke.' Like the earlier novel it is a story of Ohio, but the scenes are laid in the present day.

MESSRS. PUTNAM are publishing 'In the Time of the Pharaohs,' by Prof. A. Moret, translated by Madame Moret, with sixteen illustrations.

IN *The Expository Times* for June Prof. A. R. S. Kennedy describes in some detail an important and hitherto unknown Hebrew manuscript of the Old Testament, which is in the Advocates' Library, and has recently been examined by him at the request of Mr. Dickson, Keeper of the Library. Dr. Kennedy suggests that it should be known as the 'Codex Edinburgensis,' and adds "It may safely be said that for size, condition, and calligraphy it has few rivals among similar MSS. in any library in the world." He assigns its date of origin provisionally to the thirteenth century. If this conclusion is sound, the Faculty of Advocates possesses one of the oldest existing MSS. of the complete Hebrew Bible.

MESSRS. KEGAN PAUL will publish next week, a small volume from the pen of Mr. John Murray Gibbon, entitled 'Scots in Canada,' with twelve illustrations in colour by Mr. Cyrus Cuneo and Mr. C. M. Sheldon. We learn that there are close upon a million Scots in the Dominion to-day. Within another twenty years, Mr. Gibbon predicts, that number will at least be doubled.

THE Benchers of the Middle Temple gave a pleasant dinner last Friday evening in the fine Hall of the Society to celebrate Thackeray's connexion with the law. Sir Robert Finlay, who presided, introduced the subject, and Lord Mersey, Mr. Justice Darling, and Mr. Birrell added characteristic touches of humour to the occasion. Thackeray was no lawyer, and clearly

did not like legal work. But fortunately eminence in law and letters alike is not impossible, and we hope it will be long before success in the former involves that distaste for imaginative literature which a late eminent judge once declared to be the result of his absorbing specialism.

MR. C. E. ROCHE writes:—

"The reviewer of Mr. Alexander Warrack's 'Scot's Dialect Dictionary' states that the origin of "bools" is "boulet." "Boule," it should be. To quote but one authority, Littré: 'Petites boules de pierre ou de marbre.' This, under *bille*."

THE appointment of Mr. M. J. Rendall as Head Master of Winchester College was not unexpected, but is noteworthy as representing more than one change from the usual limits of selection. "The Warden and Fellows," says *The Cambridge Review* of this week, "have done well to break with tradition and appoint a lay Head Master from the existing staff who is not a Wykehamist, nor even an Oxford man."

LAST December the Council of the Library Association of the United Kingdom appointed an International Committee to consider and report on matters arising from the 1910 International Conference, to arrange participation in future conferences, to act as a Welcome Committee to foreign librarians, and to encourage intercourse between British and foreign librarians. Mr. L. C. Wharton has been appointed Secretary to this Committee for the present, and communications should be sent to him at 24, Bloomsbury Square, London, W.C.

THE long-discussed public monument to Verlaine was inaugurated on Sunday last in the Luxembourg Gardens, Paris. The bust is the work of M. Niederhausen-Rodo, and the pedestal presents three young female figures symbolical of three of the poet's works. A large number of public men and friends of Verlaine assisted at the ceremony.

THERE has been some confusion in the press on the subject of the Karl Baedeker whose death we recently recorded. He was an elder brother of Dr. Fritz Baedeker, the present head of the firm which signs "Karl Baedeker," and he retired from the business as far back as 1878 on grounds of ill-health. He has further been confused with his cousin Herr Dietrich Baedeker, who is living at Essen, and was some time since the publisher of the *Rhein-Westfalen Zeitung*.

A NEW volume of short stories by Sudermann, entitled 'The Indian Lily,' will shortly appear with Messrs. Cotta in Berlin.

AMONG recent Parliamentary Papers of some interest, we note: Statistical Report of the University of Aberdeen, 1909-10 (post free 2½d.); Educational Administrative Provisions (post free 1½d.); Agreement for the Suppression of Obscene Publications (post free 1½d.); and Census of Ireland, Preliminary Report for 1911 (post free 3½d.).

SCIENCE

OUR LIBRARY TABLE.

The Practical Flower Garden. By Helena Rutherford Ely. (Macmillan & Co.)—One more is added to the company of garden books by the publication of this trans-Atlantic volume of gossip on flowers and shrubs. It is not specially useful to English gardeners, as the conditions in America are widely different from those which prevail here. But it is interesting to note this very distinction. For example, "pale lavender German iris" will hardly be found in bloom with Darwin tulips on May 15th, only the flags gracing a May garden in this country. Mrs. Ely seems to prefer the segregation of her colours, as she writes of the white border, the pink, the blue border, and others. We do not know that this scheme is quite to our taste. Less-favoured gardeners will read with envy of "a hedge of pink and white althæas which has now grown so high that the garden is quite hidden from view." We do not remember Isabella as a "large double pink tulip almost as large as a peony." Our Isabella is a single York and Lancaster late-flowering Cottage. Cotton-seed meal is, we fancy, unknown in this country as a top-dressing for lawns. The garden of which the author writes is in the hill country of New Jersey, and in winter has a temperature ranging between 40 degrees above and 20 degrees below zero. We note an excellent chapter on raising flowers from seed, also one on fertilizers, a paper on tomatoes which will not, however, teach gardeners in the old world much that they do not already know, and a spacious chapter on the wild garden, which nowadays every self-respecting pleasanter must include. Mrs. Ely confesses to her inexperience in this particular province, but nevertheless her notes are worth considering, even though they deal with another country and another climate. The book is full of illustrations, several of which are in colour.

The Glacial Geology of Norfolk and Suffolk. By F. W. Harmer. (Jarrold & Sons.)—For more than half a century Mr. Harmer has devoted much of his leisure to the systematic study of the glacial history of East Anglia: it is, therefore, a subject on which he has a right to speak with no little authority. To various scientific societies he has, from time to time, contributed papers descriptive of his investigations, and in the little work under notice he has reprinted from the *Transactions* of the Norfolk and Norwich Naturalists' Society an excellent essay, which gives in readable form a summary of his general results. Mr. Harmer believes that in the early part of the glacial period a huge mass of ice from Scandinavia, filling the North Sea basin, reached the East Anglian area and left its fundamental moraine in the form of the brick-earths, with erratics of igneous rocks, worked near Norwich and elsewhere. The contorted drift forming the great ridge well seen near Cromer is regarded as the terminal moraine of this old glacier, formed probably at a time of its retreat. Both the contorted and uncon-torted deposits are included by the author under the general term of North Sea Drift. It seems that, at a much later period, an

inland sheet of ice, called by the writer the Great Eastern Glacier, came from the north and north-west, and left an enormous ground moraine, containing much Cretaceous and Jurassic detritus, well known as the Chalky Boulder Clay. In discussing the origin of glacial deposits there is generally room for much diversity of opinion, and no doubt many geologists will be disposed to differ from Mr. Harmer in some of his conclusions. But, for all that, the tourist with geological tastes who happens to visit Norfolk and Suffolk will find in this essay a most convenient and suggestive guide to the study of the local relics of the Great Ice Age.

A Handbook of the Tsetse-Flies (Genus Glossina). By Ernest Edward Austen. (British Museum.)—The importance of entomological research is adequately shown by this, one of the latest of the British Museum publications. It brings our knowledge of these dangerous insects up to date, and supplements, or rather replaces the 'Monograph of the Tsetse-Flies,' written by the same author, published by the Trustees of the British Museum, and reviewed in these pages in March, 1904.

We learn from Mr. Austen's Introduction that until quite lately it was considered by those best qualified to form an opinion that sleeping sickness is disseminated solely by the species of Tsetse-fly known as *Glossina palpalis*. The recent occurrence of the disease in the Nyasaland Protectorate and the valley of the Luangwa River, North-Eastern Rhodesia, in both of which *G. palpalis* is believed to be non-existent, has caused grave suspicion concerning two other species. Our knowledge of the number of species of *Glossina* has been considerably increased since the seven only enumerated in the previous monograph, and all are fully described with their known bionomics in the present publication, while some amount of revision in nomenclature has been effected. The illustrations are excellent and drawn by Mr. Terzi, while a coloured map of Africa is also included showing the distribution of the genus *Glossina*.

Science and the Criminal. By C. Ainsworth Mitchell. (Pitman & Sons.)—This well-illustrated little volume of 237 pages will serve a double purpose. It will teach those whose business it is to acquaint themselves with the methods by which science has helped criminals as well as those by which it has increased their chances of detection. It will also be read by the large class who like stories of criminal trials. The best chapters are those dealing with forged documents, the means of distinguishing inks of various ages, and sympathetic inks. Details are given of many interesting cases of forgery from the time of the Perieaus and Dr. Dodd, who were hanged respectively in 1776 and 1777, to Col. Pilcher, who was sentenced for the crime in 1910. The different systems of personal identification are explained, including the anthropometric method of Bertillon and the finger-print system popularized by Sir Francis Galton, and employed by Sir William Herschel in Bengal in 1858, but apparently as old as the Assyrians, who used a manual seal on their clay tablets. The later chapters deal with poisoning trials, the recognition of human blood and human hair, and the adulteration of food.

The Index is insufficient, and the names of Sir Humphry Davy and Dr. W. H. Willcox are incorrectly spelt—blemishes which should not occur in a book demanding scientific accuracy.

The Mechanism of Life. By Dr. Stéphane Leduc. Translated by W. Deane Butcher. (Rebman.)—This little volume is well named, for it contains an exceedingly clear description of what is known of the mechanics of protoplasm; but to know some of the processes of life is not equivalent to a knowledge of what life is, though sometimes the author seems to consider that it amounts to the same thing. Prof. Leduc has devoted much attention to the physico-chemical theory of life, and, as is only natural for those who find in this a sufficient explanation for all the phenomena of living organisms, he does not object to the hypothesis of spontaneous generation. Abiogenesis, however, has been rendered unacceptable to the scientific world, especially in France, by the researches of Pasteur, and Prof. Leduc, finding on the Continent much opposition to his views, has presented them to English readers in collaboration with Dr. Deane Butcher, who is responsible for the translation of his work.

Though the reader may not agree with all the conclusions of the author, the book is useful (and would have been more so had it possessed an index) because it brings together the data upon which the physico-chemical theory of life has been founded. It deals with the chemistry of crystalloid and colloidal solutions and the laws of diffusion and osmosis, and shows how the contact of two colloidal solutions, or of two liquids separated by an osmotic membrane, forms the essence of the physical phenomena of life. Incidentally, the author describes and illustrates the marvellous forms, built up on the same principles as living matter, into which these physical forces are able to mould mineral constituents under laboratory conditions. But though the processes are similar, the results are only superficially the same. Dr. Haldane, in his opening address to the section of Physiology at the meeting of the British Association in Dublin in 1908, expressed the more general opinion in this country when he said:—

"The physico-chemical theory of life becomes unsatisfactory as soon as we pass beyond the most superficial details of physiological activity; and it breaks down completely when applied to fundamental physiological problems, such as that of reproduction.....In physiology and biology generally, we are dealing with phenomena which, so far as our present knowledge goes, not only differ in complexity, but differ in kind, from physical and chemical phenomena."

SOCIETIES.

ROYAL.—May 25.—Sir Archibald Geikie, President, in the chair.—Papers were read as follows: 'Experiments on the Compression of Liquids at High Pressures,' by the Hon. C. A. Parsons and Mr. S. S. Cook; 'Energy Transformations of X-rays,' by Prof. W. H. Bragg and Mr. H. L. Porter; 'Spectroscopic Investigations in connexion with the Active Modification of Nitrogen, I. Spectrum of the Afterglow,' by Prof. A. Fowler and the Hon. R. J. Strutt; 'An Optical Method of Measuring Vapour Pressures: Vapour Pressure and Apparent Super-heating of Solid Bromine,' by Mr. C. Cuthbertson and Mrs. M. Cuthbertson; 'The Vacuum Tube Spectra of Mercury,' by Dr. F. Horton; and 'The Production of Characteristic Röntgen Radiations,' by Mr. R. Whiddington.

SOCIETY OF ANTIQUARIES.—May 25.—Dr. C. H. Head, President, in the chair.—Mr. John Bilson, F.S.A. read a paper on 'The Plan of the First Cathedral Church of Lincoln.' The builder of the church was Bishop Remi, the almoner of Fécamp, who was the first of the Norman ecclesiastics to receive a bishopric in the conquered country. The historical evidence indicates that the church was begun about 1073, and it was finished (except the upper part of its west front)

in 1092. It is evident that any exact knowledge of the architecture of the church must be the more valuable because it was one of the earliest churches built in England by the Norman conquerors, and because it was built quickly within these twenty years. The recovery of its plan is also important for another reason; the knowledge of what already existed must necessarily throw some light on the precise manner in which the present church was built, and so facilitate the solution of the difficult problems which still remain to be unravelled with regard to the history of the works of St. Hugh and his immediate successors.

Before the recent excavations, the only traces of Bishop Remi's church known with certainty were (with the exception of the very important original work at the west end) the fragments of the foundations of the choir and its great apse beneath the choir stalls, and the foundations of the north-west angle of the north transept found in 1903. The excavations kindly authorized by the Dean and Chapter, and carried out at their expense, were begun during the Lincoln meeting of the Royal Archaeological Institute in 1909, under the direction of Mr. W. H. St. John Hope; these resulted in the discovery of the foundations of the east end of the north choir aisle, and of the eastern bays of the wall of the north aisle of the nave. The excavations were continued, under Mr. Bilson's direction, in the earlier months of this year, in the north transept and its eastern aisle, and in the western bays of the nave. The foundations discovered, which were described in detail with the aid of a large-scale plan, have given sufficient fixed points to make it possible to reconstitute the plan of the whole northern half of the church.

The plan consisted of a choir of three bays, terminating eastward in an apse, and flanked by aisles which extended eastward as far as the springing of the great apse; a transept, each arm of which consisted of two bays, one of which was opposite the aisles of the choir and nave, and the other, beyond to the north and south, had an eastern aisle of a single bay; a nave of ten bays in length, with north and south aisles; and two western towers at the ends of the aisles, with the nave extended an additional bay between them. These towers do not appear to have been carried up quite so high as the nave walls, but, below, this western work still remains for the most part, though it has undergone much subsequent alteration. The plan was a remarkably orderly and logical piece of work, and it is due to the fact that it so closely conformed to the Norman "type" that its main lines have been recovered with comparatively little excavation. The internal width of the main spars generally was 28 feet 9 inches; of the choir and aisles about 65 feet; and of the nave and aisles 66 feet 5 inches. The internal length of the transept was 122 feet 9 inches, and the total internal length, from the inside of the west wall, was about 310 feet.

The great apse of the choir was semicircular, divided into five bays, and the plan of the whole eastern part shows marked analogies with the plans of St. Nicolas, Caen, Cerisy, Lessay, and Saint Georges de Boscherville. The choir was three bays in length, as at Montivilliers, instead of the more usual two. The aisles of the choir were finished square externally, and apsidal internally. It is probable that the choir was separated from the aisles by solid walls, as at Cerisy and St. Albans. The plan of the transept is particularly interesting, for it affords the earliest instance of an aisled transept in the Norman school. The transept aisle stopped short of the end of the transept itself. Each arm of the transept had the characteristically Norman gallery, which here, as at Jumièges and Bayeux, may have extended over the whole area up to the crossing piers on either side. The transept plan shows close analogy with that of Saint Étienne, Caen, and the similarities in small details here and in the nave are so marked as to suggest that Bishop Remi's master-of-the-works must have been employed on the Conqueror's church before he began his work at Lincoln. Some fragments of reused shafts which evidently belonged to the nave piers, and some details of setting-out, seem to indicate that the nave closely followed the type of Saint Étienne, Caen. The external width of the nave itself is indicated on the existing west front by the line of the southern jamb of the northern great lateral recess, and that of the northern jamb of the corresponding southern recess, and the heights of the smaller recesses at either end of this front indicate those of the nave arcades.

The plan of Bishop Remi's church, as worked out from the remains which have been found, is an admirable illustration of the logical precision, clearly defined expression of structure, and feeling

for monumental form which characterizes the best work of the Norman school. It conforms very closely to the "type" of the contemporary works of the Continental school of Normandy, much more closely than do most of the great churches built in England after the Norman Conquest. It shows some indications, though as yet but slight, of the great expansion of scale which is illustrated in the nearly contemporary church of Winchester. And its western work stands almost alone as a magnificently original piece of monumental building, a speaking witness of the powerful architectural expression of a masterful race.

In the discussion which followed the paper, the President expressed the Society's appreciation of the action of the Dean and Chapter of Lincoln in allowing the excavations to be undertaken, and in so generously defraying the cost.

LINNEAN.—May 24.—Annual Meeting.—Dr. D. H. Scott, President, in the chair.—Mr. William Neilson Jones was proposed as a Fellow.—The Treasurer then laid his annual cash statement before the meeting, which, after observations by Mr. Alfred W. Oke, Sir Frank Crisp, Lieut.-Col. Prain, and Mr. John Hopkinson, was received and adopted.—The General Secretary read his Report, showing that 15 Fellows, 2 Associates, and 2 Foreign Members had died, or their deaths been ascertained, since the last anniversary, and that 9 Fellows had withdrawn, whilst 25 Fellows, all of whom had qualified, 2 Associates, and 7 Foreign Members had been elected.—The Librarian's Report showed the total additions to the Library were 661 volumes and 430 separate parts, whilst 834 volumes had been bound or repaired.

The following were elected to form the Council: Prof. V. H. Blackman, Henry Bury, Sir Frank Crisp, Prof. Arthur Dendy, Prof. J. Stanley Gardiner, E. S. Goodrich, Henry Groves, Prof. W. A. Herdman, Arthur W. Hill, Dr. B. Daydon Jackson, Horace W. Monckton, Prof. Francis W. Oliver, Prof. E. B. Poulton, Dr. A. B. Rendle, Dr. Walter George Ridewood, Miss Edith R. Saunders, Dr. Dukinfield H. Scott, Dr. Otto Stapf, Miss Ethel N. Thomas, and Dr. A. Smith Woodward.—The Officers were elected as follows: President, Dr. Dukinfield Henry Scott; Treasurer, Horace W. Monckton; Secretaries, Dr. B. Daydon Jackson, Prof. A. Dendy, and Dr. Otto Stapf.

ZOOLOGICAL.—May 23.—Dr. A. Smith Woodward, V.P., in the chair.—Prof. Arthur Dendy read a paper by Dr. J. Stuart Thomson on the 'Alcyonaria of the Cape of Good Hope and Natal.'—A paper, entitled 'Tooth-Germs in the Wallaby (*Macropus billiardieri*),' was presented by Dr. A. Hopewell Smith and Dr. H. W. Marett Tims.—The Rev. A. Miles Moss gave a short account of his memoir on the Sphingidae of Peru.—Prof. J. P. Hill communicated a paper by Dr. R. Broom on the 'Structure of the Skull in Cynodont Reptiles.'—Dr. C. W. Andrews read a paper on 'A New Species of *Dinotherium* from British East Africa.'

ROYAL ANTHROPOLOGICAL INSTITUTE.—May 23.—Dr. A. C. Haddon in the chair.—A paper was read on 'The Classification of the Prehistoric Remains of East Essex,' by Mr. S. Hazzledine Warren; also a report on a prehistoric skeleton by Dr. A. Keith.

The district of Eastern Essex is formed of a plateau deeply trenched by river valleys. On the plateau, and also at lower levels, are numerous palaeolithic deposits. The present paper deals in detail with the later prehistoric remains only. The river valleys were cut at a time when the land stood higher, relatively to the sea, than to-day. As submergence set in, the lower reaches of the valleys were invaded by the sea, and became partially silted up with tidal clay. Upon the former dry land surface, now buried beneath the tidal clay, large numbers of prehistoric remains have been found. These include polished axe-heads, knives, arrow-points, and other flint implements. Among the pottery some remains of the "drinking-cup," or "beaker," have been found, and it is to this archaeological stage that the buried prehistoric surface is referred. Beneath this surface deposits of rain-wash are found which yield an earlier series of prehistoric remains. These are post-palaeolithic, as they include polished stone axes, barbed arrow-points, and pottery. The question of the position which these remains should occupy in the prehistoric succession was discussed. The advantage of using a sequence date scale rather

than a succession of epochs with indefinite and overlapping boundaries was insisted upon.

The skeleton described by Dr. Keith belonged to the horizon of the buried surface. It was remarkably perfect, and was referred to a woman of about 25 to 30 years of age. Although of small cranial capacity, it was of fairly high type. The skull inclined to the round-headed form, the index being 77·8; the stature was 5 ft. 4 in., or slightly less; the limb bones were slender, and the hands and feet small.

It was buried in the contracted position. The body had been swathed in the tough roots of the sand grass, while within the cavity of the body a considerable quantity of the seeds of the blackberry and dog-rose were found. These were undoubtedly the remains of food.

BRITISH NUMISMATIC.—May 24.—Mr. Carlyon-Britton, President, in the chair.—The Leicester-shire Architectural and Archaeological Society and Messrs. Frank B. Burton, Cumberland Clark, A. L. Cocke, and Eugene G. Courteau were elected to membership. Mr. Henry Symonds read a paper entitled 'The Coinage of Mary Tudor: illustrated from the Public Records,' which, as its title suggested, was the outcome of personal research of the rolls and manuscripts of the period preserved at the Public Record Office and elsewhere. The author's studies had brought to light many documents new to our knowledge of the reign, and others which had been but partially abstracted; for example, an indenture upon which the proclamation of August 20, 1553 was based, had been omitted from the Close Rolls, and so had hitherto remained unpublished, yet it formed the basis of Mary's English coinage. From the new light thus brought to bear upon his subject, Mr. Symonds was able to clear away many uncertain problems concerning the issue, quality, and quantity of her money; and in particular, to raise the suggestion that neither the angel, angelet, nor groat of Philip and Mary was issued prior to the commission of 1557. The monograph similarly treated the coinage for Ireland during the period, and the documentary evidence pointed to the inference that the money was actually coined in London for export to Dublin. In illustration of his paper Mr. Symonds showed Irish shillings of 1553 weighing 84½ grains and of 1555 136½ grains and the groat of 1557, 47 grains.

At the instance of Major Freer there was an exhibition of war medals and orders of which he read descriptive notes. Mr. S. M. Spink showed the remarkable and unique series of orders and medals awarded to Wellington's colleague Sir George Murray including his Peninsular gold cross with six clasps, the field officer's gold medal for Corunna, Talavera; and eight other orders. Major Freer exhibited Lord Canning's bullion star of the Bath, and series of orders and medals awarded to Sir Henry Harvey, and Sir John Paul Hopkins, of which the Peninsular medal with seven bars was one, and to Admiral Sir Edward Collier.

Mr. A. H. Baldwin submitted an oval plaque in gilt bronze of Charles II. and the medal by P. Van Abeele of the sailing from Scheveningen, from which it was reproduced; also a Harrington farthing reading BRITA., hitherto unknown, and Mr. Henry Garside the pattern shilling of 1875.

Mr. W. Sharp Ogden exhibited the first of a series of medals to English literary and political celebrities, which he intends to issue, in silver and bronze, to the memory of those who have not as yet received any real medallion commemoration from an artistic point of view. The medal was to Shakespeare, and bore his portrait on the obverse, from the painting recently discovered by Mr. Ogden, whilst the reverse designed by the exhibitor, included the profile from the bust at Stratford restored to its original condition as it would appear before its renovation in the middle of the eighteenth century. The work, which was much admired, was that of Mr. F. Bowcher and the medals are issued through Messrs. Spink & Sons.

MEETINGS NEXT WEEK.

- Tues. Royal Institution, 3.—'Charnwood Forest and its Fossil Landscape,' Mr. W. W. Watts.
Wed. Entomological, 8.
Thurs. Royal Institution, 3.—'Practical Progress in Wireless Telegraphy,' Mr. T. Thorne Baker.
— Royal Society, 4.30.—'Experiments on the Restoration of Paralyzed Muscles by means of Nerve Anastomosis,' Dr. H. Kennedy; 'The Morphology of *Trypanosoma evansi* (Steidl),' Col. Sir D. Bruce; 'The Pathogenic Agent in a Case of Human Trypanosomiasis in Nyasaland,' Mr. H. S. Stannus and Dr. W. Yorke; and other papers.
Fri. Royal Institution, 9.—'Applications of Physical Chemistry to the Doctrine of Immunity,' Prof. Savante Arrhenius.
Sat. Royal Institution, 3.—'Types of Greek Women' (Lecture II.), Mr. W. L. Courtney.

Science Gossip.

MESSRS. PUTNAM are publishing shortly 'Neglected Factors in Evolution,' by Mr. H. M. Bernard, in which some of the most prominent theories of modern biology are criticized as inadequate to account for all the phenomena of life.

THE third English edition, corresponding to the sixth in German, of 'Theoretical Chemistry,' by Prof. Walter Nernst, will be published shortly by Messrs. Macmillan. The work is translated by Mr. H. T. Tizard, and will contain a large amount of new matter, including a detailed account of the author's new theorem of thermodynamics, and a chapter on radioactivity. The translator has also made some additions to the text, at the suggestion of Prof. Nernst, in order to bring the book up to as late a date as possible.

A REPORT on the Mahaica Leper Asylum, British Guiana, has just been published as a Parliamentary Paper (post free 1s. 3½d.).

THE sun will be vertical over the tropic of Cancer on the 22nd, which is therefore the day of the summer solstice in the northern hemisphere, and the winter in the southern.

THE moon will be full at 9h. 51m. (Greenwich time) on the evening of the 11th inst., and new at 1h. 20m. on the afternoon of the 26th. She will be in apogee on the night of the 11th, and in perigee early in the morning on the 26th.

THE planet Mercury was at greatest western elongation from the sun on the 1st inst., and will be visible before sunrise during this week and next in the western part of the constellation Taurus, approaching the Pleiades. Venus sets later each evening, and moves during the month from Cancer into Leo; she will be in conjunction with the moon on the afternoon of the 29th. Mars is in Pisces, and will rise about midnight at the end of the month; he will be in close conjunction with the moon a little before 1 o'clock on the morning of the 21st. Jupiter is in the western part of Libra, near its boundary with Virgo; he will be due south at 9 o'clock in the evening on the 10th, and at 8 o'clock on the 25th. Saturn is in the eastern part of the constellation Aries, and is now nearly due west of Mercury; he rises earlier each morning, and will be near the moon on that of the 23rd, the conjunction taking place after daylight.

THE star RT Persei was discovered to be a variable of the Algol type by Madame Ceraski, during her examination of plates taken by M. Blazko at the Moscow Observatory, and was provisionally designated var. 155, 1904, Persei. Mr. Raymond Smith Dugan has made a long series of photometric determinations of its magnitude from November 27th, 1905, to January 27th, 1908, at the Princeton University Observatory, the result of which is that the two components are practically equal in size, and that there is a secondary eclipse, the primary occupying 4h. 8m., and the secondary 4h. 16m. The star is in the Bonn Durchmusterung (+46° 740), where its magnitude is registered as 9.5. It appears that this changes from 9.5 to 10.5. The colour of the star is whitish yellow; the whole period amounts to 20h. 23m. 10s.

THE small planet which was discovered photographically by the Rev. J. H. Metcalf at Taunton, Mass., on January 10th, 1910, has been named Leonora.

FIVE new variable stars, of small range of variability, were detected by Miss Cannon whilst examining photographic plates taken at Harvard College Observatory. These will be reckoned as var. 17-21, 1911, in the constellations Cassiopeia, Auriga, Gemini, Ophiuchus, and Sagittarius respectively. A nova was also detected on eleven photographs taken in the summer of 1901, and as it has not been registered on plates taken in the years following, it will be reckoned as var. 22, 1911, Sagittarii. A variable in Perseus was detected by Madame Ceraski, examining plates taken by M. Blazko at the Moscow Observatory, changing its magnitude from about 8½ to 9½; this in a general list is var. 23, 1911, Persei.

PROF. BARNARD obtained visual observations of Halley's Comet at the Yerkes Observatory on the 16th, 23rd, and 25th of April. The magnitude was estimated to be as low as the 15th or 16th, but subject to fluctuations.

THE *Berliner Astronomisches Jahrbuch* for 1911 has appeared, edited, like the preceding, by Prof. Cohn, Director of the Rechen-Institut. The data remain essentially as before—the places of the moon being derived from the tables of Hansen, those of Jupiter and Saturn from Hill's tables, and of the sun and the other large planets from Newcomb's tables. Elements are given of 701 small planets. Only partial eclipses of the sun will occur in 1913, and those (three) not visible in Europe; there will be two total eclipses of the moon.

FINE ARTS

Donatello. By Maud Cruttwell. (Methuen & Co.)

Books about Donatello have been many, and the fact occasions no surprise. If the attempt were made to group the art of Florence during the Quattrocento round the work of a single artist, Donatello would of necessity be the man chosen. His work emerges as a biography, while by contrast those of his contemporaries are the incidents of a development. He liberated sculpture from the dependence on architecture which it acquired and retained throughout mediæval art, and gave to it a freedom to interpret nature akin to that which the impulse of Masaccio gave to painting.

The earlier renaissance in sculpture of the Pisani had been in Florence a transplanted thing with no roots of growth, which, as it withered, became scarcely distinguishable from native work. Donatello in his single achievement bridges over the immense gulf that lies between the rude Gothic simplicity of the followers of Giovanni Pisano, with whose reliefs on the Campanile may be compared the early "prophets" of the Duomo, and the deep questionings of the infinite by Michelangelo, to whose work the reliefs in S. Lorenzo, Donatello's latest commissions, seem almost to serve as prelude. In the interval between the two lay all the

springtime of Florentine art, its first freedom of endeavour—freedom such as the art of the Trecento had never known either in sculpture or painting—the *Lebenslust*, the pure proud purpose, and, following hard after this, the heyday and the riot. Masaccio, Botticelli, Pollaiuolo, the two Lippi—many names occur as types; but there is by contrast in the art of Donatello a certain fullness and richness which causes it to be more fully representative of the whole progress than that of any of his contemporaries. The creator of the two Davids, of the St. George, of the *putti* of the Cantoria and of the pulpit at Prato, of the 'Annunciation' at S. Croce and the Salome relief at Pisa, expresses the art of the Quattrocento in Florence with something of the same completeness with which it was summed up in Venice in the long career of Giovanni Bellini.

By contrast with the serenity, the gravity and perfection of technique of the Venetian, Donatello expresses the greater realism, the deeper intellectuality and wider outlook of Florentine art. In the words of Wölfflin,

"he was a portrayer of men who pursued the characteristic form to the very depths of ugliness, and then again in all calm and purity reproduced the image of a tranquil and bewitching beauty. There are statues of his in which he drains an abnormal individuality to the very dregs, as it were; and side by side with these are figures like the bronze David, where the High Renaissance feeling for beauty already rings out clear and true. He is withal a story-teller of unsurpassable vividness and dramatic force."

Donatello's realism has at the outset a close kinship with the Gothic in its literalness and massive simplicity, but the early journey to Rome with Brunelleschi is recorded by two independent authorities, Vasari and Manetti, and Miss Cruttwell adopts a somewhat unnecessarily sceptical tone in regard to it. Some other references to Vasari have a certain incongruity by reason of the fact that he is the unchallenged source of four-fifths of the biographical information. The first visit to Rome, however, seems to have left but little impress upon Donatello's work. His naturalism and his northern sympathies were temperamental, and these rendered it impossible that the antique should be a dominant influence, but the suggestion of it is found in work produced before the visit which he paid to Rome in the time of Pope Eugenius IV., although after the date of this visit it becomes more marked. Herr Kristeller attributes some of Mantegna's predilection for the antique to the influence of Donatello. The early visit to Rome is almost the only one of the few recorded facts of his life which has been made the subject of controversy. The differences of opinion of recent writers have had to do almost entirely with questions of attribution. If the varying nature of the conclusions reached be any test of the difficulties which have lain in the path of the critic, then the problems of connoisseurship with regard to the attribution of sculpture of the

Quattrocento seem to be as great as those of any other branch of Renaissance art.

As a concrete instance of this extraordinary divergence of opinions we may attempt to summarize the conclusions reached as to the authorship of three reliefs, presumably of this period, which have certain stylistic resemblances to each other, and which have only recently come under the notice of critics. They are the stucco 'Discord' at the Victoria and Albert Museum, the bronze 'Deposition' in the Carmine at Venice, and the bronze 'Flagellation' in the University Museum at Perugia. The list makes no claim to completeness. The numbers after the names denote a change in the critic's opinions.

'Discord': Leonardo (Müller-Walde and Bode, 2), Verrocchio (Bode, 1, and Cruttwell, 1), A. Pollaiuolo (Cruttwell, 2), Bertoldo (Venturi), Francesco di Giorgio (Schubring).

'Deposition': Verrocchio (Bode, 1), Leonardo (Bode, 2), Bertoldo (Venturi), Francesco di Giorgio (Schubring).

'Flagellation': Verrocchio (Venturi, 1, and Bode, 1), Leonardo (Bode, 2), Bertoldo (Venturi, 2), Francesco di Giorgio (Schubring).

The inferences are at any rate suggested that, despite the assiduity of the connoisseur, the weapons in his armoury are too puny sometimes to pierce the veil; that attributions which are not founded upon the *terra firma* of documentary fact are of secondary value as evidence affecting the character of the artist's work; and that the line of proof should be towards, and not from them. A list of works attributed on internal evidence to Donatello would not offer so dramatic a conflict of testimony, but the changes in it would at any rate emphasize the element of uncertainty in such conclusions. And since, although men see the temerity of it, they all tend to be connoisseurs in just such measure as they are capable, they are accustomed to rate the critics one against another in respect of this one faculty of judgment, to the exclusion perhaps of the full consideration of their performances in weaving the threads of biography with the historical setting, or in æsthetical or comparative appreciation.

Miss Cruttwell is one of the most accomplished and facile of the writers of art monographs. The present volume is the fifth of a similar character in which she has displayed her interest in, and knowledge of, the art of the Quattrocento by a detailed study of the work of one of its masters. The facts are skilfully arranged, and the main divisions of the book are admirably distinct. The form of the book, as is usual with the "Classics of Art," is excellent. Thus much may be said about matters which add very much to the attractiveness of the volume, and after all connoisseurship is largely a matter of opinion.

One of the constantly recurring difficulties in the writing of art monographs is the preserving of a critical balance. Without this the master under review,

being constantly present in the thoughts, is almost certain to acquire stature at the expense of his fellows, and so the various studies are like disconnected moods of thought which bear witness one against another. Sincerity, however, is a greater virtue than consistency in matters of connoisseurship, and in certain revisions of judgments expressed in earlier books Miss Cruttwell will doubtless carry with her the opinions of her readers, and the prevailing fashion of writing the history of art in monographs must bear part of the responsibility for the necessity of such revisions.

The antique bronze head of a horse in the Archæological Museum at Florence, which according to Miss Cruttwell in her work on Verrocchio served Donatello as a model for the Gattamelata statue, is no longer thought worthy of mention by her, and the theory that the bronze head at Naples was a free copy from it, made by Verrocchio, is also abandoned, a closer study of the Naples bronze having now convinced the author of its antiquity. It would have been more satisfactory if the closer study had preceded the attempt at a novel attribution of the bronze which Vasari in his second edition — on the authority, presumably, of the Anonimo Gaddiano — stated to be by Donatello, "although so beautiful that many think it antique," and which later scholarship is inclined to regard as of classical workmanship.

The colossal wooden horse in the Palazzo della Ragione at Padua, which Miss Cruttwell in her 'Verrocchio' ascribed to Donatello himself, is now stated to have been a copy made after Donatello's death for processional purposes in the city. The evidence of this had already appeared in the Knackfuss monograph before Miss Cruttwell's former work was published.

In the 'Verrocchio' "the iron helmet surmounted by a dragon" in the Bargello is ascribed "with little hesitation" to Verrocchio, the form and treatment of wings of the dragon being, however, noted as presenting a strong resemblance to that by Donatello in the St. George relief in Or S. Michele. Now the resemblance is found to be so strong that Miss Cruttwell states herself to be "almost tempted to retract her earlier judgment" and to attribute the helmet to Donatello. The fluidity of mind which this fragment of autobiography reveals is so disconcerting that we hope that these temptations may not increase.

Stevenson speaks of the consciousness of having been wrong before as leading a man to the altogether unwarrantable conclusion of being right now, and some of Miss Cruttwell's disputable pronouncements could not be expressed more positively if she had never had occasion to blot a line. The method is not calculated to carry conviction in matters of some degree of uncertainty. Dr. Bode's critical discussion of the various Madonna reliefs which pass under Donatello's name suffers somewhat in its power

to carry conviction from the fact that no "documented" example availed as a starting-point, but we are persuaded that he has far more of the truth of the matter in him in his masterly attempt to arrange reliefs and copies of lost originals in the order in which the conceptions followed each other in the artist's brain than has Miss Cruttwell in her dictum, couched in terms of pontifical certitude, that "only three out of the hundreds that bear his name can be considered genuine."

The marble bust of St. John the Baptist in the Louvre (plate xix.), which Miss Cruttwell states to be technically one of Donatello's masterpieces, is now assigned by the majority of critics to Rossellino, and the arguments for reverting to the former attribution do not seem very cogent.

Yet another instance of adventurous connoisseurship is furnished by the ascription to Donatello of the bronze Bacchanal of *putti* in the Bargello, which now bears the name of Bertoldo, on account, according to Miss Cruttwell, of "the admirable foreshortening and modelling of the nude, the characteristic flatness of the relief, and, above all, the spontaneity and *sfogo* of the figures." The relief was formerly ascribed to Donatello, as was all Florentine sculpture which showed strong marks of his influence. The authorship of Bertoldo was first suggested by Von Tschudi on the basis of his signed work, and this attribution has been accepted by Dr. Bode and Signor Venturi. M. Marcel Reymond is cited by Miss Cruttwell as considering the relief a probable work by Donatello, but the reference to it in 'La Sculpture Florentine' does not support the contention:—

"Nous attribuerons de même à Bertoldo la petite frise de bronze du Bargello qui représente une Bacchanale d'enfants, délicate fantaisie qui évoque le souvenir des jeux d'enfants de Donatello."

"Non hanno quei piccoli baccanti l'impeto donatelliano ma sono pieni di festività," says Venturi, and he refers to the resemblance which exists between this work and a bronze relief in the Louvre of the Madonna and Child with angels and *putti*, which must have been designed and executed by the same hand.

The charm of the relief is undeniable, but the execution seems somewhat timid and restrained by comparison with Donatello's authentic work. His *putti* are usually clothed in a manner peculiar to him; these are nude; and the preference for the nude is a noteworthy feature in Bertoldo's "documented" work. The classicism of feeling discernible in the relief is what would naturally be looked for in the later work of one who, after being Donatello's assistant, became the Keeper of the Medici Art Collections and the head of the Academy which Lorenzo founded in the gardens of S. Marco. It was there that the youthful Leonardo copied sculpture, and there Michelangelo studied under Bertoldo, whose work, as identified by Dr. Bode and other German critics, renders it possible to discern something

of the first tutelary influences of Donatello's great successor.

Donatello's reliefs for the pulpits of S. Lorenzo have been called the second school of Michelangelo, and these reliefs, which were Donatello's last work, were, according to Vasari, left unfinished by him, and completed by Bertoldo.

Miss Cruttwell also regards the bronze relief of the Crucifixion in the Borgello as superior to any of Bertoldo's achievement in design and modelling, and therefore to be assigned to Donatello. The figure which is mentioned in support of this contention—that of the man on a ladder who is hammering nails into the feet of the thief—is designed and executed with anatomical precision and dramatic power, but it is not without parallels in the relief of the Combat of Soldiers, which, according to Vasari, Bertoldo made after the manner of Donatello.

THE NEW ENGLISH ART CLUB.

THE most entirely successful pictures in the present Exhibition at Suffolk Street are not among the surprises of the show. Mr. David Muirhead's sombre 'Church in the Fens' (166) and Mr. Ambrose McEvoy's superbly accomplished 'Anais' (158) do not differ in kind from work frequently seen from these painters of recent years, though rarely has either reached such a pitch of assured, yet restrained mastery. They are fine examples of sincere and capable painting which would not disgrace any period. Mr. Wilson Steer, in his landscape 'The Valley of the Severn (storm passing away)' (171) nearly regains the lyrical inspiration which in his famous exhibition at the Goupil Gallery compelled admiration for an art somewhat loose-knit and lacking in technical constructiveness. These are, however, almost the only pictures which give us a momentary illusion that art in these circles is, as it were, marking time, that the New English Art Club is to-day as it was yesterday. In most of the regular exhibitions we are conscious of waning faith—of tricks of execution repeated still, but not with conviction, as of yore. The somewhat half-hearted manner in which the principles of impressionism were utilized by this group of painters (who, instead of pushing their science home with the logic of their French confrères, were prone to trust to a sentimental lyricism for the final shaping of their designs) does not make for virile art, except precariously and under stress of excitement. The constructive principle of the colour scheme of a typical new English Art Club painter, and the constructive principle which underlay his massing of forms had, as a rule, little in common. The first was naturalistic, and suggested the passive receptive attitude towards nature of Monet and his school; the second more arbitrary, for the Englishmen have never, unfortunately, been confident in the sufficiency of this naturalistic observation without a garniture of rhetorical flourish and conventional picture-making which sometimes pressed hardly upon the groundwork of precise colour-notation which it had to finish and make acceptable. Among Mr. Steer's landscapes the earlier works were less moulded by taste and pictorial artifice than the later, but they were closer renderings

of natural effect, and more thoroughly studied, and, while in his figure painting we do not see a like increase of power in bold and arbitrary planning of masses, we do see a similar blunting of the nice sense of values which his earlier works possessed. Thus in 'The End of the Chapter' (167) we are impressed rather by the copiousness than the subtlety of the rendering of the planes of the picture, which, in fluent but miscellaneous representation recalls to a surprising degree the work of Sir John Millais, in the period when he produced the popular full-page illustrations for Christmas numbers of periodicals. Like Millais in that phase of his development, Mr. Steer is redeemed by the human refinement which accompanies his pictorial vulgarity. The face of the girl is subtly drawn, though this care for fine observation is overweighted with irrelevant and unrelated accessories set forth with pitiless diffuseness. It is like one significant gesture on a stage occupied with real racehorses or elaborate mechanical devices. The want of economy in this work is very apparent if we compare it either with Mr. Sickert's picture, 'The Ebony Bed' (195), in which the human expressiveness of the sitter is limited by the severely logical presentment of the mystery of gloom, or on the other hand, with Mr. Lamb's two pictures, 'Mort d'une Paysanne' (198) and 'Lamentation' (209), in which the essentials of drama are starkly set down with no adornment of atmosphere or complexity of illumination. To the pictures of both these artists the definite intention and the loyal acceptance of the limitations of a convention give distinction. They have the vitality of a force which has not yet found complete outlet, and are among the works (in the present exhibition unusually few) which show the art of to-morrow in the making.

SALES.

THE following pictures, the property of the late Charles Butler, were sold at Messrs. Christie's on May 25th and 26th. Ambrogio Borgognone, The Virgin in Glory, supported by Angels, the Virgin in white dress flowered with gold, 325l. A. Bronzino, Portrait of a Lady, in black and red dress and rich cap, holding her gloves in her right hand, 399l. Vincenzo Catena, Christ and the Woman of Samaria, 210l. Giacomo Francia, The Madonna and Child and St. John, the Madonna, in red dress and blue robe, holds the Infant Saviour, who sits on a cushion on a ledge before her; behind her on the right is the infant St. John, 210l. The Florentine School, The Judgment of Paris, on the left Paris is seated with the three goddesses standing in front of him, behind him are animals, 346l. Nicola di Liberatore, The Almighty with Four Angels, 283l. Filippino Lippi, The Story of Cupid and Psyche, on the right, before a Florentine building, Psyche, accompanied by her two sisters, is wooed by numerous suitors, 525l. The School of Filippo Lippi, The Madonna adoring the Infant Saviour, 233l. Andrea Mantegna, The Madonna and Child, half figure of the Madonna, in red dress and white linen head-dress, standing behind a wall, holding the Infant Saviour, 1,207l. Matteo di Giovanni, The Story of Camilla, the scene probably represents an incident in the life of Camilla, daughter of Metabus, 336l. The Story of Camilla, another incident in the same life, 411l. The Story of Camilla, represents a group of figures on the right before a camp, 504l. The Madonna and Child, small half-length figure of the Madonna in brown dress and dark cloak, seated, holding the child on her lap, 315l. Milanese School, The Madonna and Child, enthroned with Saints, in the centre the Madonna, in red dress and green cloak, enthroned, on a marble terrace, holding the Infant Saviour on her knee, 336l. Marco Palmezzano, The Holy Family, with St. Catherine and St. John, the Madonna, in red dress and blue cloak, with white head-dress, adores the Infant Saviour, who is seated on a ledge before her, 210l.

Pesellino, Solomon and the Queen of Sheba, before the entrance to a palace, King Solomon, followed by his courtiers, is welcoming the Queen of Sheba, 336l. Baldassare Peruzzi, The Madonna and Child, half-length figure of the Madonna, in dark brown dress with red sleeves and blue robe, beneath a portico, 262l. Vittore Pisano, called Pisanello, A Battle Scene, on the Banks of a River, in the centre of the picture is a river, on either bank of which are encamped two hostile armies, 378l. Raffaele, Madonna di Casa Colonna, three-quarter length figure of the Virgin, seated facing, looking down at the Infant Christ on her lap, 210l. Cosimo Rosselli, St. Catherine of Siena delivering the Rule to the Sisters of the Second Order of Saint Dominic, 1,312l. St. Nicholas of Bari and Saints, in the centre the Bishop is seated, on the right stand St. Catherine and St. Lucia, and on the left St. Margaret and St. Agatha, 1,155l. The Madonna and Child, small three-quarter figure of the Madonna, in red dress and green cloak, with the child seated on a cushion on her lap, 651l. Andrea del Sarto, Portrait of the Artist's Wife, as 'The Magdalen,' life-size three-quarter length figure, in crimson dress with lilac sleeves and white bodice, 945l. The School of Zanobi Strozzi, The Miracle of St. Nicholas, this probably is intended to represent the miracle said to have been performed by St. Nicholas at Myra during a famine, 273l. Tintoretto, Moses Striking the Rock, in the centre stands Moses, clad in crimson dress and long cloak, striking with his rod the rock on the right, 787l. The Resurrection, in the centre the figure of Christ is seen rising from the tomb, pointing upwards with His right hand, and holding a banner in His left, 462l. Titian, Tarquin and Lucretia, Tarquin stands with uplifted dagger over Lucretia, whose right arm he grasps, 2,730l. Paolo Uccello, Battle Scenes (a pair), incidents in the campaign between the Florentines and the Milanese, 2,100l. Palma Vecchio, The Holy Family, with St. Catherine, the Madonna, in red dress and blue robe, holding the Infant Saviour in her arms, 294l. Bonifazio Veneziano, The Holy Family, with St. Elizabeth, St. John, and the Shepherds, in the centre the Madonna, in red dress, blue cloak, and white head-dress, is seated, holding the Infant Saviour on her knee, and resting her left hand on the shoulder of St. Elizabeth, 1,155l. The Adoration of the Shepherds, the Virgin, in red dress, blue cloak, and white head-dress, seated in the centre before a building, with the Infant Saviour on her lap, 651l. The Holy Family, with Saints, full-length figures, the Virgin, in pink dress, green cloak, and white head-dress, 892l. Andrea del Verrocchio, The Madonna and Child, small half figure of the Madonna, in blue robe lined with green over a flowered gold dress, and blue head-dress with a muslin veil, holding the Child, 6,300l. St. Jerome, St. Joseph, and a Donor, 441l. Andrea Mariotto di Viterbo, The Madonna and Child enthroned with Saints, on a carved throne is seated the Virgin, in red dress and blue cloak lined with green, holding the Infant Saviour, who stands on her right knee, 546l. Bartolommeo Vivarini, The Death of the Virgin, in the centre the Virgin, robed in blue cloak, is lying on a couch, surrounded by the kneeling figures of the eleven Apostles, 630l.

The total of the first day's sale amounted to 32,425l. 7s.

The second day's sale amounted to 22,340l. 17s. Some of the principal items were: Fra Angelico, The Marriage of the Virgin, small full-length figures within the Temple, in the centre stands Zacharias holding the right hands of the Virgin and St. Joseph, 304l. Domenico Campagnola, A Legendary Subject, a wooded landscape, with a large building on rising ground to the right, in the foreground two men, 315l. Girolamo de Sautta Croc, The Madonna and Child, with St. Anthony and St. Catherine, the Madonna, in red dress, with green cloak and white head-dress, seated on a mound, holding the Infant Saviour, 420l. Taddeo Gaddi, The Virgin and Child Enthroned, small full-length figure of the Virgin, in blue cloak, enthroned under a Gothic arch, holding on her lap the Child, 1,102l. Milanese School, The Man of Sorrows, half-figure of Christ, in a red robe, wearing the crown of thorns, 241l. Bernardino Pinturicchio, The Madonna and Child, small full-length figure of the Madonna, in red dress and blue robe, holding the Child, who is seated in a red cushion on her lap, 1,102l. Andrea Previtali, The Madonna and Child, with a Donor, three-quarter figure of the Madonna, in deep crimson dress, blue cloak and white head-dress; the Infant Christ, seated on her lap, is in the act of blessing, 787l. G. B. Tiepolo, The Holy Family, the Madonna, in pink dress, with a white shawl over her head, clasps the Infant Saviour, 525l. J. Highmore,

Portrait of Mrs. Pritchard, the Actress, in grey damask dress, black and white head-dress, 787l. P. van Somer, Portraits of a Gentleman and a Lady (a pair), the gentleman is standing dressed in brown embroidered doublet and hose, with cloak over his left shoulder, the lady, in white dress, with underskirt of green, 441l. R. Wilson, A River Scene, in the foreground three figures preparing to bathe, 210l. J. C. N. Perin, Portrait of a Lady, in blue dress, trimmed with lace, 441l. Coello, Portrait of a Lady, in richly embroidered dress, with large lace collar, 199l. F. Zurburan, St. Francis, whole-length figure of the Saint in the brown Franciscan dress, 220l. School of Albrecht Dürer, David and Judith, two small-length figures, almost nude, 399l. N. Berchem, A Landscape, with Travelling Peasants, a rocky and mountainous landscape, 220l. C. Janssens, Portrait of Lucius Cary, Second Viscount Falkland (?), the celebrated soldier, author, and statesman, in white dress, with large white lace collar, and lace cuffs, 273l. Lucas van Leyden, St. Catherine of Alexandria, in blue dress, with long red sleeves, holding a book and a sword, 273l. Sir A. More, Portrait of a Lady, in black dress and white bodice, with lace ruff, 220l. P. Moreelse, Portrait of Lady Lucy Harington, wife of Sir James Harington, and sister of Sir Philip Sydney, 420l. Jan Mostaert, The Magdalen Reading, small half-length figure of St. Mary Magdalen to right, in black dress, red cloak and white head-dress, 441l.; The Virgin and Child, a small full-length figure of the Virgin, in brown dress with red cloak, and wearing a veil, holding the Child on her lap, 273l. A. Van der Neer, A River Scene: Moonlight, on the left, in front is a boat with four men, 210l. Jan Van Os, Flowers and Fruit, a bunch of cultivated flowers in a terra-cotta pot, 220l. P. P. Rubens, The Departure of Lot and his Family from Sodom. Lot is clothed in a large dark grey mantle, his hands clasped, on the farther side of Lot is his wife, shedding tears of regret at their departure, and behind him are his two daughters, 6,825l. Rachel Ruysch, Fruit, Melons, pears, grapes, peaches, plums, mulberries, and chestnuts, with a bird, frog, and butterflies, 262l. J. Van Stry, A Landscape with Cattle, seven cows in a meadow on the bank of a river, attended by a boy with a dog, 357l. J. Sustermaans, Portrait of a Knight of France, full length, in bombastard breeches and doublet of black velvet embroidered with gold and silver, 598l. Sir A. Van Dyck, Portrait of a Lady of the Coningsby Family, in pink satin skirt and mauve bodice, with pink and white ribbons, 546l.

THE same firm sold on May 29th the following etchings and drawings by D. Y. Cameron: Views in North Italy, 27 etchings in a portfolio, 325l.; St. Mark's, Number Two, 52l.; The Doge's Palace, 81l.; Harfleur, 50l.; North Porch, Harfleur, 52l.; The Old Tolbooth, Edinburgh, 58l.; The Belgium Set: a series of ten etchings of views, 420l.; Old St. Etienne, 69l. The Five Sisters: York Minster, 183l.

MESSRS. CHRISTIE also sold on May 30th the following engravings:—After Hoppner: Lady Kenyon, by H. Meyer, 115l.; Lord Nelson, by C. Turner, 136l. After Sir J. Reynolds: Miss Jacobs, by J. Spilsbury, 173l.; Jane, Countess of Harrington and Children, by Bartolozzi, 52l.; Lady Beauchamp, by W. Nutter, 84l.; Col. Tarleton, by J. R. Smith, 86l.; Lady Betty Delmé and Children, by V. Green, 54l. After Northcote: Young Lady Encouraging a Low Comedian, by Ward, 147l. By and after J. R. Smith, A Wife, 52l. By and after W. Ward, Alinda, 81l.; by and after the same, The Choice, 88l. After Morland: Guinea Pigs, and Dancing Dogs, by T. Gauguain (a pair), 168l.; St. James's Park, and a Tea-Garden, by F. D. Siron, 378l.; The Angler's Repast, and a Party Angling, by Ward and Keating (a pair), 241l. After Cosway: Mrs. Tickel, by J. Condé, 60l. After Sir T. Lawrence: Miss Farren, by F. Bartolozzi, 472l.; Miss Julia Peel, by the same, 63l.; Lady Grey and Children, by the same, 84l.; Lady Dover and Son, by the same, 65l.; Countess Gower and Daughter, by the same, 162l. After Baudouin: Le Carquois Epuisé, by N. de Launay, 94l. "Au Moins Soyez Discret," and "Comptez sur mes Serments," by A. de St. Aubin (a pair), 189l. After Lavreince: Les Offres Séduisantes, by Delignon, 54l.; Qu'en dit l'Abbé, and le Billet Doux, by N. de Launay (a pair), 252l. Les Hasards Heureux de l'Escarpolette, 210l. After Moreau le Jeune, Les Adieux, by de Launay le Jeune, 54l. After Hentzi: Princesse Frédérique Wilhelmine de Prussie, by Descourties, 86l. After Romney: The Family of Earl Gower, by J. R. Smith, 682l.; Lady Hamilton as "Nature," by H. Meyer, 52l. After Greuze: Le Baiser Envoyé, by C. Turner, 278l. After Gainsborough: Sir Harbord Harbord, by J. R. Smith, 84l.

Fine Art Gossip.

IN the June *Burlington* Mr. Lionel Cust continues his 'Notes on Pictures in the Royal Collections,' with three pages of illustrations. Two well-produced colour-plates and a descriptive article by Mr. Roger Fry are devoted to the Richard Bennett collection of Chinese porcelain now on exhibition in Bond Street. Mr. Claude Phillips writes on a picture belonging to the late Sir William Abdy, which was sold at Messrs. Christie's last month, and was formerly attributed to Mantegna. Mr. Phillips declares it to be an unrecognized Carpaccio and re-names it 'A Meditation on the Passion.' Other articles of interest deal with Italian medals, Mexican architecture, and some new pictures in the National Portrait Gallery. The editorial article deals with the recent extensions at the British Museum and the National Portrait Gallery.

A MEETING was recently held in London of the Directors of the Municipal Art Galleries of Great Britain and Ireland, at which a considerable number of the chief centres of the United Kingdom were represented. At this meeting it was unanimously decided that the time had come to urge upon the Government and the general public the need of greater activity in making some of the artistic treasures of the country more accessible for those unable to enjoy them at all times in London. It was felt that the needs of the provinces as well as of outlying portions of the Empire might be met not only by providing new sources of supply, but by the more efficient arrangements of those already existing.

ONE source of education and enjoyment would be the multiplication of circulating loan collections. There are six such gatherings of Turner's drawings already in existence. The provisions of the National Gallery Loan Act which precludes the lending of pictures acquired by gift or bequest until they have been in possession for fifteen years might, it is suggested, be modified.

THE long list of the various annual "récompenses" at the Salon des Artistes Français is published this week. In the architecture section the *médaille d'honneur* has been awarded to M. Henri Prost (a former Prix de Rome) for his exhibits 'Sainte Sophie de Constantinople au VI^e Siècle' and a 'Projet de transformation de la Zone Militaire de la Ville d'Anvers.' In the painting section the Prix Rosa-Bonheur is awarded to M. C. L. Godely for his 'Pardon de Sainte Anne-la-Palud.' No medal of the first class was awarded.

A MONUMENT to J. J. Henner was erected on Sunday last at Mulhouse, and verse in honour of the artist was recited by the Alsatian poet Spetz Isenheim.

MR. FREDK. HOLLYER is exhibiting during June and July his Platinotype reproductions of the works of Watts, at 9, Pembroke Square, Kensington. The collection is representative, and includes a series of photographs of the pictures in different versions and various stages of their progress.

THE new catalogue of the paintings in the Hermitage, St. Petersburg, is now in the press. The first portion deals with the Italian and Spanish Schools. It is satisfactory to learn that, following the plan adopted in the most recent catalogue of the Kaiser Friedrich Museum at Berlin, the catalogue is to contain illustrations of all the pictures in the Hermitage.

THE small collection of pictures at Rieti is, according to a note contributed by Dr.

Bombe to the current number of the *Cicerone*, to be removed from its temporary quarters in the public Library to the Palazzo Comunale. Among the paintings we note the following: the earliest known work of Antonissimo Romano, dated 1464; the only signed work known to exist, by his son Marcantonio of 1511; and a triptych—the Crucifixion with Saints—by an otherwise unknown Venetian painter, Zanino di Pietro.

THERE seems to be no doubt (according to the same number of the *Cicerone*) that the celebrated Weber Collection at Hamburg is to be sold. The names of the greatest painters from the fourteenth century to the seventeenth, are met with in the catalogue, and, even if all the attributions cannot be accepted as genuine, the collection contains a very large proportion of works of great interest and importance.

GOOD advance has been made during the last twelve months in the Photographic Record and Survey of Kent. Those interested are asked to become members and correspondents of the Survey, and contribute, if possible, half a-dozen prints each year, to the collection in the County Museum of Maidstone. Over five hundred views of Kent castles and churches, photographed by Mr. Kenrick, from water-colours made between 1797 and 1808 by Mr. H. Petrie, have been secured, and selections of prints have been exhibited at Canterbury and elsewhere. Prospectuses of the Survey, and information relating to it will be gladly supplied by the Secretary, Mr. H. E. Turner, 14, Queens Road, Tunbridge Wells.

THE preliminary programme of the summer meeting of the Royal Archaeological Institute has been issued. The meeting is to take place at Cardiff and Tenby from July 25th to August 2nd.

MUSIC

THE WEEK.

COVENT GARDEN.—*La Fanciulla del West*.

GIACOMO PUCCINI is the most successful, and, we may safely add, the most distinguished of living Italian opera composers. In 'La Tosca' and 'Madama Butterfly' the stories and the action on the stage were interesting, and at times exciting. Again in his latest work 'La Fanciulla del West,' produced last December at New York, and performed for the first time in England at Covent Garden on Monday evening, the same features are to be found. The libretto is based on David Belasco's 'The Girl of the Golden West.' The action of the first act takes place in the "Polka," a drinking-bar in a Californian camp, and here there are some very stormy scenes: the miners talk, sing, and quarrel over a game of cards. Puccini's music is all the while of a subordinate character: the play is the thing which engrosses attention. Music only begins to exert its sway when Minnie, who has charge of the bar, appears on the scene. She is firm, but very kind to the miners; to them, rough as they are, her word is law. A stranger, who calls himself Johnson, comes in. He is Ramarrez,

chief of a band of thieves and murderers, and his object is to look about and find where the miners' gold is stored, so as to lose no time when a signal announces the arrival of his men. But at sight of Minnie, and after the tender conversation which ensues between them, he resolves to dismiss his men when they arrive. His scheme to sack the place is abandoned. In this later portion of the act an emotional element is introduced, and the composer gives snatches of melody and clever, delicately scored music in the orchestra. The style of melody, also of harmony, is frequently similar to that in 'Tosca' and 'Butterfly.'

During the whole of the second act in which Johnson visits Minnie in her cabin on the hill, apart from the short introductory scene—which is not effective, and in which, curiously, the influence of Strauss may be traced—a dramatic element is added to the emotional. The impassioned strains in which Minnie and Johnson vow eternal love are in Puccini's most insinuating manner. But Rance the sheriff appears, and, offering convincing proof, denounces Johnson as a thief and murderer. Minnie, too proud to show her feelings, declares that the accusation is not true. Rance goes away, and then her love is turned to bitter hatred. She is wild with rage, but owing to Johnson's acknowledgment of his guilt, his declaration of his resolve, due to her pure love, to lead a different life, hatred now turns to pity: she conceals him. Rance, however, returns, discovers him, and threatens to kill him. Minnie's proposal to play a game of cards in which the loser is to abandon all claim to the man forms a very melodramatic ending to a strong situation. Rance loses, bids her good night, and goes off. In this act, with its rapidly changing moods, the music represents the composer at his best; the writing is powerful and the orchestration most effective.

The contents of the third act may be described very briefly. The miners are determined to find Ramarrez, and after a long chase he is caught. But, when they are about to hang him, Minnie appears, pleads with the excited miners to be merciful, an intercession which, if not closely, certainly reminds one of that of Elizabeth for Tannhäuser.

The hue and cry after Ramarrez, the angry crowd, all seemed to suggest music of a sensational and perhaps noisy kind. There was nothing of the kind. The scenes on the stage were thoroughly realistic, but the music in which the principal themes are skilfully introduced is wonderfully fine, and towards the close most pathetic, in fact, some of the most impressive ever written by the composer.

The performance, under the able direction of Signor Campanini was on the whole exceedingly good. Mlle. Destinn's impersonation of Minnie from first to last was admirable, while M. Gilly and Signor Bassi, as Jack Rance and Dick Johnson, were successful both in singing and acting. The piece was extremely well mounted, and the stage effects in the final act were skilfully managed.

Musical Gossip.

THE first two of the four concerts of the International Congress took place on Tuesday. In the afternoon there was an historical chamber concert at the Æolian Hall, which was crowded. The foreign guests were evidently delighted with the Madrigals by Orlando Gibbons, John Wilbye, Thomas Weelkes, William Byrd, and other composers, expressively sung by the Magpie Madrigal Society under the direction of Mr. Lionel Benson: Byrd's beautiful 'Lullaby' had to be repeated. There was instrumental music of the same period interpreted by Miss Evelyn Hunter and Mr. Frank Thistleton (violins), Miss Hélène Dolmetsch (viola da gamba and 'cello), and Mr. J. A. Fuller Maitland. The harpsichord pieces by Bull, Byrd, and other composers, played by Mr. Maitland, were highly appreciated. Purcell was largely represented in the programme.

THE orchestral concert in the evening at the Queen's Hall included two first performances. One was a Scottish Rhapsody, No. 3, 'Tam o' Shanter,' by Sir Alexander Mackenzie, a work based on folk themes. The bright music was well rendered by the Queen's Hall Orchestra, under the direction of the composer. A scene sung by Miss Olive Turner and Mr. Cynlais Gibbs, from Mr. Frederick Corder's opera 'Ossian,' was the other novelty. The music is ably scored, but the strong influence of Wagner showed that it was not a recent composition. Sir Hubert Parry conducted his cleverly constructed and interesting 'Symphonic Variations,' and Sir Charles Stanford the excellent Prelude to his 'Stabat Mater.' The programme included other works by Dr. Walford Davies, Dr. Vaughan Williams, and Messrs. von Ahn Carse and Joseph Holbrooke.

THE last three concerts (May 25th-27th) of the London Musical Festival were interesting, but the programmes included no novelties. On Thursday afternoon two composers were represented. The first was Mozart, whose G Minor Symphony was in good hands; for Sir Henry J. Wood's love for and admiration of Mozart's music are not assumed. Mr. Harold Bauer's reading of the solo part of the D minor Piano-forte Concerto was excellent; there was no attempt to bring the music up to date. Of Strauss's 'Also sprach Zarathustra,' a first and very good performance was given by the Queen's Hall Orchestra. The 'Dance of the Seven Veils' is not effective in the concert-room. Neither is the Salome lament; only one could not help admiring the dramatic power displayed by Madame Aino Ackté, and her perfect diction.

FRIDAY evening was devoted to Bach's Mass in B minor, and Saturday afternoon to the 'Matthew' Passion. The Choir sang well, and so did the soloists, yet on the whole the renderings of these two great works were not quite so impressive as at the recent Sheffield Festival.

A CORRESPONDENT points out to us that it was not the Sheffield, but the Norwich Choir which sang in the performance of 'Gerontius' reviewed by us last week (p. 609). We gladly make the correction, for the Sheffield Choir has a great reputation to maintain.

At the request of the Dean and Chapter of St. Paul's, Sir George Martin has written a short Festival Te Deum for voices and orchestra, which is to be performed at the special Thanksgiving Service to be held at the Cathedral on Thursday, June 29th, when the King and Queen will be present. The work will be published in June by Messrs. Novello.

PERFORMANCES NEXT WEEK.

SUN.	National Sunday League Concert, 7, Palladium.
MON.-SAT.	Royal Opera, Covent Garden.
TUES.	Mr. Havemann's Orchestral Concert, 8, Queen's Hall. Joan Manners's Vocal Recital, 8.15, Æolian Hall.
WED.	Miss Ethel Henry Bird and Albion Trio Concert, 3, Æolian Hall. — Miss Bessie Mark and Mr. Eric Workman's Vocal Recital, 3.15, Bechstein Hall. — Julia Culp's Vocal Recital, 8.15, Bechstein Hall. — Aimee Carvel's Violin Recital, 8.15, Queen's Hall. — Winifred Hicks-Lyne's Song Recital, 3.15, Æolian Hall.
THURS.	Gertrude Hubbard's Vocal Recital, 8.15, Bechstein Hall. — Miss Christian Muir's Song Recital, 3.15, Æolian Hall. — Yvette Guilbert's Matinée, 3.15, Bechstein Hall. — Miss Edith Miller's Song Recital, 8.30, Æolian Hall.
FRI.	Moriz Rosenthal's Piano-forte Recital, 3, Queen's Hall. — Madam Alma Haas's Piano-forte Recital, 3, Steinway Hall. — Ethel Leginska's Piano-forte Recital, 5.30, Æolian Hall. — Leila Doubleday's Orchestral Concert, 8.15, Queen's Hall. — Robert Maitland's Song Recital, 8.15, Bechstein Hall. — Dora Eshelby's Vocal Recital, 8.30, Steinway Hall.
SAT.	Lionel Tertis's Lecture, Recital on Viola, 8.30, Æolian Hall. — Backhaus's Piano-forte Recital, 3, Queen's Hall. — Miss Gwynne Kimpton's Orchestral Concert, 3, Æolian Hall.

DRAMA

Some Supposed Shakespeare Forgeries: an Examination into the Authenticity of Certain Documents affecting the Dates of Composition of Several of the Plays.
By Ernest Law. (Bell & Sons.)

IN this modest-looking little quarto Mr. Ernest Law runs full tilt against Government, men, and some widely-spread opinions. The Introduction draws attention to the totally inadequate resources placed at the disposal of the custodians of the National Records, and the lack of encouragement offered in this country to research students, who help to collect the materials for education, while "there are millions of pounds squandered by the Education Department on things useless to the nation or to any individual in it." Mr. Law points out the different and wiser methods of foreign peoples and Governments in regard to their scholars. His general complaints become relevant to the subject in hand, as he asserts that, had the Treasury provided the Record Office with the necessary resources for calendaring and arranging their precious materials, "and rendering them easily and quickly accessible to all students, it would never have been possible for the preposterous fiction about the Book of the Revels to have deluded for forty-two years all the scholars and readers of Shakespeare in four continents."

These are strong words, in which Mr. Law concentrates the results of the arguments he puts forward in his book. "The fiction" to which he refers is the reasoned opinion accepted, after careful consideration, by all the great Shakespearean scholars of the last generation, that the three special Shakespearean documents printed by Peter Cunningham in his 'Extracts from the Accounts of the Revels at Court' were forged. There were, it is true, some points they could not completely explain. Mr. Law says that the puzzle has remained in all its complexity for a quarter of a century, but he is "about to solve the mystery of the Revels' books," and proceeds to do so, to his own satisfaction.

Mr. Law evidently has done a good deal of work: he saw the documents at the Record Office; went to the Bodleian to see the Malone Memorandum; read

several other old letters, and returned to the Record Office to secure facsimiles, the two chief pages of which he has reproduced in his volume. Having gone through all the preliminary details he thought necessary, he consulted Dr. Wallace, who unhesitatingly confirmed his view that each of the documents "is in a handwriting of the time, that each is exactly what it purports to be, that they are *both* absolutely genuine, and that there is not a scrap of anything modern or forged about them." Encouraged by this support, Mr. Law asked a great officer of the British Museum if the documents were in the handwriting of the time, and requested a chief officer in the Record Office to have the ink tested. The writing was allowed to be in the style of the time, and the ink was found to be the same on different pages of the most important document. But Mr. Law does not seem to realize the fact that no one would attempt to forge unless he were well skilled in the handwriting of the period, and knew that the constituents of the ink used in the Record Office were the same from before the seventeenth century down to the date at which he used it.

The next argument Mr. Law discusses is the memorandum of similar details which Halliwell-Phillipps found among Malone's papers in the Bodleian (unsigned, and not in Malone's handwriting). This *might* have been made by some one for the great scholar after his visit to the Audit Office in 1791, when he did *not* see the documents in question. Though there was no allusion to this in his printed works, and none of his friends recalled it in his private conversation, Mr. Law thinks it must have been made from the original record, which had turned up in the Audit Office after Malone's visit, and was the evidence which caused him to say "We *know* the date of 'Othello' and of 'The Tempest.'" There may be many differences of opinion in regard to this discovery. However, Mr. Law goes cheerfully on, and claims that he has proved his two points: "The result is entirely to clear Peter Cunningham... and completely to remove the stigma affixed to the documents in 1868." He proceeds to call them "the *most* valuable extrinsic evidence we possess (with the single exception of Mores' list) for the sequence of the composition of the plays." They give "conclusive evidence as to the date of 'The Tempest,'" and they "support what has been written by such sound and trustworthy scholars as Mr. Sidney Lee, Mr. Gollancz, Mr. W. J. Craig, Prof. Herford, and Mr. Luce." It is not for a mere reviewer to take the position of judge or jury in a question of this importance: "Who shall decide when doctors disagree?"

But it is permissible to criticize Mr. Law's methods, expressions, and arguments. We find his style heavy and involved, making it difficult at times for the reader to grasp his meaning; he has supplied no index to simplify reference,

and his methods of research will not satisfy cautious inquirers. He assumes too much, and accepts as valid conclusions which seem to involve a *non sequitur*. He has not worked at the papers either long enough or carefully enough, and he treats the views of some of the older critics too scornfully. He does not follow Bacon's scientific advice "to search after negatives" for his hypothesis, in order to test its truth.

We propose to publish a further contribution on the subject shortly.

THE WEEK.

KINGSWAY.—*Madame Yavorska in 'Hedda Gabler.'*

ENTERPRISING as is Madame Yavorska's determination to play in English before English audiences, interesting though one experiment of this sort proved in the revival of 'A Doll's House,' she has far too limited a command of our language to do herself justice in any part which is at all subtle or complex. Moreover, it would seem as if she did not possess any very keen sense of character. Our critics, caught in a lenient mood, were loud in their praise of her Nora Helmer, but theirs was over-praise. It was only one side of this heroine, that of the wife in revolt, which the Russian actress realized; the earlier phase of Nora—her irresponsibility and kittenish tricks—she never made quite natural. If her Nora Helmer was half a success, her Hedda Gabler is little short of a dire failure. Either her difficulties with a foreign medium prevent her from conveying her idea of the part, or else she fails to comprehend Ibsen's intentions. Hedda, that carefully studied victim of heredity and a stifling environment, a woman unlucky in her parentage, unlucky in her marriage, who has developed a morbid shrinking from sex and the burdens of sex, and revenges herself for the disappointments of life by indulging a mischievous instinct of destructiveness—Hedda is converted by Madame Yavorska into a tragedy queen, decked out in gorgeous robes, who over-emphasizes every second word, and tries to atone for slowness of delivery by violence of gesture and extravagances of emotion. We find no suggestion of the Norwegian atmosphere of the play, and, instead of a woman struggling to keep in check a tendency to hysteria, we are given a Hedda who is uncontrolled, nay, noisy in her vehemence. To say the least, the performance is unconvincing. Perhaps it is by way of providing a foil to this melodrama that Mr. Kinsey Peile adopts rather too farcical a treatment of the stupidity of Hedda's husband. Admirable work, however, is done by Mr. Franklin Dyall as Judge Brack, and Miss Helen Haye as Mrs. Elvsted, and their acting redeems what would be otherwise a very disappointing revival.

SIR W. S. GILBERT.

THE tragic death of Sir William Schwenck Gilbert on Monday last removes from the world of letters a figure which, as far as present symptoms go, is likely to prove irreplaceable. As librettist and purveyor of "ballads," and in a lesser degree as playwright, he stands out with a personality as distinct as that of Dickens, with whom, indeed, in his intuitive perception of the whimsical in the everyday element of life, he has much in common.

It is now fifty years since the first of the 'Bab Ballads' appeared in the pages of *Fun*, and thirty-five since the memorable succession of operas known all the world over as "Gilbert and Sullivan" was inaugurated with 'Trial by Jury.' Meanwhile humorous verse has passed through many phases, and the popular taste in light opera tends more and more to frothy wit and irresponsible "gags." Yet, these changes notwithstanding, the work of Gilbert in ballad and opera remains as fresh to-day as when 'The Yarn of the Nancy Bell' failed to commend itself to the editor of *Punch* on account of the cannibalistic tendencies of the "elderly naval man" immortalized therein, or 'The Sorcerer' first confronted a comparatively unmoved public at the Opéra Comique. We single out these two branches of Gilbert's measureless activity because—though the opening act of 'The Palace of Truth' contains, perhaps, his most brilliant absurdity—they represent his true *métier*, that in which he consistently excelled; and moreover, the one is bound up with the other. The humour, logically ridiculous and ridiculously logical, is the same in each. The germ of many of the operas, too, may be found somewhere or other in the 'Bab Ballads.' 'The Rival Curates' suggested 'Patience'; the 'Bumboat Woman' and 'Captain Reece' combined to furnish 'H.M.S. Pinafore'; and possibly 'The Fairy Curate' had something to do with 'Iolanthe.' It may be observed that not the least attractive feature of the 'Ballads' in their early form was supplied by the author's illustrations—outrageously appropriate in every case—and it is a deplorable instance of the timidity of genius that in a recent edition new illustrations should have been substituted on the ground that their predecessors were over-extravagant.

It is often said that the Gilbert and Sullivan series, following, as it did, hard upon French light opera, poorly translated as a rule, and conventional alike in sentiment and humour, created a new style of humour essentially English. Such an assertion, however, is at once greater and less than the truth. Gilbertian humour, though it attains its perfect fruition in the work of Gilbert, is no new thing, unless it be new to fasten upon incongruities and contrast the incontestable; neither is it essentially English, unless we are content, in insular fashion, to arrogate to ourselves the monopoly of perfection in this as in other matters, such as vegetable produce and the steel industry. That his work should be invariably clean and wholesome, free from sexual innuendo or indelicate suggestion, is a personal rather than a national trait, and the world-wide delight in the operas is sufficient to show that appreciation of these qualities is not necessarily confined to England.

Yet Gilbertian humour has two principal and distinctive ingredients, and the first is its practical and logical, solid and serious treatment of the wholly absurd. For this we may take, by way of example, the case

of the 'Pirates of Penzance,' and their excessively conscientious methods; the unfortunate Frederick who, born in leap year on February 29th, is irrefutably demonstrated to be only "five and a little bit over," while confidently deeming himself twenty-one; or again the moving, and at times bewildering, discussion between Lords Mountarat and Tolloller as to which of the twain shall possess Phyllis. The second is an elusive, always perceptible vein of pure poetry which, as in the work of Aristophanes, banishes clowning and lends at times a strange and not incongruous touch of pathos to the most fantastic situations.

Comment has frequently been made upon Gilbert's extraordinary presentment of woman grown old and ugly. In every one of the operas, except perhaps 'Trial by Jury' and 'The Sorcerer,' where Mrs. Partlet is hardly a case in point, we find some elderly lady held up to merciless ridicule. 'The Lady Jane,' 'Ruth,' 'Katisha,' and 'Lady Blanche' will readily suggest themselves as examples of a cruelty of treatment bordering on vindictiveness, and altogether at variance with the kindly note characteristic of Gilbertian whimsicality.

As a writer of operatic lyrics Gilbert has never been surpassed. A faultless ear, unerring taste, a positive instinct for rhyme, and when, as happened but rarely, rhyme failed, a matchless ingenuity in surmounting the difficulty and giving it a humorous turn, as in 'The Grand Duke':—

"When exigence of rhyme compels
Orthography foregoes her spells,
And ghost is written gho-est."

together with a talent for extracting grotesque effects from the simplest language place him apart, while such lyrical sweetness as that of the song in 'Iolanthe,' "He loves; if in the bygone years," owes by no means all of its compelling charm to Sullivan's cunningly disposed violins.

The famous dissension among the Savoy triumvirate, attributed in many quarters to a dispute about a carpet, had a prejudicial effect on each of the two collaborators. Neither 'The Mountebanks' with music by Mr. Alfred Cellier, nor 'His Excellency' composed by Dr. F. Osmond Carr attained any striking degree of success, and Sullivan without Gilbert was also unfortunate. More regrettable still, when the two friends came together again in 'Utopia Limited' and finally in 'The Grand Duke' (which had, we fancy, a run of a little over sixty nights) the spell was broken. Recently the staging of 'Fallen Fairies,' a somewhat belated adaptation of 'The Wicked World,' proved that the Gilbertian blank verse play had passed; and we do not think that any of his dramatic efforts outside the D'Oyly Carte period—with the possible exception of that hilarious tour-de-force 'Haste to the Wedding'—would bear revival except by amateurs. They carry the stamp of their age—the mid-Victorian—by reason of the fact that only in a minor degree are they called upon to express their author's peculiar genius. 'The Fairy's Dilemma,' played a few years since at the Garrick Theatre, showed that Gilbert's humorous powers were unabated, while that gruesome little sketch, 'The Hooligan,' produced by Mr. James Welch at the Coliseum in the early part of the present year revealed a quality of hard realism not easy to associate with the master of comic opera. To lawyers the appeal of Gilbert is especially strong. None but a lawyer, or one who has some smattering of Chancery procedure can extract the final ounce of enjoyment from 'Iolanthe.' The law, moreover, abounds in absurdities garbed in deliciously formed language and

Gilbert's legal career, brief though it was, had undoubted value in teaching him to enhance the absurd with an illusive air of practicality.

No notice of the operas would be complete without a mention of the elaborate and jealous care which their writer devoted to the details of their presentation. Such ability is only too rare in authors, who consequently submit their work to the vagaries of actor-managers and public favourites who lose their sense of proportion, and see only the importance of their own parts.

Opinions will probably vary as to the enduring nature of Sir William Gilbert's work. On the whole, we are inclined to think that it will go down to posterity as a treasured possession—to the select few of posterity, that is. Appreciation of the rich and subtle humour of his librettos, of the limpid flow of his lyrics, presupposes some degree of education—"culture," perhaps—in the appreciator. So it has been, and so it will be, for of the millions who have seen and revelled in his creations on the stage nine-tenths have no more than a nodding acquaintance with "the words." It may fairly be assumed then, that with those possessing the qualification above-mentioned plus a sense of humour, his position is even stronger to-day than it was thirty years ago, nor is there any ostensible reason why it should weaken.

R. G. P.

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LITERATURE

The Mediæval Mind: a History of the Development of Thought and Emotion in the Middle Ages. By Henry Osborn Taylor. 2 vols. (Macmillan & Co.)

Two paths lie before the student of the Middle Ages who desires to take up such a task as Mr. Taylor has set himself. He can concentrate his attention on its greatest figures and its best writers at the moments when they are at their highest pitch, and apply himself to the discovery of what their contribution to the world's store of ideas really was; or, on the other hand, he can devote himself to finding out what the ordinary person, be he lord or burgher, secular or religious, freeman or serf, thought or accepted about those problems of life concerning which all of us must form some sort of working hypothesis. As might be expected from his former books, 'Ancient Ideals' (noticed Feb. 20, 1897, p. 245) and 'The Classical Heritage of the Middle Ages' (noticed July 20, 1901, p. 92), Mr. Taylor has chosen the former path, in which the materials for study are only too abundant, and the labours of many pioneers have marked out the track. A work of this kind has long been required, both by scholars and by the general reader. No general conspectus of mediæval literature exists (we do not forget Prof. Ker's excellent 'Dark Ages,' which has other aims), still less any history of its thought and tendencies. Mr. Taylor's work will therefore be assured of a welcome. It is well-planned, it

shows wide reading and much thought, it is full and balanced: the author has not only assimilated the comments of German and a few French scholars, but has also read not a few of the authors themselves. The ten years that have passed since the issue of his previous work must have been fully occupied in the preparation for this gigantic task, and it is a pleasure as well as a duty to acknowledge such service to the reading public. The work is to be commended to any one who wishes to form an opinion as to the chief currents of thought in the Middle Ages.

We are afraid that scholars will not be satisfied with it, and this for two reasons. There is a kind of literary composition, which flourishes in lectures and sermons, in which the thought is buried under a mass of largely meaningless language, and often there is no thought at all—the major and minor premises have no relation to each other, and do not justify the conclusion. The hearer in this case either loses touch with the speaker altogether, or is forced to accept his results on trust. The reader is in better case, but he finds himself pulled up constantly by the question: "What does this expression mean in the author's mind? Has it any meaning at all?" Much of Mr. Taylor's work provokes this remark. His book consists of two interwoven sections—the first, a statement of facts about mediæval thinkers and extracts from their writings; the second, his personal judgments stated in a language which varies between vague fine writing and pure slang. The question as to style is the more serious as the English reader will at once compare the work with two masterpieces in their way, Dr. R. L. Poole's 'Illustrations of Mediæval Thought,' and Dr. Rashdall's 'Universities of Europe in the Middle Ages.' Philosophy cannot wear the patchwork robe of the good wife of Arras. Still less can 'The Mediæval Mind' be compared with these works in point of matter. Indeed, it bears the same relation to scholarship as a University Extension lecture of the old days to a University—Gladstone on Homer without his style. Mr. Taylor is evidently unacquainted with the first of the books we have named, but he has made use of the second in his chapter on 'The Universities, Aristotle, and the Mendicants,' so that a comparison is not unfair. The slightest glance at Dr. Rashdall's account of the relationship of the Mendicants to the University of Paris up to 1259 and at Mr. Taylor's will show that the latter has not formed a satisfactory notion of what the strife was about, or, indeed, of the work of a mediæval University. His remarks as to the Commentaries of Averroes on Aristotle, too, suggest that he has inadequate acquaintance with them. Not only do the comments not "tend to supplant" the text of Aristotle: they are absolutely unintelligible without it. A comparison with Dr. Poole's work is still more damaging. The values of the two are incommensurable where they treat of the same subjects. As an historian Mr.

Taylor is not so good as an anthologist, and his translations leave much to be desired.

His work opens with a section of 200 pages devoted to a study of the influences which had moulded into form the spirit of Western Europe in mediæval time:—

"a spirit which stood in awe before its monitors divine and human, and deemed that knowledge was to be drawn from the storehouse of the past; which seemed to rely on everything except its sin-crushed self, and trusted everything except its senses; which in the actual looked for the ideal, in the concrete saw the symbol, in the earthly church beheld the heavenly, and in fleshly joys discerned the Devil's lures; which lived in the unreconciled opposition between the lust and vainglory of earth and the attainment of salvation; which felt life's terror and its pitifulness, and its eternal hope; around which waved concrete infinitudes, and over which flamed the terror of darkness and the Judgment Day."

Waiving the "concrete infinitudes," we quote this passage as illustrating Mr. Taylor's strength and weakness. For every word of it good evidence can be produced, but equally good evidence could be alleged for exactly opposite statements—a natural result of the author's decision to limit himself to the notable instead of to the everyday man. Great teachers rarely represent the mind of their time, nor do they always respond to a want of their period; and people are nearly as often notable for being behind their age as in advance of it. Our main criticism, however, is that Mr. Taylor still relies on his old and quite inadequate study of the influence of Greek ideas on the Fathers, and on late pagan writers, and that, under the guidance of the Teuton myth, he leans too much on German sources instead of the purer northern forms. His Volsungs come from the Niebelungenlied instead of the Sagas. The constant insistence on Augustinian Platonism throughout the work seems, too, a mistake in emphasis.

The Second Book deals with the intellectual history of the early Middle Ages from Charlemagne to the end of the eleventh century. The surveys are in themselves useful, though incomplete. The school of Laon is not mentioned, and that of Orleans deserved fuller attention. We note a few typical names of greater importance than many dealt with at some length—Adam de Petit Pont, Alberic of Paris and Alberic of Rheims, Asser of Sherborne, Geoffrey of Auserre, Grimbold, Ivo of Chartres, Ralph of Laon, and Richard of Avranches. The author does not attempt to weigh the influence of the Crusades on the thought of the time. But the chief deficiency is his omission to insist on the extraordinary devotion to dialectics, the groundwork on which thirteenth-century scholasticism was firmly based.

Two following books deal with the idea and the actual, among the saints and in the world. They are entirely praiseworthy, though, when they are compared with special treatises such as

Cotter Morison's 'St. Bernard,' they suffer. Still, these, and the succeeding one on Symbolism, are undoubtedly contributions to knowledge. We call attention especially to the chapters on the hermit life and on ascetic women visionaries, and the whole book dealing with Symbolism. The latter ranges from Honorius of Autun to the 'Romance of the Rose': it depicts the contemplative aspect of symbolism in Hugo de St. Victor, and its practical workings in Durandus. The general reader will find it of interest and of value. On the other hand, the 'Romance of the Middle Age' is treated from a far too sentimental point of view in Book IV.

The last two books deal with Latinity and Law, and with Scholasticism. The first is quite good, and the quotations in the chapter on Mediæval Latin Verse will be welcomed by many to whom the poetry of the Middle Ages has been a closed book. It is to be regretted that we cannot speak so highly of Mr. Taylor's account of 'The Age of Scholasticism'—his extracts are welcome, but his history is inadequate. It is not to be wondered at. Only those who have spent years over the writings of Albertus Magnus, of Aquinas and Alexander of Hales, of Roger Bacon, Duns Scotus, and Ockham, can realize their relative value, and their influence on one another and the lesser minds of their time. Bonaventure and Dante are more efficiently treated—the latter closing the work. Let us add that there is an extremely good Index.

Our criticisms have been directed to the history of thought; of Mr. Taylor's study of the history of emotion we have said little. It may be that he has been too full of his subject to write coldly on it. We must confess that we have found little tangible on the matter in these two volumes. But we would wish to conclude on a different note. Whatever its failings, the critic finds himself in the presence of a book to which, for the first time, he can direct a student anxious for a connected view of the ages which lie between the victory of the Barbarians and the first dawn of the Renaissance, a book which gives the master-thoughts of the great thinkers of the Middle Ages in their own words, and directs the reader to writers who will guide him in further studies. Mr. Taylor's work is one which deserves thanks and appreciation; and we wish our criticism on the way it has been performed to be tempered by gratitude and praise.

The University of Cambridge.—Vol. III. *From the Election of Buckingham to the Chancellorship in 1626 to the Decline of the Platonist Movement.* By James Bass Mullinger. (Cambridge University Press.)

AFTER a long interval a third instalment of Mr. Bass Mullinger's heroic labours as historian of his University has appeared; and in some respects it eclipses

in interest its predecessors. Never perhaps was the intellect as opposed to the genius of England more conspicuous than in the period of which this volume treats. The mighty pioneers of the Elizabethan age were succeeded by the great scholars and thinkers of the Stuart period, during which ideas were originated in England to bear fruitful seed throughout the Western world. Nor was there ever an age in which University education was more highly prized or more eagerly sought than this. In 1641, for example, when a poll was taken of the colleges, St. John's stood first with 280, Trinity fell short of this number by three, and the total number of members, exclusive of servants, was 2,091. These were presumably residents; whilst the University Calendar records that the total number of members "on the boards" in 1748 was only fifteen hundred. "Absolutely—not relatively merely—the number of graduates in the years about 1625–1630," as Dr. Venn observes, "was greater than it ever attained again till within living memory." The names and achievements of Cambridge men during the period treated by Mr. Mullinger testify that in the quality as well as the quantity of its alumni the University occupied a high position. Not merely giants like Bacon, Milton, and Cromwell, but poets, scholars, and divines whom Cambridge was giving to the world, made this time one of the most memorable in her history.

The days were sufficiently stirring. Religious controversy raged throughout England, the political situation was always acute, civil war was raging, and the tenure of every office in the University depended on the issue of the struggle. But the ferment around seemed only to stimulate the intellectual activity of the University; and Churchmen and Puritans strove for the mastery not merely in the State, but also in the republic of letters. In the far West, moreover, a new Cambridge was arising; and the scholars of the fenland University were labouring to further the schemes of John Harvard in New England. But not only does the reader meet with this striking example of "University extension"; reform was already in the air in its most healthy aspect, the widening of opportunities for studying new subjects. The pursuit of history was encouraged by Fulke Greville, Lord Brooke, who by the advice of Bacon attempted to found a chair for that purpose. The conditions were settled by a sort of syndicate consisting of Heads of Houses, which Mr. Mullinger in his marginal note on p. 83 regards as standing in the place of the "Caput," assisted by Lord Brooke's executors. The election was to take place every five years. To prevent the larger colleges from having undue influence (a fear not wholly unknown in the present day), each college was to nominate five electors. Foreigners were to be eligible; but no one in "holie orders" could be chosen, because this subject was to be taught with a view to "the use and application to the practise of

life," which was "the maine end and scope of this foundation." The electors were to choose "such as have travelled beyond the seas, and so have added to their learning knowledge of the moderne languages and experience in foreigne parts; and likewise such as have been brought upp and exercised in publique affairs shal be accounted most eligible, if they be equall to the rest." The professorship was first offered to Gerard Vossius of Leyden, and on his refusal Isaac Dorislaus of the same University was chosen. But the clerical influence was too strong, and Dorislaus was driven from Cambridge. Strange to say, both the professor and his patron Lord Brooke met a violent death at the hands of an assassin.

Another professorship was founded in 1632 by Sir Thomas Adams for the study of Arabic, and met with more success. Modern ideas were further anticipated by Sir Henry Spelman, whose compilation of the 'Sources of English Church History' led him to recognize the importance in research of a knowledge of Anglo-Saxon. The lectureship founded by him had but a brief span of life; and no one was appointed in succession to its first holder Abraham Wheelock, who also held Sir T. Adams's Arabic chair.

In Mr. Mullinger's volume it is curious to note the comparative unimportance of Trinity, and even of his own college, St. John's, by the side of such foundations as Emmanuel and Christ's. Emmanuel, as is well known, was the famous centre of Puritanism; though its most efficient, if not most notable Master, Richard Holdsworth, and his successor, William Sancroft, afterwards Archbishop of Canterbury, were staunch Churchmen. Holdsworth strongly supported the claims of Worthington, the Cambridge Platonist, who was made a Fellow of Emmanuel after a lengthy dispute which was finally referred to a Committee of the House of Commons. The incident is rather important in that it relates to the statute 'De Mora Sociorum,' which compelled Fellows of Emmanuel to resign on proceeding to the degree of D.D., and was evaded by their refusal to do so. Christ's attained fame as the home of the Cambridge Platonists and the college of Cudworth and Henry More, Milton's University career having terminated before the beginning of the present volume. One of Emmanuel's celebrated Masters, Laurence Chaderton, attained to the great age of 102; but resigned some sixteen years before his death, continuing, however, to reside in the college. When Holdsworth was elected in 1637, he made it his first duty to visit Chaderton, saying to his venerable predecessor, "Although no longer Master of the College, you are still master in it." In his hundredth year Chaderton was bold and vigorous enough to undertake a journey to London to protest against Laud's claim to visit the University.

Mr. Mullinger's pages are pleasant enough to gossip over, but his work is too

important not to receive more serious attention. With its admirable Index the volume contains 743 pages and five chapters. Of the first, 'From the Accession of Charles I. to the Meeting of the Long Parliament,' we have given extracts. Chap. ii., 'The Exiles to America,' gives an account of the labours of such men as John Cotton, Winthrop, and Eliot, and has a most interesting description of the views held by Mede and other theologians on the origin of the Red Indians. Chap. iii., 'From the Meeting of the Long Parliament to the Year 1647,' deals with the painful period of desecrations of chapels and deprivations of Master and Fellows. Chap. iv., 'The Commonwealth and the Protectorate,' has an illuminating account of the Cartesian philosophy and the teaching of Hobbes. The last chapter, on 'The Restoration,' is, in our opinion, the most valuable for its account of the Cambridge Platonists.

We cannot close this article without congratulations to Mr. Bass Mullinger on his valuable work, and to Cambridge on producing so strenuous and accurate a chronicler of its fame. The three volumes of the history of the University form a real achievement in the life of a devoted student who has toiled indefatigably with comparatively little recognition by his University or his college. Cambridge has been singularly chary in rewarding the labours of love of its historians. J. W. Clark, it is true, ended his days as its Registrary; but the publication of four volumes of its Grace books, Cooper's 'Annals of Cambridge,' and other valuable labours have passed unnoticed. We have heard of other Universities complaining that no Bass Mullinger has arisen to do them honour.

The Caxton Edition of the Complete Works of William Shakespeare. With Annotations and a General Introduction by Sidney Lee. 20 vols. (Caxton Publishing Company.)

WE have already (*Athenæum*, Aug. 6, 1910) dwelt on the merits of this edition, and, now that it is complete, we may say that we have read with interest and attention all the remarks by critics of varied range and calibre—some, alas! no longer with us—on the plays and poems. On a theme so deep and difficult as the mind of Shakespeare no one man's view is likely to suffice. The poet's work is almost as happy a hunting ground as anthropology for the promoters of theories. Scanty facts can be viewed in a dozen lights, and are often bolstered up into huge edifices of motive and intention.

It is a great advantage, then, to have in this edition the views of many cultivated minds, examining their selected play by the light of Aristotle or the newest American discoveries, and writing with zest about Shakespeare's humours, or with solid erudition about his sources. Such a scheme of co-operation is a modern idea,

and its results are enough to make any single critic pause, for the learned, as in the criticism of Homer, contradict each other, since they often go outside their own play to talk of others. This was only to be expected, and, on the whole, most of the writers are businesslike, and do not expand in the mere verbiage of which all trained writers have the secret. The kind of thing we mean is a mention of

"the fact that any note, essay, paper, monograph, or even treatise on a Shakespearian topic is but a drop in that vast ocean of criticism which fortunately has not yet submerged the broad continent of the dramatist's achievements and fame."

Of the writers who dilate on the evolution of drama Prof. Brander Matthews is one of the best, and in reviewing 'Titus Andronicus' supplies an excellent history of the "tragedy-of-blood," touching on France, Spain, Seneca, and Euripides. The present reviewer has a growing suspicion that Shakespeare adapted, or worked on, much more not of his own conception than is generally believed, and Prof. Matthews deals with this question as follows:—

"Shakespeare seems to have been not so much the author of 'Titus Andronicus' as its editor—its theatrical editor, revising it for use again on the stage. It was a habit of the theatre in those days to keep on improving a play that had pleased, by the elaboration of taking speeches and by the insertion of new episodes; and additions of this sort were supplied to the 'Spanish Tragedy' itself, very likely by no less a hand than Ben Jonson's. It was the custom also to pass over a play that seemed to be getting a little old-fashioned to a younger writer that he might freshen it up. Shakespeare was reworking old stuff, worn out in stage service, when he wrote the 'Taming of the Shrew' and 'Hamlet,' 'Henry IV.' and 'Henry V.' But in these cases, no matter where his material may have come from, Shakespeare assimilated it thoroughly and made it his own. He minted the coin anew and marked it with his own image and superscription."

The Professor proceeds to show that 'Titus Andronicus' is probably a "contaminatio" of two plays which Harvard scholarship has of recent years identified.

The merits of such investigation, where it reveals the changes made by the master-hand, are obvious, and, though the results of some scholars may not be considered so far-reaching as they contend, they generally deserve consideration by serious critics. It is for this reason that we are dissatisfied with Mr. Birrell's pleasant remarks on the two Parts of 'Henry IV.' He opens his first essay by describing Dr. Johnson as "the most sensible, though not the most painstaking of the old-fashioned Shakespearian commentators." But he himself takes not the slightest pains to record or disentangle the solid results of scholarship on the text of the two plays.

Dr. A. W. Ward, on the other hand, supplies Introductions to the three parts of 'Henry VI.' which put us at once in a position to realize all the difficulties

of authorship (treated admirably and convincingly in the "Arden" edition of these plays by the late H. C. Hart); deals with the historical setting and actual performances of the play; and states with modesty his own mature opinions.

Prof. Dowden's views on 'Henry VIII.' are another instance of thorough and judicious handling. He goes fully into the connexion of the 'All is True' noted by Wotton in 1613 with 'Henry VIII.' and brings forward the point that the Prologue of the latter insists, as Mr. Sidney Lee's foot-note says, three times on the veracity of the play. But the Prologue, we may point out, refers to a play which is over in "two short hours." Sir Herbert Tree changed this in his highly successful revival of 'Henry VIII.' to "three short hours," and it is impossible to believe that the Prologue belongs to the play as printed in the First Folio. However fast the Elizabethan actor spoke, he could not have got through the text as it stands with its unusual number of scenes and its time-wasting pageantry. Prof. Dowden quotes Halliwell-Phillipps's opinion that there was a fool in 'All is True.' We think it quite possible. There was one who did effective work, though he did not speak, in Sir Herbert's revival. The extraordinary elaboration of the stage-directions in the play as we now have it (worthy of Mr. Bernard Shaw) tends to show that it was mainly a pageant. Was it not added to and altered many times? Shakespeare wrote some of it, and Fletcher some more; so much seems clear, but what their precise contributions were no one can now tell, though certain passages seem beyond any man but Shakespeare.

'King Lear' is described by Mr. William Archer as

"pre-eminently the tragedy of old age. There is only one other play in which the pathos of old age is treated with any approach to the like sublimity, and that is, of course, the 'Œdipus Coloneus' of Sophocles. But how far less typical is the situation of Œdipus!"

He goes on to summarize the obvious differences between the disasters of the two kings, and, returning to the comparison a few pages later, says of the joint death of Lear and Cordelia:—

"Here again, as compared with the 'Œdipus Coloneus,' 'King Lear' would seem to rank in a more consummate and universal sense as the tragedy of old age. Cordelia dies, Antigone survives."

"While," one imagines the implied argument to proceed, "their kingly fathers in each case perish in sorrow."

"Œdipe, abandonné par des fils ingrats, meurt du moins dans les bras de ses filles." says Mézières in making the same comparison ('Shakespeare, ses Œuvres et ses Critiques'), a sufficiently astonishing comment to a Greek scholar. We are grateful for references to the masterpiece of Sophocles, but it must be pointed out that Œdipus following divine order for-

bade his daughters to accompany him to the place of his end, and, when his end did come, the poet expressly says that it was without pain, "for the passing of the man was not with lamentation, or in sickness and suffering, but, above mortals, wonderful" ('E.C.', 1661-5). There is rather sublimity than "horror" at the death of *Œdipus*, which is thus not comparable with that of *Lear*. In the Greek play *Œdipus* is not the king, but rather the prophet sanctified by suffering, the instrument of divine law.

It is to be noted that Shakespeare, with a feeling for the greatness of his theme, typical as it is of our common nature, has put his characters under the domination of "the gods" of ancient days, who are perpetually appealed to. The Deity in the whole play is only once in the singular (V. iii. 17) :—

And take upon's the mystery of things
As if we were God's spies,

where one might suspect "Gods" to be the true reading.

Mr. Archer gives us no light on the justification of *Cordelia's* silence when the kingdom was divided, nor do we gather whether he shares *Heine's* view, wittily expressed in the following sentence :—

"I believe that she was a little self-willed, and this small spot is a birthmark from the father."

Among other noteworthy pronouncements is that of Prof. Raleigh on '*Troilus and Cressida*,' in which he repeats the speculation stated in his volume in the '*English Men of Letters*,' that the play combines the work of two periods. Certainly it is a wonderful mixture of strength and weakness. W. E. Henley's vigorous manner comes to us now almost as a novelty in the introduction to '*Othello*,' and John Davidson is similarly incisive concerning the '*Sonnets*.' Henley suggests that Burbage was answerable for much in the great plays :—

"I would go so far as to say that had Dick Burbage—a Stratford man, too!—been of another temperament than he was, and lacked the strange, romantic, passionate face he had, there had been differences in Richard, Hamlet, Macbeth, *Lear*, *Othello*, as we have them, and that they who would fain present the dramatist from his plays would do well to look carefully and keenly into the intellectual and emotional quality of his chief of actors."

We may fairly ask, Where is this quality revealed for our examination?

In the *Sonnets* Davidson saw a real story. If it is not that, it is certainly the most transcendent make-believe that ever came from a human pen. Shakespeare to Davidson, following Emerson, is

"the most truly known of all English men of letters; he and his work are one indissolubly. The creative artist, Boswell, has made a palimpsest of the lexicographer's works, writing, as it were, the illuminated life of a saint on the rough hide of Behemoth."

Mr. Alfred Austin, who introduces the last volume ('*Venus and Adonis*,' '*Lucrece*,' &c.), explains that to have an opportunity of writing "for American readers" is a "peculiarly attractive temptation." He contradicts Davidson concerning the *Sonnets*, which represent "what other people would feel in the circumstances supposed," and proceeds to ask "what we know for certain concerning Shakespeare." The summary which follows brings out well the advantages of Stratford as a nurse of youth, and those merits of country minds which the town-bred find it difficult to perceive. Then at the end of a paragraph about "the early and scarcely ideal marriage" of the poet Mr. Austin adds :—

"In the welfare of his children he manifested a solicitous and unintermitted interest."

Did he? That is the very question which troubles some keen admirers. We have no evidence to justify such a conclusion. People who write about Shakespeare should distinguish between fact and conjecture. This kind of biography founded on nothing has led people to discredit the facts that are known.

The various indexes in this last volume will be found very useful, and throughout Mr. Sidney Lee's annotation will put the reader in the way to understand any obscurities that may delay him.

A Year in the Infant School. By Mabel Bloomer. (Blackie & Son.)

MISS BLOOMER in publishing the plan of a year's course of kindergarten teaching to be given to infants has produced a really attractive volume, which should interest many readers who are not professionally engaged in schools. We hear on all sides much fluent conversation concerning the kindergarten and the principles underlying Froebel's methods, but a real understanding either of the principles or methods is not common. Miss Bloomer tells us that the lessons here sketched were successfully given in a town school for infants; and we doubt not, after carefully considering the Preface and succeeding chapters of the work, that Miss Bloomer has mastered the spirit of Froebel's teaching, and has skilfully adapted his methods to the requirements of English children. The average age of the pupils for whom these lessons are intended is not stated, but is probably about six.

The Preface (the English of which to some extent lacks terseness and elegance) explains that the object-lesson or portion of nature-study which is the dominant feature in the work of every week is associated with the changing seasons of the year, beginning with spring, the period of "Nature's awakening," and ending with winter, "a sleeping time." The children are told much in simple language

about the marvels of plant and animal life, and are taught to observe and experiment by and for themselves. They hear stories—mostly original—and older legends; they sing songs and play games; they do simple exercises in paper-cutting, in modelling, in brushwork; and all these exercises are made to refer more or less directly to the dominant nature lesson of the week, and this, in its turn, depends upon the season.

In this way correlation of subjects of instruction runs like a golden thread through the teaching, not only of every week but also of the whole year. This principle of correlation of subjects is generally neglected in older classes, where, indeed, its application is rather more difficult; but it is, of the greatest importance in all schoolwork. Miss Bloomer adequately recognizes this, and her insistence on its application in infants' classes accounts in no small degree for the efficiency she claims for her own school work.

Instruction in "the three R's" is not neglected, but is given rationally, and with due consideration for the stage of mental development of the young scholars in a kindergarten. Singing and recitation are followed in every day's work by training in the right use of the vocal organs; and the children are shown how to produce the correct sounds of letters either alone or in combination: there is no great difficulty in this, even in English. The habit of distinct articulation is thus fostered very early, and good reading should easily and naturally follow. Miss Bloomer recognizes the importance of choosing good poetry—i.e., good in respect of metre as well as meaning—and suitable songs. We notice, however, that some of the songs included in these lessons are of a pitch too high for infants to sing without forcing the voice.

The lessons in arithmetic during the year enable the scholars to do calculations in the first four rules (by concrete examples) with numbers not exceeding 25. The results only are written down; the teaching is oral, and the calculations themselves are, we gather, mental. This is as it should be. In this branch of the work care is necessary that the questions set are free from unreality. Children, even infants, are always shrewd, but generally silent, critics of their teachers; they would, we think, feel some infantine scepticism about Miss Bloomer's carrier pigeon whose journey of 25 miles extended over two days.

A good deal of moral teaching is associated with, and founded on, the nature lessons in the kindergarten. Whether this can be done with lasting advantage is perhaps doubtful. No doubt Miss Bloomer and other skilful and enthusiastic teachers can do almost anything with the children who are fortunate enough to be under their care; but the connexion between the phenomena of germination and of the development of plant and animal life, and human morality, is by

no means apparent; and we have been in kindergartens where the inculcation of morality deduced from object-lessons or nature-study was a lamentable failure.

No one can doubt that the spirit of Froebel's teaching should be infused into all our infants' schools; but we do not feel so sure that his methods are as suitable to English children as to their brothers and sisters in Germany; at any rate, in many English kindergartens that we have visited there was often a rather depressing atmosphere of artificiality: the Froebelian methods should be "adapted, not adopted." Miss Bloomer has, however, shown that infants' schools may be efficiently and happily conducted on the principles advocated by Froebel; and we are convinced that teachers and parents who read her volume will gain much information and not a little wisdom from its perusal.

The Poems of Eugene Field. (T. Werner Laurie.)

EUGENE FIELD deserves a more generous reception than has as yet, perhaps, been accorded to him in this country. Though in England the most widely known of his achievements is probably the familiar ballad touching the "little peach" that "in an orchard grew," it would be unfair to permit the fortuitous popularity of that doleful composition to overshadow more abiding claims to consideration.

The unevenness of his work, viewed, as here, in the bulk, becomes evident, leavened as it is by a quantity of light occasional verse, boasting no merit above the ordinary, together with numerous pieces based on contemporary American politics and gossip—such as 'A Battle in Yellowstone Park' or 'Thomas A. Hendricks's Appeal'—which can at no time have been capable of stirring any reader not conversant with, and interested in, the facts. More distinctive results are attained in the lays of Western mining camps and other rough-and-ready communities. The humour, however, though by no means lacking, tends to be thin and long drawn out; and the expressive economy of language which gives point to 'The Heathen Chineese' and its companion lyrics is seldom discernible. The following lines,

But one mean cuss from Nigger Crick passed criticisms on 'er—
Leastwise we overheard him call her Pettibone's madonner,
The which we did not take to be respectful to a lady,
So we hung him in a quiet spot that wuz cool 'nd dry 'nd shady,

though no unfavourable example of Mr. Field's Western touch, can claim but a humble affinity with the "sinful games" indulged in by that memorable 'Society upon the Stanislaw.'

Yet another and more exhilarating aspect of the author's muse reveals itself in the 'Echoes from the Sabine Farm'

(the joint work of Eugene and Roswell Martin Field), which is an ingenious series of Horatian paraphrases, unashamedly transatlantic in tone. The rendering of Ode xxxviii. Book I. deserves quotation:—

Boy, I detest the Persian pomp;
I hate those linden-bark devices;
And as for roses, holy Moses!
They can't be got at living prices!

Myrtle is good enough for us,—
For you, as bearer of my flagon;
For me, supine beneath this vine,
Doing my best to get a jag on!

It is, however, from the section devoted to 'Poems of Childhood' that this somewhat bulky volume will derive enduring value. As a writer of child-poetry, the author is secure on his pedestal. The range of his imagination is not, indeed, wide, nor his skill in the handling of lyric forms unusual, yet for limitations such as these, zest for his subject backed by taste and delicacy of feeling make ample amends. His keen delight in, and appreciation of, children and the little things of child-life expressed themselves in daintily fanciful measures of irresistible charm, or again, with a simple sincerity whereby, in the more serious poems—we may cite as cases in point, among many, 'Little Boy Blue,' 'Telling the Bees,' and 'Christmas Treasures'—pathos real and poignant is achieved without a hint of mawkishness. Of his humour—that phase of it, at least, which illustrates the quaint blending of laughter and tears peculiar to the American spirit—'Grandma's Prayer' is a good example:—

I pray that, risen from the dead,
I may in glory stand—
A crown perhaps upon my head,
But a needle in my hand.

I've never learned to sing or play,
So let no harp be mine;
From birth unto my dying day,
Plain sewing's been my line.

Therefore, accustomed to the end
To plying useful stitches,
I'll be content if asked to mend
The little angels' breeches.

That Mr. Field's nonsense songs, in the manner of Edward Lear, should rank among his least successful efforts is not surprising. The inspired absurdity which was Lear's is a gift proper to one who, like Lear, aimed solely at the entertainment of children. Mr. Field's chief intent, on the other hand, seems to have been that of exploiting children—if the expression be permissible—for the delectation of their elders—particularly himself. It is to the last-named consideration that these 'Poems of Childhood' owe their freshness and character—qualities which will, we doubt not, continue to attract new and appreciative readers.

NEW NOVELS.

The Girondin. By Hilaire Belloc. (Nelson.)

It is a pleasure to come upon a novel of the French Revolution which does not deal with the French Revolution. Mr. Belloc's tale, it is true, opens with a

spirited sketch of Girondist conditions in Bordeaux, and an outbreak, and he has introduced certain military movements incident to the year 1792. But his narrative is not concerned one whit with marquises and sansculottes and the tumbrils and the "Terror." It deals with the fortunes of a young man who is obliged by a foolish act of violence to become a fugitive from both parties, and who is finally killed by misadventure on a battlefield. The value and interest of the story are wholly derived from Mr. Belloc's realization of such a man's environment and life. It is a little bewildering to his reader at times; the action moves in a confusion towards a confused end. But this may almost be considered as part of the author's art, as the events in which Boutroux was engaged were probably as confused to him. There is an admirable account of a battle which does not compete with Stephen Crane's remarkable study in 'The Red Badge of Courage,' but is nevertheless as intuitively true. Mr. Belloc's style of English is above reproach, a welcome phenomenon in a day when fiction is of reprehensible slovenliness.

Burning Daylight. By Jack London. (Heinemann.)

THE excessive violence of Mr. London's latest personification of Brute Strength rather detracts from the reader's interest in him. The hero of this novel is an extravagant creation, capable of the most remarkable feats of hardihood and courage. He is also a speculator of the most desperate character, a "plunger," as the phrase goes, whose rashness is only equalled by his luck. Altogether we get too uncomfortable an impression of this restless person to read his career in peace. Peace, however, is what Mr. London is aiming at, for after a course of wild adventures, physical and financial, Elam Harnish settles down to a quiet life in the Californian valleys with a wife and the prospects of wholesome poverty. It is a picturesque narrative which is not quite convincing, but will confirm Mr. London in his place as the most forceful writer of fiction in his country.

The Horseshoe. By Mrs. Fred Reynolds. (Chapman & Hall.)

"THE green coast of Cornwall," with its mixed population of farmers and fisher-folk, provides the framework for this pleasant story, which plays mainly round such attractive themes as love-making in flowery lanes, heroic banquets on "pasties" and clotted cream, and monster "takes" of mullet and pilchards. Black magic, shipwreck, smuggling, and other subjects of a less cheerful kind are also introduced, but not brought into prominence. The characters are lightly yet humorously sketched, and chief among

them we place the imperfect damsel who smoulders perpetually in a state of resentful amazement at the social success (incomprehensible also to this reviewer) of her insipidly virtuous cousin.

The Gift of the Gods. By Flora Annie Steel. (Heinemann.)

MRS. STEEL'S power as a novelist does not wholly subjugate the critical reader of this short novel, the scene of which is laid in an island of the Outer Hebrides. Her theme is the antagonism between a woman's duty to the law and her love of and pride in her husband's ancestral island-home. Her husband loses his life in saving the Irishman alluded to in the title after signing away his island in a deed of sale. The deed is temporarily lost and the widow destroys a letter proving that it was signed, and is only prevented from destroying the deed when it comes into her possession by sudden alarm at the defective breathing of her little son. Here we have one of those convenient devices which take the place of Fate, and there is another of them when the hero, by saving the child's life, appears to repay its mother for the loss he has unwittingly inflicted upon her. On the other hand Mrs. Steel gives us one admirably dramatic scene—the death of an old woman from shock at a sudden disillusion while on her way to the Communion Table. The characters in the story include a Scotch servant, as racy as she is voluble, and the hero—apt at poetic improvisation—has decided charm. The squalid and starveling lot of crofters living on barren soil in or towards the last decade of the nineteenth century is well depicted.

Lilamani: a Study in Possibilities. By Maud Diver. (Hutchinson & Co.)

A POPULAR Anglo-Indian novelist here presents the story of a romantic marriage between an English baronet and a high-caste Hindu maiden. The trials and difficulties inseparable from such a union are treated by Mrs. Diver with all comprehension and impartiality; but she seems to us from the artistic point of view ill-advised in endowing her heroine with perfections—moral, intellectual, and physical—which would in any country mark her out as an altogether exceptional person. The situation thus loses in probability and human interest, and our feeling towards Lilamani is tinged with something of that prejudice which the pattern characters of fiction naturally arouse. Yet the charm and sweetness peculiar to the native Indian lady make themselves felt through the welter of injudicious panegyric, and we rather admire the author's courage in making this ethereal creature express herself—with delightfully quaint effect—in a dialect closely resembling that of F. Anstey's "Babu." The other persons of the story seem important mainly in relation to her, and have not much life of their own.

The Job Secretary: an Impression. By Mrs. Wilfrid Ward. (Longmans & Co.)

WE congratulate Mrs. Ward on the originality of the plot of this short novel; but she fails to sustain interest owing to the abuse of coincidence (fatally common in English fiction) and the fact that none of her characters is particularly attractive. She imagines that a novelist engages as his secretary a runaway wife who, seeing in the story which he has in hand a parallel to her own case, becomes his critic and adviser, as also does her repentant husband, who happens to be his friend and visitor while ignorant of the lady's residence and occupation. Thus the novelist's story becomes in the end a veiled biography, true to the feelings of the married couple in whom he has confided. In the background the novelist's wife is a slightly pathetic figure; and those who admire frank absurdity will be amused by the incidents in which the "job secretary" reveals her unfitness for the post.

The Jew's House. By Fergus Hume. (Ward, Lock & Co.)

THIS is a long and melodramatic story of the type which the public has learnt to associate with its author's name ever since the 'Mystery of a Hansom Cab' made a sensation. The opening chapter introduces an adventure in a dense fog, and prepares the way for the murder which occupies chapter two. The last chapter but one presents a double tragedy, and the solution of the murder mystery set forth at the beginning. Then come wedding bells, and a tableau of the strictly conventional sort. It is a good "shocker," as such narratives used to be called, when their price was rather lower than it is now, and that of more thoughtful tales much higher.

The Ascent of the Bostocks. By Harold Storey. (Stanley Paul & Co.)

THE title of this blameless narrative suggests flippancy and suburbia. But the book is innocent of facetiousness, and deals, rationally and humorously, with life in a quiet country town. We like the story, for, though frequently concerned with vulgar people, it is never itself vulgar. The heroine, a chemist's daughter who has enjoyed the advantages of a good education, behaves with remarkable foolishness in her love affairs, and has much better fortune than she deserves. Her mother, vulgar, fussy, inconsequent, and kind-hearted, is a genuine and humorous piece of portraiture. Prosperous, middle-class provincialism is excellently conveyed, and the whole tale makes very pleasant reading.

THEOLOGICAL LITERATURE.

Early Religious Poetry of the Hebrews. By E. G. King. (Cambridge University Press.)—Dr. King's new book deserves much commendation. It seeks to avoid the extravagances of previous writers on the subject, shows considerable insight into the theme, and is written in a clear and sympathetic style. Another point in its favour is its handy and unpretentious "manual" size. The reader is not asked to give his mind to abstruse discussions on the nature of Hebrew poetry and versification, but has the main points presented to him in an easy and attractive form.

After speaking in the Introduction on parallelism, which he aptly describes as "rhyme of thought," Dr. King turns his attention to the problem of metre, giving preference to the perfectly tenable view that "Hebrew metre consisted, not in long and short syllables, but in the rhythmical beat of the accent." One great hindrance to any attempt so far made to determine the exact laws of metre in Old Testament verse has been the fact that we cannot be sure whether "the Masoretic vowels and accents represent the ancient pronunciation of the language." But Dr. King does not on that account favour conjecture on a large scale. As he rightly says, "the knowledge of Hebrew verse is not yet sufficiently advanced to justify us in correcting the text in favour of any metrical theory unless we can support the charge on independent grounds"; and one feels tempted to add that such "independent grounds" may sometimes be purely imaginary.

In turning to the contents of the chapters that follow the Introduction it is necessary to explain that the book is a treatise on the nature of both the rhythm and substance of Hebrew poetry during the entire range of Old Testament times, the title chosen by Dr. King being merely intended to mark off this great period from that of the Synagogue which followed. The first two chapters deal with the 'Earliest Poetry' and the 'Poetry of the Early Kingdom.' Then follow instructive chapters on the 'Kinah' or elegiac metre and 'Alphabetical Poetry.' The headings 'Problem of Suffering' and 'Poetry of the Seasons' show the stress which our author wishes to put on the subject, besides the form, of poetic presentations. The remaining two chapters deal with the 'Strophe' and 'Dramatic Lyrics.'

It would at the present time be impossible to secure unanimity on even the bare outlines of Hebrew poetry. Some scholars are likely to regard certain points of analogy which Dr. King seeks to establish between the history of creation and the poetry of the seasons in the Psalter as rather fanciful, and there is likely to be a difference of opinion on various other important matters. But we will in this notice only draw attention to what seems to us an unpoetic and not sufficiently correct rendering of Ps. xlii. 1. Instead of "As panteth the stag" we here find "As bleateth the stag." But the Oxford edition of Gesenius's dictionary does not support the view that "the Hebrew word is onomatopoeic, denoting [in the first instance] the voice of the thirsty stag." On the contrary, the use of the verb in cognate languages, rather favours "panteth." But even if "bleateth the stag" were allowed, "bleateth my soul" could hardly be defended.

The Composition of the Book of Isaiah in the Light of History and Archæology. The Schweich Lectures, 1909. By the Rev. Robert H. Kennett. (Frowde.)—Prof. Kennett's Schweich Lectures will be read with much interest. From the earnest tone which pervades the discourses one may gather that their author's principal object has not been to follow the lower ambition of saying something new, but rather not to say anything that had not first obtained the full impress of his own mind.

Some readers will, without trying to go deeply into the subject, take offence at Prof. Kennett's readiness to assign a considerable number of passages in both the first and the second part of the Book of Isaiah to Maccabæan times. But there is really no a priori reason why such a view should not be taken. If it be once admitted that the book is a collection of prophecies belonging to different times, why refuse to give a hearing to the claims of the last great period of successful struggle for freedom among the Hebrews? Can the Maccabæan period be regarded as of less importance in the development of pre-Christian Israelitish polity than "the close of the Persian period," to which, as Prof. Kennett reminds us, portions of Isaiah are now assigned by prominent critics? There is clearly, from this general point of view, nothing either "wild" or "sceptical" about the theory which our author has felt compelled to advocate.

But opposition to Prof. Kennett's view, which will count, is sure to come—and is, in fact, in a manner already extant in published works on the subject—from scholars who have, like the Schweich Lecturer, carefully weighed the facts and arrived at a different conclusion. It is, to begin with, very doubtful whether Prof. Kennett's theory can be made compatible with the evidence derived from Ecclesiasticus, which is to the effect that about B.C. 200 the books of Isaiah, Jeremiah, Ezekiel, and "the twelve Prophets" were already clearly marked out. As, moreover, according to Jewish tradition, the gift of prophecy ceased with Malachi—whose activity, by the way, is placed by the same tradition close to the period of Alexander the Great, or is even made to synchronize with it—it seems much less likely that fresh portions were added to the Book of Isaiah in Maccabæan times than that new devotional compositions found their way into the Psalter in those days.

It is also open to grave doubt whether Prof. Kennett is right in regarding the first twelve chapters or so of the second part of Isaiah as "a mere mosaic of fragments." Other scholars have been able to read and enjoy these chapters without feeling compelled to adopt such a view. Later editors no doubt had a hand in the redaction, but their proceeding was perhaps nothing like so drastic as we are now asked to believe. And as Prof. Kennett's theory as to the Servant of Yahweh representing the Hasidim or pious minority of Maccabæan times, hangs together with his fragmentary hypothesis, it is clear that, if his view on the latter point is disallowed, the Hasidæan part of his scheme will of itself fall to the ground. It is true that much of what is said about the suffering Servant in Deutero-Isaiah would fit in very well with what is known or can be imagined to have been the lot of the pious "remnant" about the middle of the second century B.C.; but a similar analogy could be drawn between the Servant of Yahweh and the few faithful idealists during almost any period of struggle in earlier Hebrew history.

Several other interesting points raised in the Lectures might be discussed, but we will instead draw special attention to the careful way in which the lecturer has made use of both historical and archæological research in his treatment of this great and interesting subject. The Lectures are, indeed, what their title promises them to be. That the style must have a flavour of its own follows from what we said at the beginning of this notice about Prof. Kennett's own mode of critical study. We cannot, however, say that his manner of expression is equally felicitous throughout. Among the main things to be considered in a work of this kind are critical acumen and width of comprehension, and our conclusion must be that on most debatable points the Lectures are highly suggestive rather than sufficiently decisive.

The Hexaplar Psalter: being the Book of Psalms in Six English Versions. Edited by William Aldis Wright. (Cambridge University Press.)—Mr. Aldis Wright's edition of the Psalter in six English versions is an instructive and welcome contribution to the literature which has already appeared or is about to appear to celebrate the Tercentenary of the Authorized Version.

As Tyndale's work on the Old Testament did not include the Psalms, the first of the six parallel columns is here occupied by Coverdale's Psalter as published in 1535. There follows the version published in 1539 as part of the Great Bible, which was again the work of Coverdale, constituting a revision of previous renderings. It will be remembered that the Prayer Book version of the Psalms is, apart from the altered spelling and some later modifications, the same as that of the Great Bible. The third and fourth columns are occupied by the versions taken from the Geneva and Bishops' Bibles, as published in 1560 and 1568 respectively; and the Authorized and Revised Versions complete the series.

Mr. Wright's Preface, though brief, gives the information necessary for the bibliographical appreciation of the edition, but those desirous of obtaining fuller knowledge will have to consult other publications.

The last twenty-four pages are occupied with lists giving first the marginal readings of Coverdale's version as well as those in the Geneva, the Bishops', and the Authorized and Revised Versions (the Great Bible being without marginal readings), and then the differences between successive editions of Coverdale, the Great Bible, and the Bishops' Bible.

The Revelation of the Son of God. By Ernest Arthur Edghill. (Macmillan & Co.)—The title-page indicates that this volume contains the Hulsean Lectures for 1910-11, and explains that these deal with some questions and considerations arising out of a study of second-century Christianity. In the first lecture, on 'Reason, Religion, and Revelation,' Mr. Edghill, after stating that "Christianity was a religion and embraced a revelation," asserts that "Rome rejected the Christian faith because she admitted the Christian claim," and proceeds to the definition that "a revelation puts forward for man's acceptance certain things or truths which would otherwise have been neither believed nor known." Some Romans in the first century, and more, but still few, in the second, had knowledge of Christianity; but the proposition is not convincing that those who rejected it admitted its claim to be a revelation. Is it necessary, it may be asked, to say of revelation that it puts forward things which would not otherwise

have been believed? Mr. Edghill is careful, in spite of his definition, to tell us that revelation must not be irrational, and seems to cast a slur on that definition. He refers, too, to Matthew Arnold's characterization of the Old Testament as "the revelation to Israel of the immeasurable grandeur, the eternal necessity, the priceless blessing of righteousness," and does not seek to convince us that Israel would have repudiated that truth, had it not been received through revelation.

In the very interesting lecture on 'Miracle and Character' Mr. Edghill endeavours to prove that as the evidential value of miracle is primarily and mainly for actual witnesses, there is the significant silence of the Apostles in the first century and the apologists in the second; and, further, that the living power of Christ in the Church has overshadowed and yet interpreted the significance of the mighty works of past days. Devout men generally will accept the suggestion regarding the living power of Christ; but daring critics have argued that the silence of the Apostles proves that the miracles did not happen. The apologists, it must be remembered, were addressing certain definite persons on behalf of Christians, and sometimes of Christianity; and arguments based on the fact of miracles would not justify the accused or raise the value of their religion. Mr. Edghill sees clearly that the apologists recognized that they could gain little for their cause from miracles, and does not hesitate to admit that "no argument in the ancient world would have carried less conviction," and to assert that "Christians no less than pagans believed that the working of miracles was, as a rule, a matter of magic of which almost any one might be capable, without any relation to any moral or religious conditions or qualifications." In dealing with the belief in miracles Mr. Edghill points to the Acts of the Apostles as the work of an author whom Prof. Harnack considers "neither credulous nor uncritical." Prof. Harnack is not fairly represented by Mr. Edghill, since the statement regarding the author of Acts is that "we cannot say that he is on the whole either credulous or uncritical." Having used the phrase "on the whole," Prof. Harnack adds: "His real weakness as an historian seems to me to lie . . . in the first place, in his credulity in reference to cases of miraculous healing and of 'spiritual' gifts."

Objection might well be taken to the confession in the lecture on 'Christ and Christian Creeds' that "the Creeds . . . express not so much what we believe, as what we wish to believe . . . for we recognize the feebleness of our own faith, and in our struggles the Church is our standard-bearer."

Mr. Edghill is certainly a most interesting and suggestive lecturer, though his statements often provoke criticism, and his book is valuable as a study of second-century Christianity. His fine charity is shown in his words: "Let us be infinitely tender and tolerant to those who, having faith towards our Lord Jesus Christ, cannot receive the miracles exactly as they are recorded in the Gospels or interpreted by us."

OUR LIBRARY TABLE.

MR. J. E. C. BODLEY has written a new Preface of great interest for a cheaper reissue of his book on *The Coronation of Edward the Seventh: a Chapter of European and Imperial History* (Methuen). The book, which we noticed at length on July 11th,

1903, is a serious contribution to the history and influence of the Crown which, as we said, "stamps the author an English historian of the first rank."

The new Preface is a thoughtful examination of

"the general causes of the enhanced power and value of the Crown in our nation, at a period of change the like of which the human race has never seen before."

Steam, electricity, and other means of rapid communication have now taken a commanding place in the fortunes of nations, and the result is "so overwhelming as to bewilder the most attentive observers." The change has led to a charge of decadence in which Mr. Bodley does not altogether believe. He finds reason to suppose that

"at present the best talent in the world is developed most highly in occupations, issue of the scientific inventions which are transforming the habits, the needs, the mentality of mankind."

Under such conditions, "history will not, and cannot repeat itself, as in past ages." The French Revolution had its final recrudescence in 1848, but could not shake Victoria's throne, and it is added: "Sixty years on, there is little sign in Europe of the spread of the republican idea."

We should have thought that the dissemination of Socialism over Europe had left its mark very clearly on literature, if not on national life. Against the collapse of the Crown in Portugal Mr. Bodley sets the rule of the Kaiser in Germany, and he sees "little sign at home of a waning of imperial instinct, or of domestic loyalty." On the first point we are not so sure, but our readers should study Mr. Bodley's summary for themselves, as fine a tribute to monarchy as we have seen of recent years. The perils of the present time are fully recognized, and those who are no historians should enjoy the author's incisive comments on such themes as the rage for games. Do we misapprehend the conditions which prevailed in ancient Rome, and those of to-day, when we speak of the modern cry for "bread and circuses"? Mr. Bodley says so, and his verdict may be a comfort to some thinkers who see in "freak" dinners the increase of luxury and the rise of an undistinguished plutocracy a sinister suggestion of later Rome.

A Bird in the Hand, by Rosalind Denis-Browne (Methuen & Co.), consists of twelve short essays upon such subjects as widowhood, 'Falling in Love,' and 'The Pursuit of Happiness.' The ideas and comments upon life expressed are of the kind which, deemed advanced some years ago, have nowadays begun to rank as platitudes. The author's trick of placing notes of admiration to emphasize small points and trifling witticisms worries the reader, obliging him to re-examine sentences which hardly bear a second reading. The style of writing is correct, the matter often sensible; our sole objection is that it is far from new.

We notice one or two good things; for example,

"We sometimes condemn our fellow-workers for playing to the gallery, but probably we are just as busily engaged in playing to the dress-circle or the stalls."

But what can be said of the following advice to geniuses, a class of persons we had always thought above instruction?—

"...The genius should be normal, should be a realist in the truest and best sense of the word—should be an ordinary man or woman only on

a grander scale than others—should talk and write commonsense, and possess that wholesome and blessed sense of humour without which the greatest talents are incomplete."

There is probably a public for such thoughts, as volumes of them now appear frequently.

THE growing popularity of *The Eastern Alps* is shown by the extra hundred pages of the new edition of Baedeker. Munich is so generally recognized as a starting-place for Tyrol that it has been added to this guide, with several maps of the city and neighbourhood. The opening of such new roads as the great Dolomitenstrasse has effected immense changes in the district, and has caused the editor of the volume much work. There are many hotels and routes given for the first time; and—greatest change of all—new motor-diligence drives are carefully set out. The heights of various places have been corrected, and useful information is given as to new ways of sending knapsacks and other light luggage to those Alpine Club huts which rapidly grow in number, and now completely cover the Dolomites and the adjacent Austrian mountains. Baedeker is carried in the pocket of every tourist in Tyrol; and the mere sight of such pleasant sounding names as Pieve di Livinallongo and San Martino di Castrozza makes one long to pack one's bag. The motorist is now allowed to traverse most of the main roads, though some—happily, we think—are still closed to him. When he visits the Eastern Alps his life and the lives of others will be in danger unless he makes himself acquainted with the rules of the road, which change in a puzzling way in closely adjoining districts. But all these things are written in Baedeker. The whole volume is as accurate as a book can well be. The Index, however, needs revision. In a guide-book a correct index is essential; yet a reference to Pieve (Buchenstein), Adelsberg, and Affen Tal (we could give other slips) shows that a little more care in this one respect is wanted.

WE have received from the Ministère du Travail et de la Prévoyance Sociale the *Rapports sur l'Application des Lois réglementant le Travail en 1909*. The volume contains many articles that will interest all who study labour questions, and there are some valuable statistics at the end of the book. It is published by the Imprimerie Nationale at Paris.

Bleak House (2 vols.) and *Edwin Drood* have recently been added to the excellent "Dickens Centenary Edition" (Chapman & Hall). Prefixed to the latter is the fragment of the "mystery" discovered by Forster at the eleventh hour, and printed in the 'Life.' The volume also contains that sad injustice to the illustrious memories of Mr. Pickwick and the Wellers, "Master Humphrey's Clock," reperusal of which, the charm of its present guise notwithstanding, convinces us anew that the intervention of the trunk and butter business came none too soon.

GENTLE shepherds are in the ascendant in these days, but Mrs. Adelaide L. J. Gosset observes that no book at all adequately descriptive of the shepherds of this country and their shepherding has yet been published. It can hardly be said that *Shepherds of Britain: Scenes from Shepherd Life Past and Present* (Constable & Co.), although it covers a good deal of ground, is in any way a full or final treatment of the subject. It is, rather, a sympathetic collection of passages from various writers who have described or

discussed the art and craft of the shepherd and his dog. As an anthology it does not profess to be encyclopædic, but we were disappointed to find no quotation from 'Owd Bob,' a book which is a classic of its kind. Mrs. Gosset quotes the case of some Cumberland sheep which were observed attacking a young rabbit; she might have added that rats have been known to turn the tables and slay lambs.

The book is illustrated by some charming photographs; that, for instance, which illustrates the congenial subject of a shepherd "mothering" a lamb is a beautiful composition. On this subject mention might have been made of the shepherd's device for inducing a bereaved ewe to foster an orphan lamb by draping it in the skin of the dead one. There are chapters on the wool-harvest, shepherds' garb, pastimes, and pastoral folk-lore, and the book constitutes an agreeable anthology upon one of the most ancient of English industries.

Timothe Bright, Doctor of Phisicke: a Memoir of "the Father of Modern Shorthand." By William J. Carlton. (Elliot Stock.)—Dr. Bright has not only an interest for those of the writers of shorthand who care for the history of their subject, but he is also connected with the bypaths of Shakespearean criticism in several ways. In the first place, his invention, published in 1588, was applied in 1589 to the reporting of sermons, and the first of these, presumably printed in that year for Windet, was reprinted some years later by Valentine Sims. But this same printer issued four of the Shakespeare quartos: therefore, the suggestion is, these plays were taken down in shorthand. Unfortunately, none of these quartos is suspect; and those that are—'The Merry Wives of Windsor' and 'Henry V.'—show no signs of shorthand, but rather of memory aided by an actor. The second clue is no better: a tradition grew up in Germany that the shorthand manuscripts of Bright concerned Shakespeare, and the German Shakespeare Society in 1900 urged the International Shorthand Congress to publish them in facsimile. None of them has the least reference to Shakespeare or his works—one of them is the Epistle to Titus. A third makes Bright one of the numerous pseudonyms of Francis Bacon, his 'Treatise on Melancholy' being obviously a trial piece for the later 'Anatomy of Melancholy,' published under the name of Burton—both of them containing ciphers. Mr. Carlton deals with these absurdities at sufficient length, and has done more valuable work: he has traced the career of his subject from birth to burial, fixing dates and places which were before his researches unknown or uncertain, and gathering up with pious care every scrap of information that could throw light on Bright's history or character. He has made an interesting and valuable book from materials that seemed, before his labours, somewhat scanty.

Dr. Bright's preliminary system of shorthand, as shown in the specimen preserved in the Burghley papers, exhibits traces, so far as the arbitrary signs are concerned, of the abbreviations used in mediæval manuscripts; but these disappear in his final system as published in 1588 in his 'Characterie.' In this he provided an alphabet and some 537 arbitrary signs for words, all of which had to be learnt by heart. When these were known, each sign could be used for a class of words. The sign for "sing" written with an *h* before it was used for "hymn." Of course the memory had to be relied on; "bird" with *s* before it stood for "swan," but might be read "swallow,"

"stork," &c. It would be interesting if some of the plays (other than Shakespeare's) suspected of being taken down in shorthand were examined from this point of view.

The other works of Bright, though of some importance in his own time, have little interest for readers of the present day. Their bibliography is given by Mr. Carlton in five pages of small print for those who will read them. Bright was an unsuccessful man, a failure as a physician, dismissed from his post at St. Bartholomew's Hospital, a failure as a parish clergyman, and driven to find a refuge and die in a distant county. His system of shorthand was superseded and dead within fifteen years, and his medical books had but a comparatively short popularity. But with all this, his is a name that will live, and Mr. Carlton's biography, written in a spirit of judicious hero-worship, is a worthy memorial of the father of English shorthand.

MR WILLIAM GRAHAM'S interesting and well-filled volume, *The One Pound Note in the History of Banking in Great Britain* (Edinburgh, James Thin), contains a curious chronicle of the early history of banking in Scotland, and its main object is to explain, as the title states, the position of the one-pound note in Great Britain. That it is the second edition, "issued," as the author tells us, "in response to many requests," proves the genuine interest taken in the subject. We confine our remarks to the theme to which the book is mainly devoted—the influence which the note issue has had on the establishment and the success of banking north of the Tweed. Mr. Graham explains this at great length, and describes its utility with the devotion of a fervent admirer.

That the one-pound note is very convenient in Scotland and in Ireland is well known, but we cannot agree with Mr. Graham that very small notes would be of use everywhere. Thus the Bank of France had in 1872 a circulation of nearly 4,500,000*l.* in notes of 25 francs (1*l.*), of nearly 21,500,000*l.* in 20-franc notes (16*s.*), together with 5-franc notes in value over 4,000,000*l.*, but in a few years they were virtually all withdrawn. Tradition says that the Bank paid all the small notes presented, whether forged or not. Be this as it may, they have not been continued. Experience appears to show that small notes, when issued at all, are best issued by comparatively small banks, who are constantly exchanging their notes with each other, and can thus keep a sharp eye on fraud. They answer well in Scotland, but it would, we think, be a misfortune to England if they were employed here. The rule of thumb that "the note should not be of the value of the unit of the currency" applies to this, as there is the great risk of the gold circulation of the country—a valuable resource in time of pressure—being dangerously reduced by their use.

We part from Mr. Graham with the feeling that, while he has made a powerful defence for the small-note issue in Scotland, he has not shown sufficient grounds for its use elsewhere. If we may venture to quote a Scotch proverb to a Scotchman, we will conclude with the one which reminds us of the wisdom of "letting sleeping dogs bide."

THE PAGEANT OF LONDON.

MR. FRANK LASCELLES is to be congratulated on the results of his long preparations for a Pageant on a far larger scale than anything hitherto attempted.

The Pageant was opened on Thursday by Prince Arthur of Connaught, and gives promise of an assured success throughout June and July. Its aim is to set forth the evolution of the English people as demonstrated in the development of the central city of the kingdom and the empire, from the days immediately preceding the arrival of the Romans down to the entry of the Allied Sovereigns at the close of the Twenty Years' War. The episodes selected for this purpose are so numerous that the whole story is divided into three parts, presented on as many successive days, whilst a fourth part is devoted to Greater Britain, and her establishment as a ruling power in Newfoundland, Australia, South Africa, New Zealand, Canada, and India.

The arena chosen for this great series of stirring realistic pictures is a happy choice. A considerable section of the most beautiful and best-wooded parts of the extensive grounds of the Crystal Palace has been fenced in for the purpose. The vast amphitheatre, capable of seating with ease an audience of 10,000, faces a wide stretch of open grass intersected by roads, flanked by growing timber, and glowing here and there with banks of rhododendrons. At a little distance is a sheet of water which plays an important part in a large proportion of the episodes; it is spanned by a bridge, cunningly contrived by a variety of scene-shifting arrangements to represent London Bridge under many changing forms. It is, in short, an ideal place for the presentation of great processions, acclaiming crowds, or gallant struggles, as well as more peaceful incidents. The one drawback to the site is that the great size of the arena or stage has a tendency to dwarf the number of the actors, so that occasionally the "crowds" look meagre, and the number of men-at-arms somewhat small, although, as a matter of fact, the performers reach a total in all the parts of 15,000.

The zeal with which all sorts and conditions of men have thrown themselves into the production on so large a scale of this national drama is remarkable and satisfactory; not only are many members of titled families and civic officials of various London boroughs taking part as performers, but leading historians and men of letters of the day have also taken much trouble to ensure accuracy of detail and costume throughout the multiplicity of periods represented. The historical referee for the opening scene, termed 'The Dawn of British History,' was Sir Laurence Gomme; Prof. Oman held a like responsibility for London in Roman days and during the time of Alfred; Prof. Collingwood, Mr. A. Major, and Mrs. Magnusson were the referees for the stirring incidents of the battle of London Bridge between the Danes and the English under Edmund Ironside and Olaf of Norway; Mr. Thomas Secombe was responsible for 'The Going Out of Harold and the Entry of William,' and Mr. G. J. Turner for the later incidents of the welcome accorded to Cœur de Lion on his return from captivity, and of the investiture of the Prince of Wales. Mr. Egerton Beck has had the chief arrangement of the wonderfully complete ecclesiastical processions which received the fragment

of the Holy Cross at Westminster in 1285, and the Coronation Stone and Regalia from Scotland in 1297, the performers being supplied by Westminster Cathedral; whilst Mr. Armitage Smith was responsible for the manifold details of the Tournament at Smithfield with which the first part of the Pageant concludes.

The second part opens peacefully with the assembling and setting forth of the Canterbury Pilgrims from the Tabard Inn of Southwark, for which Mr. A. W. Pollard acted as referee; for the noise and tumult and rapid riding of the Wat Tyler episode Dr. J. H. Wylie occupied a similar post; Mr. Hubert Hall for the departure of Richard III. and the entry of Henry VII., and Prof. Egerton for the days of early discoveries when John Cabot was presented to the King. The joyful interlude of May Day revels in the Tudor times had its setting arranged by Lady Gomme and Mr. C. J. Sharpe. Dr. Gairdner, the well-equipped historian of the days of Henry VIII., gave his services to secure the due representation of the *entente cordiale* of the Field of the Cloth of Gold; whilst another historian, Mr. Julian S. Corbett, was referee for the knighting of Drake and the review at Tilbury during the spacious days of Elizabeth.

The third part opens with a scene illustrating trade with the Indies, presented under the advice of Sir Richard Temple. The departure of the Pilgrim Fathers and the presentation of the Princess Pocahontas at the Court of James I. have been cleverly marshalled by Mrs. Lomas of the Public Record Office, as well as a pathetic little scene picturing the home life of Charles I. Mr. H. B. Wheatley acted appropriately as referee of the scenes, both joyous and sad, of the days of Charles II. Mr. I. S. Leadam advised as to the episode of the dispatches announcing the capture of Quebec and the death of General Wolfe, Mrs. Lomas for St. Bartholomew's Fair in 1762, Mr. Carr Laughton for Capt. Cook sailing from the Thames, and Dr. J. Holland Rose for the procession of the Allied Sovereigns to the great banquet at the Guildhall.

Experts of eminence on the story of our great colonies have advised in the fourth part: Mr. Beckles Willson for Newfoundland and Canada, Mr. Frank Fox for Australia, Mr. I. D. Colvin for South Africa, and Mr. T. E. Denne for New Zealand; whilst Col. Hendley has been the chief adviser on the Empire of India.

Among the artists who have looked after the costumes may be mentioned Mr. Walter Crane, Mr. Seymour Lucas, Mr. Fred Roe, and Mr. Byam Shaw.

As to music, the advisory committee includes such distinguished men as Sir Walter Parratt, Sir Hubert Parry, Dr. W. H. Cummings, and Dr. F. H. Cowen. Wherever possible, contemporary music has been used by the composers for the various scenes. Mr. W. H. Bell is director of the Pageant music, and produced admirable results in the first part on the opening night. In addition to Mr. Bell, the following have composed or arranged the music for the different incidents or episodes: Messrs. Frank Tapp, Edward German, Cecil Forsyth, Gustav von Holst, Paul Corder, and Haydn Wood.

The success of a Pageant, especially when on so large and prolonged a scale as the present one, depends much upon the horses and horsemanship. The horses are well-chosen and in good condition, whilst the riding is for the most part a creditable

display: nor is this to be wondered at when it is remembered that three excellent judges of horseflesh form the Pageant Horse Committee, namely the Earl of Lonsdale, Lord Willoughby de Broke, and Lord Annaly, the well-known master of the Pytchley Hunt.

Besides the scenes we mention there are the latter parts of the Pageant, especially the concluding Masque Imperial and the Pageant of the Gain of Empire. Meanwhile the rendering of the episodes of the first part on the opening night was all that could be desired. The first scene was picturesque and fascinating. The London of the dawn of actual history is but a settlement of pile dwellings at the junction of the Fleet and the Thames, with an open space in the midst of surrounding woods. Here dwells a small peaceful settlement of the ancient Britons, following for the most part pastoral occupations, amidst their horses and cattle, and herding their sheep and goats. Everything appears to be correct, and forms a striking contrast to certain early episodes of the Pageants of the last few years. For instance, we have seen more than one Pageant wherein Queen Boadicea makes an exciting and imposing entry in a chariot drawn by great steeds of the size of shire horses, yet of most mettlesome breed. But in this Pageant of London the horses are rightly of ponylike proportions. The excited entry of some fallow deer gives zest to the scene, and ancient and modern blend when it is whispered among the spectators that these half-tamed deer are lent by the Duke of Marlborough from Blenheim Park. In the foreground stands a Druidical temple, whose priests make a stately show in white garments, forming and reforming into processional rings within and without the great upstanding monoliths. Boys are bathing in the waters of the stream or paddling their coracles, whilst maidens in simple robes of varying shades of blue dance gleefully on the sward. But soon a weary messenger arrives, the flocks and herds are driven into the shelter of the palisades, and women and children are sent into their homes, whilst the skin-clad men rush off to enter into the conflict. But the bold, wild daring of the Celts does not obtain them the victory; the discipline and arms of the advancing Romans prove superior, and with measured tread the conquering forces enter, a last desperate struggle ensues, and Cassibelaunus is vanquished.

The next scene is admirably rendered. Roman walls have taken the place of Celtic palisades; a temple of Diana, from the portals of which issue graceful ranks of priestesses, has succeeded to the rude circles of Druidic worship; and the populace join in hearty congratulations on account of the naval victories of "the gallant usurper Marcus Aurelius Carausius, the first seaking who based his navies on Britain's shores."

The days of Alfred are celebrated in a striking scene, at the period when he had sent expeditions to explore the Northern seas, and at the same time dispatched an embassy to offer England's greetings and alms to the Christians of the far East. It will not be easy for those who witness this episode to erase from their memory the striking spectacle of the tribute of valuable skins and furs brought to the feet of Alfred the Great from the Arctic and Baltic seas, or the return of the messengers from the East, bringing with them, as for a second Solomon, gifts of ivory, apes, and peacocks.

The spirited scenes of the firing of London Bridge in the days of Edmund Ironside and

Olaf of Norway; the parting of Harold from his mother, and his going forth to the fatal field of Senlac; the triumphant entry of the Conqueror into London, and the genuine but surly submission of the city; the welding of English and Norman into a common nation, as shown on the occasion of the entry into London of the great-hearted Richard I.; the vigorous days of Edward I. with their stately ecclesiastical processions; and the great tournament of Smithfield, attended by Edward III., Queen Philippa, the Black Prince, and the captive kings of France and Scotland, a striking evidence of London's greatness in the fourteenth century, were one and all worthily rendered and heartily received.

THE DILKE KEATS COLLECTION: A QUESTION OF HANDWRITING.

4, York Mansions, Battersea Park, S.W., June 3, 1911.

MR. BUXTON FORMAN's letter about the Keats books of the late Sir Charles Dilke is of much interest, and the greatest respect is due to all that he writes on anything connected with the poet.

May I, however, say that nothing in his letter shows that the book was not "Keats's own copy" of 'Endymion,' and that there is nothing to prove that the Milton did not at one time belong to Keats? I believe that Sir Charles Dilke received both volumes from his grandfather, who was certainly in a position to know whether they formerly belonged or did not belong to Keats.

Mr. Buxton Forman says that

"there can be no doubt that the note of Sir Charles Dilke on which the cataloguing of the 'Endymion' was based, was written at a time when the late owner had become convinced that the script in which the minor poems are written was the 'copying hand' of Keats."

As long ago as 1875, in 'Papers of a Critic,' Sir Charles Dilke wrote that he had

"still in his possession a great number of Keats' letters;—his Ovid, his Shakespear.....and Keats' own copy of 'Endymion,' with all the sonnets, and many of the other poems copied in on notepaper pages at the end, in Keats' writing."

This was before the time when Mr. Buxton Forman worked on the book, and was only eleven years after the death of Mr. C. W. Dilke, who was described as a "living catalogue" who "knew every book" in his library.

With regard to the MS. poems in the 'Endymion,' Mr. Buxton Forman is now clear that they are not in the handwriting of the poet. But I venture to point out that when Mr. Buxton Forman was preparing his large edition of Keats, and when he had this copy of 'Endymion' in his possession and examined it with that minute care for which he is celebrated, he wrote as if he thought that the manuscript was Keats's. From that MS. he corrected the text of Keats; and his volumes are full of footnotes which suggest that at that time he had no doubt on the point.

I will quote only one of Mr. Buxton Forman's many notes. At p. 237 of vol. ii., on the Sonnet to Homer, he writes:—

"This admirable sonnet also occurs in manuscript in Sir Charles Dilke's copy of 'Endymion,' and was included, like the preceding, in the Literary Remains. The date given in both places is 1818. The evidence of the manuscript on this point is of consequence.....The text given above is that of Sir Charles Dilke's manuscript, in which, however,

the word *spumy* in line 7 is altered to *spermy* in what seems to me to be the handwriting of Mr. Dilke, the grandfather of the present Baronet."

It is certain that Mr. Buxton Forman, when he worked on the volume, thought that the handwriting of the MS. was, at any rate, not that of Mr. C. W. Dilke.

It is known, and is, indeed, made clear by Mr. Buxton Forman's notes, that Lord Houghton also altered the text of Keats and made corrections from the MS. in Sir Charles Dilke's volume.

I wish that Mr. Buxton Forman had tried to clear up the facts about Keats's "innocence of spelling." The note as to the "innocence of spelling" is not in the "upright hand" of Mr. Dilke, with which Mr. Buxton Forman "was already familiar"; but is, without any doubt, in the hand of Sir Charles Dilke. The puzzling point about the spelling is that there are many words misspelt in the MS. poems; that it is known that Keats did make mistakes in spelling; and that no one has ever suggested that Charles Wentworth Dilke, the critic, could not spell. Like Mr. Buxton Forman, I have before me letters in the handwriting of Sir Charles Dilke's grandfather, and I am by no means satisfied that the MS. poems are in Mr. Dilke's hand.

Mr. Buxton Forman's authority on the poetry of Keats is unquestionable. But here it is (to use the heading of his letter) "a question of handwriting"; and he has at different times held different opinions as to the writing now in dispute. In his present letter he has mistaken the handwriting of Sir Charles Dilke for that of Charles Wentworth Dilke, the friend of Keats, with which, he tells us, he is "familiar"; and on the "question of handwriting" I fear that I cannot accept Mr. Buxton Forman as a safe guide.

H. K. HUDSON,
Ex'or of the late Sir Charles Dilke.

THE BUTLER LIBRARY.

ON Monday, May 29th, and the three following days Messrs. Sotheby were engaged in selling the second portion of the library of the late Mr. Charles Butler. The chief prices realized were the following:—

Æsopus, Apologi, 1501, 27l. Antiphonale, MS., Italian, late 15th century, 15l. Ascham, The Scholemaster, 1570, 15l. Bible in Latin, printed at Strasburg, n.d., 29l.; another, printed by Koberger in Nuremberg, 1480, 17l. 10s.; in German, printed by Koberger, 1483, 38l. Bidpay, Directorium Humanæ Vitæ, n.d. (c. 1484–1485), 16l. Boccaccio, De Mulieribus Claris, editio princeps, 1473, 51l.; the same, 1487, bound up with Caoursin, Rhodie Obsidionis Descriptio, n.d., 40l.; Boccaccio, De la généalogie des Dieux, 1531, 16l. 10s. Breviary, English, 14th century, 60l. Champier, Recueil des Hystoires des Royaumes d'Austrasie, 1510, 30l. 10s. Chartier, Faits, Dites, et Ballades, n.d., 24l. 10s. Chaucer, Workes, 1561, 15l. 15s. Chippendale, Cabinet-maker's Director, 1755, 21l. 10s. Cicero, Orationes Selectæ, Venice, 1471, 22l. Cornelius Nepos, De Vita Excellentium Liber, 1471, 26l. Coryat, Crudities, 1611, 19l. Dante, Commedia, 1477, 20l.; the same 1491, 22l. 10s.; the same, 1497, 19l. Dialogus Creaturarum, 1480, 15l. 10s. Fasciculus de Medicina, 1522, 17l. 10s.; another copy, 17l. 15s. Gellius, Noctes Atticæ, 1472, 20l. Geminus, Anatomia delineatio, 1545, 21l. Hieronymus, Epistolæ et Tractatus, 1468, 21l. 10s. Horæ B.V.M. ad usum Romanum, MS. French, 15th century, 16l. 10s.; another, Flemish, 15th century, 25l.; secundum usum Sarum, 1536, 17l. 10s. Hortus Sanitatis, 1491, 16l. Instrumenta Chirurgiæ, c. 1564, 20l. Juglar, Christus Jesus, 1642, in a Le Gascon binding, 15l. La Fontaine, Contes et Nouvelles, 2 vols., 1762, 47l.; Fables et Nouvelles, 6 vols., 1765–75, 58l. Le Maire,

Illustrations de Gaule, 3 vols. in 1, 1531, 15l. 5s. Loris and De Meung, Rommant de la Roze, 1531, 16l. Marguerite de Navarre, Heptameron, 3 vols, 1780-81, 20l. 10s. Missale ad usum ecclesiae Sarisburiensis, 1555, 27l. Opera Nova Contemplativa, c. 1510, 18l. Pliny, Naturalis Historia, 1472, 29l. Book of Common Prayer in Irish, Dublin, 1608, 30l. Scriptores de Re Rustica, 1533, 36l. Shakespeare, First Folio, imperfect, 1623, 98l.; Second Folio, 1632, 43l. Sidney, Arcadia, 1588, 23l. 10s. Le Songe du Vergier, n.d. (c. 1500), 19l. Speculum Passionis, 1507, 15l. Villanova, Tresor des Peuvres, 1512, 21l. Viola Sanctorum, n.d., c. 1482, 18l. The World, 6 vols., 1755, Horace Walpole's copy with his MS. notes, 28l. Ysaie le Triste, n.d. (1540), 27l. The total of the four days' sale was 3,190l. 5s.

AUTOGRAPH SALE.

ON FRIDAY, the 2nd inst., Messrs. Sotheby held a sale of autograph letters in which were included the following: Pius IX., nearly 200 letters, 37l.; Haydn, three-page letter to Madame Polzelli, Jan. 14, 1792, 49l. Benjamin Franklin, letter to M. Dechaumont, May 19, 1779, 15l. 10s.; two letters to G. Clinton, Sept. 22, 1787, 18l. 10s. Marquis de Lafayette, about 110 letters, 90l. Frederick the Great, three-page letter, Aug. 27, 1734, 45l. Washington, two-page letter to S. Powell, May 25, 1786, 65l. Byron, six-page letter to Octavius Gilchrist, Sept. 5, 1821, not printed by Mr. Prothero, 26l. Nelson, 3½-page letter to Rear-Admiral George Campbell, May 10, 1805, 18l. Louis XIV., three-page letter to Charles II., May 7, 1678, 17l. 10s. Murat, four-page letter to Napoleon, May 20, 1808, 22l. The total of the sale was 908l. 3s. 6d.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Coptic Palimpsest, containing Joshua, Judges, Ruth, Judith, and Esther, in the Sahidic Dialect, 21/ net.

Edited by Sir Herbert Thompson.

Gurnhill (Rev. J.), Some Thoughts on God and His Methods of Manifestation in Nature and Revelation, 4/ net.

Houghton (Rev. C. A.), Problems of Life, 3/ net.

The author accepts the Creeds of the Church, but in these essays looks at new aspects of truth as they are presented from time to time to man.

Oesterley (Rev. W. O. E.), Life, Death, and Immortality: Studies in the Psalms, 3/6 net.

Sanday (William), Personality in Christ and in Ourselves, 2/ net.

Sinclair (Rev. John), Bible Beginnings: a Plain Commentary on the First Eleven Chapters of Genesis, 5/

With a short preface by Prof. Sayce.

Steep Ascent (The): Memorials of Arthur Heber Thomas and Records of the Rainnand Mission, S.P.G., 1532-1911, by F. G. F. T., 3/6 net.

With prefatory note by the Hon. Mrs. Gell and 22 illustrations. Cheap edition.

Law.

Ranking (D. F. de l'Hoste) and others, Partnership Law, 6/ net.

Shaw of Dunfermline (Lord), Legislature and Judiciary, 2/ net.

A reprint of an address delivered on November 22nd last at the opening of a course of Jurisprudence at University College, London.

Fine Art and Archaeology.

Auvergne (Edmund B. d'), Famous Castles and Palaces of Italy, 15/ net.

With 16 illustrations (some in colour) from paintings.

Boisbaudran (Lecoq de), The Training of the Memory in Art and the Education of the Artist, 6/ net.

Translated by L. D. Luard, with an introduction by Selwyn Image.

Foley (Edwin), The Book of Decorative Furniture, Section XII., 2/6 net.

For notice of Vol. I. see *Athen.*, Dec. 17, 1910, p. 771.

Hind (C. Lewis), The Post-Impressionists, 7/6 net. With 24 illustrations.

Hundred Best Houses, 1/ net.

A guide to the exhibition of Town-Planning and House-Building opened on the 1st inst. by Mr. John Burns at Gidea Park, near Romford. It contains plans and sketches of the 150 houses and cottages erected on the Gidea Park Estate by 100 architects.

Ludovici (Anthony M.), Nietzsche and Art, 4/6 net.

With 8 illustrations.

Poetry and Drama.

Bierce (Ambrose), Collected Works: Vol. VI. The Monk and the Hangman's Daughter, Fantastic Fables.

Bourchier (Arthur), Some Reflections on the Drama—and Shakespeare, 1/ net.

A lecture delivered (at the invitation of the Vice-Chancellor) in the Examination Schools of Oxford University on Friday, February 3.

Cashmore (Alfred H.), The Garden Sundial, and Ovingdean, 1/ net.

Three poems, the third being 'Sweet Peas: a Coronation Souvenir.'

Kaluza (Max), A Short History of English Versification from the Earliest Times to the Present Day, 5/ net.

A handbook for teachers and students, translated by A. C. Dunstan.

Kislingbury (P. J.), Cornwall, the English Riviera: a Poem, 2/6 net.

Lorraine (Elsa), Brocade: Sonnets, 2/6 net.

Mere (Hannah), Percy: a Tragedy in Five Acts, 2/ net.

With preface and notes. A reprint of Hannah More's tragedy acted at Covent Garden.

Norman (Ida), Songs of the Birds, 1/

In the Vigo Cabinet Series.

Nunn (Harold), The Humble Tribute: Ballades and other Verses, 2/6 net.

The work of a young Indian Civil Servant who died some two years ago in the Central Provinces of India. The volume has a preface by Prof. T. H. Warren of Oxford.

Sonnets by Lucilla, 2/6 net.

Steven (Alex. Gordon), The Witchery of Earth,

A collection of poems, some of which have appeared in Australian magazines.

Wessex (John), A Masque of the Seasons, 1/ net.

Songs, music, and dances arranged by Oriska V. and Rosalind Fuller.

Bibliography.

Boston City, Fifty-Ninth Annual Report of the Trustees of the Public Library.

Chelsea Public Libraries and Museums, Annual Report of the Committee for the Year ending March 31.

Freemantle (W. T.), A Bibliography of Sheffield and Vicinity: Section I. To the End of 1700, 10/6

With many illustrations.

London County Council, Ninth Annual Report of the Horniman Museum and Library, Forest Hill, S.E.

London Library, Report of the Committee to the Seventieth Annual General Meeting of the Members, to be held on Wednesday, June 14.

Philosophy.

Burchett (Godfrey), The Indelible Factor of Individual Sentient Life, 1/ net.

History and Biography.

Clague (the late Dr. John), Cooinaghtyn Maninagh, Manx Reminiscences, 3/6 net.

In Manx and English.

Cunha (V. de B.), Eight Centuries of Portuguese Monarchy: a Political Study, 15/ net.

Hazlitts (The): an Account of their Origin and Descent, with Autobiographical Particulars of William Hazlitt, Notices of his Relatives and Immediate Posterity, and a Series of Illustrative Letters (1772-1865).

O'Brien (R. Barry), A Hundred Years of Irish History, 1/6 net.

Second edition, with an introduction by John E. Redmond.

Township Booke of Halliwell, from the Original in the Bolton Public Reference Library.

Transcribed and edited by Archibald Sparke for the Chetham Society.

Geography and Travel.

Alexander (J.), The Truth about Egypt, 7/6 net.

With 8 full-page illustrations.

Coulevain (Pierre de), The Unknown Isle, 6/ net.

Translated by Alys Hallard. The Unknown Isle is England.

Koebel (W. H.), Uruguay, 10/6 net.

Contains not only a number of historical chapters, but also an industrial and commercial survey of the country from the remoter past to the present day. The local customs and manners are dealt with, and various journeys through the republic are described. The volume contains 55 illustrations and a map, and forms part of the South American Series.

Tate (G. P.), Seistan: a Memoir on the History, Topography, Ruins, and People of the Country, Parts I. to III. (combined), 32/

With numerous illustrations.

Wonders of the World: a Popular and Authentic Account of the Marvels of Nature and of Man as They Exist To-day, Vol. I.

Among the contributors are Sir Harry Johnston, Alan H. Burgoyne, Perceval Landon, and J. Thomson. Illustrated with 14 coloured plates and 492 reproductions in black and white, including many unique photographs.

Education.

Girls' School Year-Book (Public Schools): the Official Book of Reference of the Association of Head Mistresses, 1911, 2/6 net.

Holmes (Edmond), What Is and What Might Be: a Study of Education in General, and Elementary Education in Particular, 4/6 net.

Jones (W. Franklin), Principles of Education applied to Practice, 4/6 net.

Longrigg (G. H.), Scholia; or, Marginal Notes on the School-Days of some Old King's School Boys, 3/6 net.

With 6 illustrations.

Trotter (James J.), The Royal High School, Edinburgh, 3/6 net.

With 22 full-page illustrations.

Folk-lore.

Davies (Jonathan Ceredig), Folk-lore of West and Mid-Wales.

With a preface by Alice, Countess Amherst.

Philology.

Blackburn (E. M.), A Study of Words, 3/6

Classical Association, Proceedings, Vol. VIII., 2/6 net.

Hitching (F. K. and S.), References to English Surnames in 1602, with Appendix, 1601, 10/3 net.

MacBain (Alexander), An Etymological Dictionary of the Gaelic Language, 12/6 Second edition.

School Books.

Gantier (Théophile), Voyage en Espagne, 1/

In Siepmann's French Series for Rapid Reading.

Russell (E. J.), Lessons on Soil, 1/6

In the Cambridge Nature Study Series. The book contains 58 illustrations.

Selections from English Literature, Vol. II. (1700-1900), 2/

Edited by H. N. Asman. This selection has been made to form a companion volume to the 'English Literature' of Mr. F. J. Rahtz. It covers the period from Defoe to Morris. Complete poems have been given where possible.

Toplis (Grace), Pageant and Plays, 3/

A series of thirteen original favourite school plays and a new pageant entitled 'The Five Georges.'

Science.

Bernard (Henry M.), Some Neglected Factors in Evolution: an Essay in Constructive Biology, 12/6 net.

Fleming (J. A.), The Propagation of Electric Currents in Telephone and Telegraph Conductors, 8/6 net.

A course of post-graduate lectures delivered before the University of London.

Geological Survey of India: Memoirs, Vol. XXXV., Part 4; and Records, Vol. XLI., Part 1, 1 rupee each.

Hart (John Hinchley), Cacao: a Manual on the Cultivation and Curing of Cacao, 7/6 net.

With 64 illustrations.

Hobbs (William Herbert), Characteristics of Existing Glaciers, 13/6 net.

With numerous illustrations.

Journal of Genetics, Vol. I. No. 2, March, 10/ net.

Edited by W. Bateson and R. C. Punnett.

Khan (Habibur Rahman), Water Wireless Telegraphy.

The author is Deputy Superintendent of Telegraphy, Allahabad.

Macilwaine (Sydney W.), Medical Revolution: a Plea for National Preservation of Health, &c. 2/6 net.

Science Progress in the Twentieth Century: a Quarterly Journal of Scientific Work and Thought, April, 5/ net.

Simmons (W. H.) and Mitchell (C. A.), Edible Fats and Oils, their Composition, Manufacture, and Analysis, 7/6 net.

Student's Lyell: the Principles and Methods of Geology as applied to the Investigation of the Past History of the Earth and its Inhabitants, 7/6 net.

Edited by John W. Judd, with historical introduction. Second edition, revised and enlarged, with a portrait and 736 illustrations in the text.

Thomson (J. Arthur), *The Biology of the Seasons*, 10/8 net.

With 12 illustrations in colour by William Smith.

United States National Museum: 1819, *The Hoffman Philip Abyssinian Ethnological Collection*, by Walter Hough; 1827, *New Genera of Star-fishes from the Philippine Islands*, by Walter K. Fisher; 1829, *New Mollusks of the Genus Aclis from the North Atlantic*, by Paul Bartsch; 1834, *Notes on Insects of the Order Strepsiptera*, with Descriptions of New Species, by W. Dwight Pierce.

Fiction.

Cobb (Thomas), *The Choice of Theodora*, 6/ The leading incident is a man's deliberate refusal to warn of coming danger a motorist whose death would be advantageous to him.

Francis (M. E.), *Gentleman Roger*, 2/ net. Tells how the "gentleman" took to labour on the land, and the results.

Haworth (Paul Leland), *The Path of Glory*, 6/ Deals with incidents in the French-Canadian War leading up to the capture of Quebec by Wolfe.

Jolly (Stratford D.), *The Soul of the Moor*, 2/ net. A romance of the occult.

Lancaster (G. B.), *The Honourable Peggy*, 6/ An adopted son—a polished English gentleman—and a son—a rough Canadian—in order that they may prove who is the better man, take a 1,000-mile motor trip with their legal guardian and the Honourable Peggy. If those responsible for the production of this volume had had the guide-book and historical portion printed in a different type from the love-story, the work would have been improved. The ingredients are good, but we do not think they mix well.

Mitford (Bertram), *The Heath Hover Mystery*, 6/ Is partly placed in India, and deals with a mystery and its detection.

Moberly (L. G.), *Phyllis*, 6/ Opens with the condemnation of a woman and mother to be hanged.

Moore (F. Frankfort), *The Marriage of Barbara*, 6/ A story of love and war in England in the days when Cavalier and Puritan fought for mastery.

Pain (Barry), *An Exchange of Souls*, 2/ net. A tale of the occult.

Rothfeld (Otto), *Life and its Puppets*, 3/6 net. Stories from India and the West.

Watts (Mary S.), *The Legacy: a Story of a Woman*, 6/ Like the author's earlier work 'Nathan Burke,' it is a story of Ohio, but the scenes are laid in the present day.

White (Percy), *The Broken Phial*, 6/ A love-story in which the failure to relieve in time a man suffering from a heart-attack figures prominently.

General Literature.

Daisyfield (Lavinia and Priscilla), *A Still More Sporting Adventure*, 1/ net.

Dedicated to the authors of 'An Adventure.' Llyfr Coch Cymru (*The Red Book of Wales*): an Examination of the Housing Conditions of Wales: Part I. Statistics of Housing and Endemic Disease as part of a Speaker's Handbook on Housing Questions, 6d.

FOREIGN.

Fine Art.

Brinckmann (A. E.) u. Birkner (E.), *Albrecht Dürer, Briefe*, 30m.

Poetry and the Drama.

Chaballier (L.), *Héro et Léandre*, Poème de Christopher Marlowe et George Chapman, et sa Fortune en Angleterre.

Has a Bibliography, and includes poems on Hero and Leander by Henry Petowe, Wycherley, and Leigh Hunt, and Sir Theodore Martin's translation from Schiller.

Visan (Tancredi de), *L'Attitude du Lyrisme contemporain*, 3fr. 50.

A series of studies on the Symbolist poets.

Philosophy.

Guttmann (J.), *Kants Begriff der objektiven Erkenntnis*, 8m. 80.

Bibliography.

Jahrbuch der Bücherpreise, 1910, 10m.

Deals with European auctions, with the exception of English.

History and Biography.

Azan (Capitaine P.), *Souvenirs de Casablanca*, 15fr.

With a preface by General d'Amade, 173 photographs, and 4 maps.

Boutet de Monvel (R.), *Les Anglais à Paris, 1800-50*, 5fr.

Includes sketches of Wellington, Walter Scott, Lady Morgan and Lady Blessington, and Thackeray, and has numerous illustrations.

Cordier (H.), *Un Interprète du Général Brune et la fin de l'École des Jeunes de Langues*, 4fr.

Gives an account of Joseph Marie Jouannin, born in 1783.

Geography and Travel.

Verloop (M. C.), *Le Royaume de Monténégro*, 3fr.

With a map. The fruit of a visit to Montenegro.

Philology.

Bulletin International de l'Académie des Sciences de Cracovie: Classe de Philologie, No. 1 et 2, and No. 3.

Psichari (M. J.), *Cassia et la Pomme d'Or*, 1fr. 50. Reprinted from the *Annuaire de l'École pratique des Hautes Études*.

Science.

Bulletin International de l'Académie des Sciences de Cracovie: Série A: Sciences Mathématiques, Nos. 3 and 4.

Bulletin International de l'Académie des Sciences de Cracovie: Série B: Sciences Naturelles, Nos. 2, 3, and 4.

* * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

THE CAMBRIDGE UNIVERSITY PRESS will publish very shortly the Commentaries on the Four Gospels of the famous Nestorian father Isho'dad of Merv, Bishop of Hadatha c. 850, edited and translated by Mrs. Margaret Dunlop Gibson, forming three volumes (Nos. 5, 6, 7) of 'Horæ Semiticæ.' Vol. I. will contain the translation, with an Introduction by Dr. J. Rendel Harris; also a list of agreements between Isho'dad's quotations and the Old Syriac, and a list of coincidences between Isho'dad and Theodore of Mopsuestia. The other two volumes will contain the Syriac text.

MR. JOHN MURRAY will publish shortly 'The Legacy of Past Years: a Study of Irish History,' by Lord Dunraven; and yet another story of the French Revolution, 'Chantemerle.'

MR. HEINEMANN will publish next week a new novel by Sybil Spottiswoode, entitled 'Her Husband's Country.' The previous books by this lady—'Marcia in Germany' and 'Hedwig in England'—appeared anonymously, and achieved much success. The present book is a study in international marriage, treated with a sense of humour.

WE regret to hear of the death last Wednesday week of Dr. John Campbell Oman, who was formerly a Professor in the Government College of Lahore and Principal of the Sikh College at Amritsar. He was specially interested in the religions of India, and wrote 'The Great Indian

Epics,' 'The Mystics, Ascetics, and Saints of India,' 'The Brahmans, Theists, and Muslims of India,' and 'Cults, Customs, and Superstitions of India.'

THE DUKE OF NORFOLK as Earl Marshal, with the approval of the King, has authorized Mr. H. Farnham Burke, the Somerset Herald, to prepare an historical record of the Coronation of King George and Queen Mary.

AN exhibition selected from the Typographical Library of the St. Bride Foundation, illustrating the history and processes of printing in colours, will be held in the large hall of the Foundation, Bride Lane, E.C., on Wednesday and Thursday next. It will be open to the public without tickets after two o'clock on Wednesday, and all day on Thursday.

MESSRS. A. & F. DENNY's List of Cheap Books, issued in May each year, is excellent for reference, and always of interest as an indication of popular tastes. Good fiction in abundance is now to be had in Messrs. Nelson's sevenpenny library, and similar issues by other firms which followed their lead.

THE sixpennies in paper covers probably represent what is most widely read. Here Mr. Garvice, who had 6 titles of books to his name in 1908, now has 53; Effie Adelaide Rowlands, unrepresented, we are told, in 1909, has 30; but all living writers are headed by the sporting novelist, Mr. Nat Gould, with 60, and of the great of the past, Dumas only with 59 entries (some double volumes) surpasses his popularity.

THE editor of 'The Irish Book Lover' writes:—

"Mr. William Holloway in your issue of May 27th (p. 603) jumps to conclusions rather hastily. Your reviewer is not to blame for the attribution of the classic saying 'O Liberty' to Charlotte Corday. The delinquent seems to me to be Dr. Murray, the author of 'Revolutionary Ireland,' who quotes it at p. 32 of that work as being 'uttered' by Charlotte. Had your reviewer been omniscient, he might have pointed out the error, and so saved Mr. Holloway from casting blame on the wrong person."

We noticed the point, but did not think it worth while to mention it. As a matter of fact, the saying is Charlotte Corday considerably improved.

THE death in his 55th year is announced from Erlangen of Dr. Paul Ewald, Professor of New Testament Exegesis at the University of that town, and author of a number of valuable works, among them 'Verhältnis der systematischen Theologie zur Schriftwissenschaft,' 'Glaubwürdigkeit der Evangelien,' and 'Der Kanon des Neuen Testaments.'

RECENT Parliamentary Papers of some interest include: Report on Education in Scotland, 1910-11 (post free 4d.); and Ancient Monuments and Historical Buildings Report (post free 3½d.).

SCIENCE

OUR LIBRARY TABLE.

Imperial Telegraphic Communication. By Charles Bright. (P. S. King & Son.)—This volume consists mainly of lectures and papers delivered to various audiences or printed in various periodicals between 1898 and April, 1911, and contains inevitably a considerable amount of repetition.

Nevertheless, it makes a timely appearance in view of the Imperial conferences now being held, for it treats of the whole subject of intercommunication between the mother country and the various colonies and dominions.

Mr. Bright's chief points are that we have no means of telegraphing to the outlying parts of the Empire, except by cables some portions of which are in the control of other nations. We must have an all-British line to Canada and duplicate lines, by different routes, to those parts which are already in direct communication. He regards adequate cable service as essential, not only on strategic grounds in time of war, but also as a means of promoting inter-Imperial commerce. The State must, he suggests, provide such lines as are unlikely to be undertaken by private enterprise on account of lack of sufficient traffic, and finally, the various cables should be brought under uniform direction.

Mr. Bright is naturally biased to some extent in favour of cables, but points out certain cases in which the "wireless" system has advantages over the metallic circuit. He predicts great increases in the use of the cables as wireless services become extended and multiplied.

An Appendix gives the cable word-rates between various parts of the globe. There is a chart of the world's telegraphic systems both by land and by submarine cable, showing the lines projected as well as those already working. The all-British lines are distinguished from those under alien control, by which it may be seen to what extent, telegraphically, we are at the mercy of our potential foes.

The Nature-Lover's Handbook. By Richard Kearton and others. (Cassell & Co.)—This is a useful little *vade-mecum* compiled by several hands, and containing notes for the various months and several valuable tables. The plan has been to devote a few pages to the observations of each month, allotting to Mr. Kearton the birds, to Mr. J. J. Ward butterflies and moths, to Mr. Purefoy Fitzgerald wild flowers, to Mr. Henry Irving trees, and to Mr. Bensusan mammals and reptiles and bees. Outside those named insects have no place here. The work has been well done in each case, and offers serviceable hints to lovers of nature afield. The tables include a schedule of birds, nests and eggs, one of butterflies and moths, one of wild flowers, and one of trees. The ontomological list is laudably comprehensive, and runs to just under 100 pages. This, which we have no doubt is the work of Mr. Ward, should be invaluable to collectors.

Our Insect Friends and Foes. By F. Martin Duncan. (Methuen & Co.)—In this volume Mr. Duncan has written an interesting account of a number of typical insects with their life histories, which should prove a welcome publication to the increasing

number of nature lovers and readers. The records, if not altogether original, have been gleaned with considerable discrimination, and the author acknowledges that outside his own sphere of observation he has not hesitated to avail himself "of the confirmatory and wider investigations of leading authorities on this fascinating subject." It is, however, somewhat incongruous to find scorpions and spiders included in "insect friends and foes."

Plate I affords an illustration of the Indian leaf-butterfly (*Kallima inachus*), frequently referred to as *K. inachis*, but never *inaches* as written in this volume. This butterfly is one of the oldest recognized examples of protective mimicry, but Mr. Duncan's illustration follows others in picturing the butterfly as resting with its head upward, and has so described its position in his text. This, however, has been denied by local observers who have stated that the contrary position—head downward—is usual.

The other illustrations are much more satisfactory, and merit praise. The book cannot be considered of importance to the expert, and the authorities consulted might with advantage have been more fully given. The standard treatises on this subject by Kirby and Spence afford a better example in this respect.

Regimen Sanitatis, the Rule of Health: a Gaelic Medical Manuscript of the Early Sixteenth Century or Perhaps Older, from the Vade Mecum of the Famous Macbeaths. By H. Cameron Gillies. (Glasgow, MacLehose & Co.)—Dr. Cameron Gillies issues a photographic reproduction of an old Gaelic manuscript with a carefully executed translation, a translation, notes (which are illuminating), and a glossary. The Gaelic text exists at the British Museum in the form of 62 vellum folios which Dr. Gillies dates provisionally as being "of the early sixteenth century (though) I feel that it would be even safer to say the fifteenth century instead." The manuscript is a good specimen of Scottish Gaelic. It was a notebook or *vade mecum* which originally belonged to the MacBeaths or Betons of Islay and Mull, hereditary physicians for several centuries to the Lords of the Isles and to the Kings of Scotland. The various members of the family appeared to have stored their reading and added comments and observations based on personal experience until one of a later generation gave the results to be copied and digested by two professional Irish scribes who knew nothing of medicine and were perhaps brothers. The work naturally does not add much to the sum of medical knowledge. It shows marked evidence of the influence of the school of Salerno and also that the MacBeaths had a good medical library. It is valuable as a sign of the increasing interest taken by medical men in the historical side of the profession, and Dr. Gillies deserves their hearty thanks for the production of a volume which has entailed much work even though it has been a labour of love. It is dedicated to John, fourth Marquis of Bute.

THE ROYAL OBSERVATORY,
GREENWICH.

THE annual Visitation of the Royal Observatory was held on Friday, the 2nd inst., and the Astronomer Royal, Mr. F. W. Dyson, presented his first Report to the Board of Visitors, of which Sir Archibald Geikie was chairman as President of

the Royal Society. The practice of presenting a report of the work accomplished during the previous year was initiated by Airy just seventy-five years ago, in June, 1836, the first meeting of the Board after his appointment; but the size of the Report has greatly increased since then, owing to the number of additional buildings, instruments, methods of observation, and departments of work which the progress of astronomical science has made it necessary to introduce.

The present report relates to the twelve months which ended on the 10th of May last. Up to October 1st the observations were under the superintendence of Sir William Christie, who resigned on that day after succeeding Sir George Airy in August, 1881. Alterations and additions to the Astronomer Royal's official residence are now in progress. The dome which contained the old altazimuth has been altered to render it suitable to hold the Dallmeyer photoheliograph. The transit-circle has been, as usual, in constant use. Two slight changes have been made: parallel wires instead of cross wires have been substituted in the reading microscopes, and an alteration effected in the mounting of the object-glasses of the microscopes in order to simplify the operation of focussing.

The sun, moon, large planets, and fundamental stars have been regularly observed, as in previous years. Other stars observed (according to a programme begun in 1906) are those of the ninth magnitude and brighter (over 12,000 in number) between the limits of 24° and 32° of north declination, including also about 110 fainter stars in parts of the sky where bright stars are not sufficiently numerous; and, in order to facilitate comparison of the catalogue with the fundamental system of the Comité International Permanent, six stars from Newcomb's fundamental catalogue have been observed each night when practicable since January 1st. The mean error of the moon's tabular right ascension for 1910 derived from observations with the transit-circle is—0^h.543, which is about 0^s.12 greater than in the preceding year.

A new mercury-trough running on rails has been supplied for the altazimuth. That instrument is used as a reversible transit-circle during the second and third quarters of each lunation; and observations of the sun, moon, large planets, and fundamental stars have been made with it throughout the year, also extra-meridian observations of the moon during the first and last quarters of each lunation, and reference stars for a series of photographs of Mars taken with the Thompson equatorial between July 23rd, 1909, and May 14th, 1910. Observations of the lunar crater Mösting* A were made regularly; and simultaneous observations obtained at Greenwich and the Cape between January, 1905, and December, 1910, have been discussed for determination of the moon's parallax.

The work on the ten-year catalogue of stars observed with the altazimuth in the meridian from 1899 to 1908 is in progress.

Observations of stars passing near the zenith have been obtained with the reflex zenith-tube, and results from those of previous years have been discussed by Mr. Eddington. Regarding the variation of the latitude, a fair agreement is shown with the results of the International Latitude determinations published by Prof. Albrecht.

Equatorial observations have been actively pursued, casual phenomena being observed

* This object near the visible centre of the moon was named from the Danish Finance Minister when the *Astronomische Nachrichten* was founded at Altona about ninety years ago.

with several instruments. An alteration had to be made in the driving-clock of the 28-in. refractor. Observations of double stars were made from a working catalogue containing all known doubles which show appreciable relative motion, and a number of pairs from the catalogues of Hussey and Aitken under 2" of separation. The 26 inch refractor of the Thompson equatorial has been employed chiefly in obtaining photographs for determining the parallaxes of stars in the Greenwich Astrographic zone. With the 30-inch reflector a number of photographs of Saturn and its ninth satellite, and of comets, particularly Halley's, have been obtained; also of several small planets and nebulae. Lately the astrographic equatorial has been chiefly occupied in taking photographs to determine the magnitudes of the stars whose co-ordinates and measured diameters are given in the two volumes of the Greenwich section of the Astrographic Catalogue which have been already published.

The photoheliograph has continued to be under the immediate superintendence of Mr. Maunder. From the beginning of May the observations of the sun have been begun at 7 o'clock in the morning, and it is proposed to carry on this arrangement until the end of August, and in September and April to begin at 8. The results up to 1909 have been printed, and those for 1910 are in the printer's hands. Lists of the sunspot groups, with their numeration, are published monthly in *The Observatory*, which is edited by Messrs. Lewis and Hollis. Solar activity in 1910 showed a great falling-off from 1909, though there were two short-lived revivals in the former year. It is evident that the sun is now rapidly approaching a minimum phase of activity.

The magnetic and meteorological observations have been regularly continued under the immediate superintendence of Mr. Bryant. The magnetic elements for 1910 were: mean declination, $15^{\circ}41'2''$ west; mean horizontal force, 0.18532; mean dip (with 3-inch needles), $66^{\circ}52'37''$. During that year there were no days of great magnetic disturbance, and only six of lesser disturbance.

As regards meteorological observations, the mean temperature for 1910 was $49^{\circ}.7$, or $0^{\circ}.1$ above the average for the 65 years from 1841 (when the record began) to 1905. For the twelve months ending on April 30th the highest temperature in the shade (recorded in the open stand in the Magnetic Pavilion enclosure) was $82^{\circ}.2$ on June 20th; the lowest was $21^{\circ}.6$ on February 1st. During the winter there were 43 days when the temperature fell to or below 32° , which is 13 days less than the average number.

The mean daily horizontal movement of the air during the same twelve months was 313 miles, which is 30 miles above the average of the preceding 43 years. The greatest recorded daily movement was 820 miles on December 16th, and the least 78 miles on January 20th. The number of hours of bright sunshine recorded in the above period by the Campbell-Stokes instrument was 1,300, out of 4,458 during which the sun was above the horizon, so that the mean proportion for the year was 0.292, constant sunshine being represented by 1. The rainfall (also for the twelve months ending April 30th) amounted to 25.93 inches, which is 1.81 greater than the average of the 65 years 1841-1905.

The volume of the Greenwich Observations for 1908 was distributed in January; that for 1909 is printed, and will shortly be

distributed. The printing of the investigation of the motion of Halley's comet by Drs. Cowell and Crommelin has been completed, and the results will be given in an appendix to the Greenwich Observations for 1909.

Some particulars respecting the chronometer and time-signal work are given. The Greenwich time-ball was not raised on three days (December 16th, February 22nd, and March 26th) owing to the violence of the wind.

The only change in the staff is the appointment of Mr. Chapman as one of the Chief Assistants (Mr. Eddington being now the senior) in consequence of the resignation of Dr. Cowell, now Superintendent of 'The Nautical Almanac.'

In his concluding remarks Mr. Dyson speaks of the continued increase in the various departments of the work, and the inconvenient size to which the annual volume has grown. He thinks it may be shortened by omitting some of the details of the steps of the reductions.

SOCIETIES.

BRITISH ACADEMY.—May 31.—Lord Reay in the chair.—The Chairman referred to the death of Sir Alfred Lyall, whose loss was a heavy blow to the Academy, of which body he was a most devoted member.

A paper was read by Prof. T. E. Holland, Fellow of the Academy, upon 'Proposed Changes in Naval Prize Law (the Prize Court Convention and the Declaration of London).' He pointed out that the attack and defence of these changes have hitherto turned much upon isolated points, but that the subject ought to be considered as a whole, and with reference to the interdependence of its parts, before conclusions are drawn as to the acceptability of either of the documents in question. To this task he proposed to address himself, prefacing his remarks by a tribute to the work of the authors of the Declaration, especially of Lord Desart and M. Renault; as also to the action of Mr. Gibson Bowles, the Chambers of Commerce and Shipping, and members of both Houses of Parliament, which had so far prevented over-hasty ratification of those documents.

After tracing the history of the movement towards an International jurisdiction in prizes, he proceeded to deal with the main questions raised by the Convention of 1907, viz., (1) the abstract advisability of an International Court; (2) the constitution of the Court proposed; and (3) the law which it is to administer. The answer provided by the Convention to the third question, that, in the absence of an accepted rule, the Court should decide "according to the principles of justice and equity," being felt to leave too much to the discretion of the judges, the Conference, summoned in 1908 by Great Britain, produced the Declaration of London, intended to equip the Court with the needed body of law.

Prof. Holland, after maintaining that the Declaration cannot be interpreted by the covering Report which accompanied it, went on to inquire how far its contents answer their purpose. He thought that its omissions, especially with reference to conversion on the high seas of merchant vessels into ships of war, were such as to unfit it for supplying that without which the Court ought not to be instituted.

Dealing next with what the Declaration, in its nine chapters, does contain, he dismissed from consideration chaps. iv. on 'Resistance,' and viii. on 'Destruction of Prizes,' as merely registering existing law, though well aware of the widespread contrary view as to the latter point; and, passing lightly over the surrenders of British doctrines occurring in chaps. iii., v., vi., and ix., concentrated his remarks upon chaps. i. and ii., round which controversy has chiefly raged. By chap. i. on 'Blockade,' Great Britain, he maintained, loosens her hold upon a useful weapon, without obtaining any serious concession in return. His examination of chap. ii. on 'Contraband of War' was full and careful. He touched upon the hard-and-fast lists of articles which are respectively "absolute" contraband, "conditional" contraband, and belonging to neither category. Passing on to the question of hostile destination, dealt with in the much-discussed articles 30-37, raising, especially with reference to food-supplies, questions of vital interest to Great Britain, he argued that, as they stand, and without further expert con-

sideration, these articles are inadmissible. He then proceeded to condemn the machinery provided by Government for the discussion of the two documents in Parliament, and again suggested the reference of the whole matter to a Royal Commission.

In conclusion, he submitted to the meeting the following six suggestions:—

1. Disentangle from the Naval Prize Bill the complex questions involved, and refer them to an expert Royal Commission.

2. The Prize Court Convention ought not to be ratified, at any rate till the proposed Court is equipped with a satisfactory body of Prize Law.

3. The Declaration must be interpreted without reference to the covering Report.

4. The Declaration fails to supply the body of law required to justify ratification of the Convention.

5. Irrespective of its insufficiency for the needs of the proposed Court, the Declaration is unfitted for acceptance even as an instalment of revised Prize Law.

6. The establishment of an International Prize Court should follow, rather than precede, agreement as to the law which such a Court would have to administer.

A discussion followed, in which the Lord Chief Justice, Lord Desart, Mr. Arthur Cohen, and Mr. Gibson Bowles took part.

GEOLOGICAL.—May 24.—Prof. W. W. Watts, President, in the chair.—The following communication was read: 'On the Geology of Antigua and other West Indian Islands, with reference to the Physical History of the Caribbean Region,' by Mr. R. J. Lechmere Guppy.

Prof. W. J. Pope gave a demonstration of new processes of colour-photography as applied to mineralogy and geology, illustrated by a series of extremely beautiful lantern-slides. The demonstration was followed by a discussion, in which the President, Dr. J. J. H. Teall, Prof. E. J. Garwood, Prof. J. W. Judd, and Mr. G. W. Young took part.

LINNEAN.—June 1.—Dr. D. H. Scott, President, in the chair.—Mr. F. Eyles, the Rev. Hilderic Friend, Mr. E. Lee, Miss A. C. Halket, Mr. J. C. Moulton, Mr. J. G. Murray, Mr. F. J. F. Shaw, Mr. C. Waterfall, and Mr. M. Wilson were elected Fellows.—The President announced that he had appointed the following as Vice-Presidents for the ensuing session: Sir Frank Crisp, Mr. Horace W. Monckton, Prof. E. B. Poulton, and Dr. A. B. Rendle.

Prof. W. A. Herdman gave an account of the occurrence in April of the minute Dinoflagellate *Amphidinium operculatum*, Clap. & Lachm., at Port Erin in the Isle of Man, in such profusion as to discolour the sand between tide-marks in patches extending on some days for many yards. *A. operculatum* had apparently not been previously found in Britain. The Rev. T. R. R. Stebbing and Prof. Dendy contributed some remarks.

Dr. A. Smith Woodward gave a general account of the fauna of the Carboniferous Period, so far as it has been discovered in the same deposits as the Carboniferous flora. The fauna agrees with the flora in consisting for the most part of highly specialized representatives of the lower groups, but is singularly modern in some respects. A discussion followed, the undermentioned taking part: the President, Mr. William Cash (visitor), the Rev. T. R. R. Stebbing, and Mr. A. O. Walker.

MICROSCOPICAL.—May 17.—Mr. H. G. Plimmer, President, in the chair.

Mr. J. E. Barnard made a communication on 'A Method of disintegrating Bacteria and other Organic Cells.' The author first mentioned that bacterial toxins were of two kinds, extra-cellular and intra-cellular. The former were excreted into the medium, e.g., beef broth, on which the organism was cultivated, so that by a process of filtration the organisms could be removed and the toxin was obtained in the filtrate; but the majority of pathogenic micro-organisms did not excrete their toxins, at least to any extent, and the toxins were retained within and formed integral parts of the cells of the organisms. One method of obtaining these toxins was to disintegrate mechanically the bacterial cell, so that the cell contents were expressed, and the apparatus described accomplished this. It consisted essentially of a containing vessel, in which, by a suitable rotation of steel balls, the organisms were crushed. The principal conditions to be fulfilled in such an appliance were:—

1. Approximately every cell should be brought under the grinding action.

2. Little or no rise of temperature should take place.

3. The disintegration should be carried out in a vessel which was sealed, so that, when pathogenic organisms were dealt with, none could escape at any stage of the process.

These conditions were, in the main, complied with in the apparatus described. Experiments indicated that by this method the cell juices were obtained unaltered, and so were suitable for investigations on the chemical composition and properties of the bacterial proteins and other cell constituents; also that, after the grinding process had been carried on for a sufficient time, virtually no cells remained which could be properly stained by any recognized bacteriological method, and which therefore could be regarded as whole cells containing a normal quantity of cell juice.

Mr. James Murray presented a third portion of his report on the Rotifera observed by the Shackleton Polar Expedition of 1909, dealing with the new species, &c., from the Pacific islands. He said that in Fiji 15 Bdelloid Rotifera were collected, in Hawaii 24: 10 species were common to the two groups. In Fiji 2 new species were distinguished, *Callidina pacifica* and *Habrotrocha nodosa*, the latter previously known, as a variety, in India and elsewhere. In Hawaii there were no peculiar species, but some very distinct varieties. In the various Pacific islands there have been recorded 31 species of Bdelloids.

The attention of the Fellows was then directed to the collection of specimens of pond life which had been arranged for the evening.

ARISTOTELIAN.—May 29.—Mr. E. C. Benecke in the chair.

Miss E. E. Constance Jones read a paper on 'A New Law of Thought.' In every proposition of form *S is P*, *S* and *P* denote the one thing (SP)—the *is* therefore signifies identity of denotation; extensionally or denotationally *S is P*—and the attempt to interpret *S is P* in extension only would reduce us to *S is S*: difference of intension of the term is necessary for significant assertion. And we cannot "identify" the extension or denotation of the one term with the intension of the other. And in intension *S is not P*. We can only say with Lotze that, taken in intension, *S is P* is impossible, and must be resolved into *S is S*, *P is P*, *S is not P*.

S is not P asserts difference, or otherness of denotation in intensional diversity, i.e., it denies what *S is P* affirms.

It is not until *S is P*, *S is not P*, have been admitted and justified that we are entitled to formulate the Law of Contradiction and the Law of Excluded Middle, and to say that

S is P } cannot both be true (Law of Contradiction) (1).
S is not P } " " false (Law of Excluded Middle) (2).

Taking (1) and (2), together with the analysis of *S is P* into an assertion of identity of denotation in diversity of intension, we can say that of any subject (*S*) *P* must be affirmed or denied, i.e., that of any subject (*S*), *P* or *not P* (but not both) may be predicated. Thus we obtain as a Law of Significant Assertion the following formula: Any subject of predication is an identity of denotation in diversity of intension.

If *S is P* (SP) is analyzed as above, immediate and mediate inferences are at once justified.

Mr. Russell's criticisms of this view may be answered by pointing out (among other things) (1) that his proof that, e.g., the author of 'Waverley' means nothing, seems to depend upon a double use of the word "meaning"; (2) that if in *The round-square is contradictory* the subject of the proposition has no denotation, this "proposition" (which Mr. Russell regards as a possible one) has no meaning of any sort—in fact, is not a proposition at all, and raises no difficulty whatever; for unless the roundness and squareness are referred to one thing (have one denotation), there is nothing self-contradictory in the subject; and moreover, if there were, it could not be asserted in the predicate, since *round and square* differ in intension from self-contradictory, and the whole thing is perfectly incoherent.

The paper was followed by a discussion.

FARADAY.—May 23.—Mr. R. T. Glazebrook, V.P., in the chair.—The meeting took the form of a general discussion on 'High-Temperature Work.'

Dr. A. L. Day, Director of the Geophysical Laboratory, Carnegie Institution, Washington, contributed the first paper, entitled 'Recent Advances in High-Temperature Gas Thermometry.'—Dr. J. A. Harker gave a short abstract of his paper, illustrated by lantern-slides, on 'The High-Temperature Equipment of the National Physical Laboratory.'—Mr. H. C.

Greenwood read a paper entitled 'The Boiling-points of Metals.'—Mr. A. Blackie communicated a paper 'On the Behaviour of Silica at High Temperatures.'—Prof. Max Bodenstein of Hanover sent a communication on 'Methods of maintaining Constant High Temperatures.'—M. Charles Féry contributed a short note on 'Stellar Pyrometry.'

A general discussion followed.

MEETINGS NEXT WEEK.

- Mon. Institute of Actuaries, 5.—Annual Meeting.
— Royal Institution, 5.
— Geographical, 8.30.—'Some Explorations in the Himalayas,' Dr. A. Neve.
— Institute of British Architects, 8.30.—'Egyptian Architecture,' Mr. E. Richmond.
Tues. Asiatic, 4.—'The Vedic Akhyana and the Indian Drama,' Dr. A. Berriedale Keith.
— Statistical, 5.30.—'Under the Crown, Sir J. Athelstane Balcan.
— Faraday, 8.—'Allotropic Forms of Metals, Prof. Ernst Cohen.
— Anthropological Institute, 8.15.—'The Saints of the Indus Valley,' Major A. J. O'Brien.
— Colonial Institute, 8.30.
— Zoological, 8.30.—'On Antelopes of the Genera *Madoqua* and *Rhynchotragus* from Somaliland,' Dr. R. E. Drake-Brockman; 'On an Amphipod from the Transvaal,' Hon. Paul A. Methuen; 'The Somali Rhinoceros and the Nigerian Klipspringer,' Mr. R. Lydekker.
Wed. Archaeological Institute, 4.30.—'Notes on the Heraldic Jall or Yale,' Mr. G. C. Druce.
— Meteorological, 4.30.—'The Diurnal Inequality of Barometric Pressure at Castle Oer, Dumfriesshire,' Dr. C. Chree; 'Rain-drop Experiments,' Mr. Speucer C. Russell; 'Investigation of the Electrical State of the Upper Atmosphere, August, 1910,' Mr. A. J. and Dr. W. Makower, Mr. W. M. Gregory, and Mr. H. Robinson.
— Geological, 7.30.—Special General Meeting; Papers 'On a Monchiquite Intrusion in the Old Red Sandstone of Monmouthshire,' Prof. W. S. Boulton; 'Notes on the Culm of South Devon: Part I., Exeter District,' Mr. F. G. Collins.
Thurs. Geographical, 5.—'Report on River Investigation,' Dr. A. Strahan.
— Royal Numismatic, 6.30.—Annual Meeting.
— Linnean, 8.—'The Anatomy of *Enhalus acoroides*, Rich.,' Miss H. M. Cunningham; 'On the Life-History of *Croce filipensis*, Westw.,' Prof. A. D. Imms; and eight papers relating to the fauna of the Seychelles.
— Chemical, 8.30.—'The Alleged Complexity of Tellurium,' Messrs. A. G. Vernon Harcourt and H. B. Baker; 'The Purification and Properties of Acetic Acid,' Messrs. W. R. Beusfield and T. M. Lowry; 'Cupriglycollates,' Mr. S. U. Pickering.
— Society of Antiquaries, 8.30.

Science Gossip.

DR. ALEXANDER BRUCE, an eminent specialist on diseases of the nervous system, died in Edinburgh on Sunday last. Dr. Bruce, an Aberdeenshire man with a most distinguished record as a student, in addition to his many contributions to the medical journals and to the *Transactions* of the Royal Society of Edinburgh, was the author of several important works, notably 'Illustrations of Mid and Hind Brain' and 'The Topographical Atlas of the Spinal Cord.' An excellent German scholar, he published translations of Thoma's 'Manual of Pathology' and of Oppenheim's 'Textbook of Nervous Diseases.'

NEXT Tuesday Prof. Ernst Cohen of Utrecht will lecture to the Faraday Society on 'Allotropic Forms of Metals' at the rooms of the Institution of Civil Engineers.

PROF. BOSE, whose death at the early age of 36 is reported from La Plata, was Professor at the University of that town, and Director of the Physical Institute. It is the only one of the kind in South America, and owes its present importance to the Professor. He was a German by birth, and was Professor at the Technical College of Dantzie before he accepted the South American appointment.

PROF. A. E. TÖRNEBOHM, whose death at the age of 72 is announced from Sweden, was one of the most distinguished Swedish geologists. From 1878 to 1897 he was Professor of Mineralogy at the Technical College of Stockholm. His investigations regarding the iron mines of Sweden, and his studies on Portland cement, had made his name well known in geological circles.

ANOTHER small planet was discovered by Herr Hoffrich at the Königstuhl Observatory, Heidelberg, on the 18th ult.

FINE ARTS

Chardin. By Herbert E. A. Furst. (Methuen & Co.)

THAT brilliant writer, but somewhat captious critic, Diderot, acclaims J. B. S. Chardin as "one of the greatest colourists in the whole realm of art." We may hesitate to accept such a sweeping statement as that, but we must admit him to be the finest painter of *nature morte* which France can show, and there are some who consider his domestic genre to be unsurpassed. Yet this charming artist has only just escaped oblivion, as it were. Who ever spoke of Chardin twenty-five years ago? Bryan and Stanley of those days devote barely eight lines to him in their Dictionary, and style him "the painter of the passions of the soul," as inappropriate a term for his work as could well be found. Now this unassuming artist emerges from his bourgeois obscurity into greater renown than he ever enjoyed in his lifetime, "peintre ordinaire au Roi" though he was.

In this country he is probably little known to the general public, and until the last few years there was nothing by him in our National Gallery, which to-day can boast of only two unimportant examples. There are three of his works in the Hunterian Museum, Glasgow; one each in the Scottish National Gallery, Edinburgh, and the National Gallery of Ireland; while 'The Girls at Work' at Dulwich (if it be by Chardin) completes the list of his pictures to be found in the public exhibitions of the United Kingdom. At the Louvre one may see thirty, and Baron Henri de Rothschild owns nearly as many. But, whilst there is so little by Chardin to be seen at home, the appreciation of his work has enormously increased both here and abroad.

Mr. Furst has, then, in Chardin a fine subject for a monograph, not, to be sure, in the uneventful life of the honest, homely man himself, son of the King's billiard-table maker, who never once quitted the environs of Paris, and whose three lifelike drawings in the Louvre of himself and wife are the quintessence of that bourgeoisie of which he is the inimitable illustrator; but in respect of the painter's eminence in more than one branch of art, especially in his dissimilarity to his contemporaries, and the striking contrast which his work presents to the life, sentiment, and characteristics of the eighteenth century in France. We ought, perhaps, to say to the conventional France of that period, France as we are accustomed to think of it, namely, as enjoying a kind of prolonged "Fête Galante." If we run through the long roll of painters who shed lustre on their country's art, from the day in which the death of the "Great Monarch"

lifted the gloom that hung over the French Court and nation, till the fall of the Bastille, we find them vying one with another in depicting existence as a long round of frivolity, or at best a (so-called) "pastoral" unreality: differing *toto cælo* from the sober, modest domesticity of Chardin's figure pictures, or his still-life subjects, painted, as the *Mercur de France* of 1732 justly says, "with a care, a truth, that leaves nothing to be desired."

Side by side with life as dreamt of or mirrored by Watteau, Lancret, Pater, Boucher, and many more of that age, there was running all the while a silent undercurrent of bourgeois existence, wholesome, simple, and probably dull. This commonplace world Chardin depicts with absolute truth, and without being at all dull, such is the delightful quality of his technique and brushwork.

The middle class, which before Chardin's time can hardly be said to have existed, was to have its "innings"; to be, in fact, the paramount power in the State, its influence growing as that of the monarchy declined. Crozat the banker, for example, owned 19,000 drawings, and "Old Masters" of the first rank by the dozen, it is said. But whilst Chardin, a bourgeois, painted the bourgeoisie as no one had done before him, it was not that ambitious section of it which stood above the people and aped the pride and luxury of the *noblesse*; it was the simple folk, acquainted with daily work, happy in obscurity, that he depicted.

The genius of this painter was, as the Goncourts have said, "la génie du foyer." It is consistent with this that Chardin was limited in his range of subjects; of invention or imagination he had none, and it is notorious that he repeated his work frequently. Of the favourite 'Bénédicité' there are two examples now in the Louvre, another at the Hermitage, and, as we think, the finest of them all at Stockholm; whilst of 'La Blanchisseuse' four or five copies exist. So also with his *nature morte*: 'Gibier' is painted over and over again, and in the 'Dead Hare' at Stockholm he has left us one of the most remarkable pieces of imitative art ever put on canvas. It was with "still life" that Chardin began. The story goes that it was owing to the offer of a sum of money, which his friend the painter Aved refused, for a portrait that Chardin was led to take up genre and figure painting, coupled with the taunt of his colleague that "to paint a portrait was not so easy as to paint a sausage," that being the work Chardin was busy on at the time.

His first figure-picture was shown in 1734. A few years later he was fashionable. Frederick the Great, when Crown Prince, bought some of his pictures, and these are now amongst the treasures of the Prussian Court; Louis the Well-beloved gave 60*l.* for one of his works, but our artist was never handsomely paid, and had, apparently, nothing of the love of money in him. The Goncourts give

particulars of some of the miserable prices realized, e.g., in 1745 twenty-five livres (just a sovereign) for 'Le Toton,' now in the Louvre. Twenty-five years later such a picture as 'La Bénédicité' fetched only 90*l.* livres, about 36*l.* of our money, and these were his best prices. For "still life" he got much less: a 'Game' subject realized at the Mollini sale only 25 livres, and Wille, in his memoirs, congratulates himself on getting two little pictures for 36 livres the pair.

Chardin always remained essentially a still-life painter; there is no action in his compositions. In 'La Gouvernante' the young woman does not brush the hat, all movement of the hands is suspended; the 'Pourvoyeuse' leans against the dresser whilst Chardin paints her, carefully and slowly; so, too, the 'Ratisseuse' does not scrape, nor does the 'Écureuse' scour; the 'Youth with a Violin' at the Louvre does not play it, and one might multiply instances. But the minutest details are always given, and with Dutch-like fidelity. He said himself "le travail lui coûte infiniment." Mariette says of him "he could only work with the object he proposed to imitate under his eyes." This Netherlandish style may be traced to the influence of Aved (the friend named above), who shared his studio, and was educated in Holland. It is said that when the committee of the Salon first saw one of Chardin's pictures, they supposed it to be by a Dutch artist; its affinity to the École Flamande is undeniable, and Mr. Furst makes some interesting comparisons, showing works by Netscher and Metsu side by side with pieces by Chardin.

Forty-four process blocks, some of which (especially the still-life subjects) leave much to be desired, and a frontispiece in colour illustrate the book, which has an Index and a catalogue of Chardin's principal works, founded on those of Guiffrey and Bocher, "with intentional omissions, corrections, and a few notes." The last, we think, might have been amplified with advantage; and as to omissions, further reference to the engravings after Chardin, say by the Surugues, Dupin l'ainé, Lépicié, Le Bas, and others, would have been acceptable. The titles alone of these prints suggest the range of the master, and they make us acquainted with work by him which we should otherwise perhaps not know of; moreover, in the words of the Goncourts, they express Chardin "body and soul."

The result of much philosophizing in this volume leads to the conclusion that "all modern art, in so far as it aims at optical truth, is influenced by Chardin through the medium of the great School of French Impressionism," which shows that Mr. Furst has looked at his subject through the medium of the latest, or almost the latest, fashion of art-criticism. We cannot follow him over such debatable ground; he is, of course, entitled to treat of his artist in his own way; and he writes with knowledge, and genuine enthusiasm of Chardin's art, which he

considers "at its zenith comparable, even in its technique, to Velazquez's later and best works." For ourselves the book would have gained in interest had it contained more about the *milieu* in which Chardin painted, and something, it may be, of the people he represents. The powdered and painted ladies, the bewigged fine gentlemen, the impossible shepherds and shepherdesses of eighteenth-century art, we know well by sight; but we should be pleased to learn something more about the good people Chardin has depicted so faithfully that, in the words of a contemporary, a woman of the Tiers État saw in his pictures her own *ménage*, her daily occupations, even "l'humeur de ses enfants, son ameublement, sa garde-robe."

"L'humeur des enfants"! These few words convey the chief merit of Chardin. The sweet seriousness and rapt intensity with which they play their game of "goose," or build their card castles, or watch "les tours de cartes"—such, and we know not how many more, *nuances* of the moods of childhood may be seen in 'L'Inclination de l'Age,' in the quaint gravity of 'Saying Grace,' or the *gentillesse* with which the lesson is recited in 'La bonne Éducation'; or the absorbed look a demure little maid bestows on the reflection of herself in the mirror in 'La Toilette du matin.'

OUR LIBRARY TABLE.

Medallic Illustrations of the History of Great Britain and Ireland. Plates CXXXI.—CXL. and CXLI.—CL. (British Museum.)—This fine series of medallic illustrations of English history is now approaching completion. Parts XIV. and XV. cover the period between 1709 and 1731. Medals were struck illustrating the battle of Malplaquet and the capture of Mons, in 1709; the battles of Almenara and Saragossa, and the capture of Bethune, St. Vincent, and Aire, in 1710; the congress and peace of Utrecht, in 1712–13; and the siege of Gibraltar, in 1727. The proclamation of George I., and his accession, landing at Greenwich, entry into London, and coronation gave rise to a large variety of medals; whilst the succession of George II. and his subsequent visits to the mining district of Hanover were similarly honoured. On the other hand, there are various Jacobite medals of James III., "the old Pretender," and of Prince Charles Edward and Prince Henry.

This period includes, apart from political events, an interesting series of portraits of distinguished persons. Among them are medals commemorating Dr. Henry Sacheverell, the polemical preacher, 1710; Sir Andrew Fountaine, who succeeded Sir Isaac Newton as Warden of the Mint, and another of Sir Isaac on his death in 1727; a large variety, chiefly satirical, of John Law, financier and speculator; Prior, poet and diplomatist; Sir Christopher Wren, on his death in 1723, with the west front of St. Paul's on the reverse; John Freind, physician; Dr. Samuel Clarke, divine and philosopher, on his death in 1729; and Addison's friend Steele.

The social life of the times also receives a certain amount of illustration. There is a silver medal of the Sensorium Club, 1715

which served as a ticket of admission to the rooms in York Buildings, Villiers Street, Strand. The club consisted of a hundred gentlemen and a hundred ladies "of leading taste in politeness, wit, and learning." They were entertained with "Music, Eloquence, and Poetry," as well as occasional dramatic performances. The silver Betterton badge or pass ticket admitted to the performances of an actor and playwright of some note in the days of Queen Anne.

A fine medal of the bust of Conyers Middleton, with a library or bookshelves on the reverse, was struck in singular circumstances. When George I. presented Bishop Moore's library to the University of Cambridge, Middleton, who had been elected a fellow of Trinity in 1706, was made chief librarian. Middleton, a scholar of some distinction, visited Rome in 1724, and was received with much honour. He was, however, much disgusted to find that "the librarian of the Vatican supposed that Cambridge was only a great school to prepare youths for Oxford"! In order to eradicate this insult, Middleton caused this large medal in high relief to be executed by Giovanni Pozzo, an Italian artist of high repute.

Catalogue of Jewellery, Greek, Etruscan, and Roman, in the Departments of Antiquities, British Museum. By F. H. Marshall. (British Museum.)—A catalogue is never very promising material for the reviewer, but it is always a pleasure to welcome a new issue from the British Museum. The national collection of ancient jewellery began with the purchase of the Hamilton collection by Act of Parliament in 1772. Then followed—once the nucleus established—in rapid succession, the Townley collection, the Payne Knight Bequest, and that of Sir William Temple. The Museum purchased the gold ornaments discovered by Salzmann and Biliotti at Kameiros, and soon after (1867) some of the finest specimens were added from the Duc de Blacas collection. Then in 1872 and 1884 came the Castellani sales, a veritable mine of masterpieces, specially of Etruscan work. In more recent days came from "one of the Greek islands" the Mycenæan ornaments usually credited to Ægina. From the circumstances of their finding the veil of mystery has never been lifted. The last great gift of ancient jewellery to the nation was made by Sir A. W. Franks in 1897. It may be that in England the race of wealthy and learned amateurs is becoming extinct. A selection of the wonderful and beautiful gold ornaments found by Dr. D. G. Hogarth at Ephesus (1904-5) was ceded to the British Museum, but only when duplicates were found. The bulk of the jewellery is the property of the Museum at Constantinople.

We have nothing but praise for the catalogue. Mr. F. H. Marshall works with a fine tradition behind him, a tradition so settled and accomplished that it becomes almost automatic. The Bibliography is full, and well up to date. We note only one serious omission. In the references to the 'Orphic Tablets' there is no mention of Siebourg's 'Neue Goldblätchen mit Griechischen Aufschriften' which appeared in the *Archiv. f. Religionswissenschaft* for 1907.

The inclusion of these tablets in a catalogue of jewellery merely on the ground of their gold material is rather odd. It has, however, this advantage, it reminds us that in origin jewellery was probably rather magical than ornamental. The dead Orphic initiate hanging his tablet as an amulet round his neck is not the last exponent of such primitive thinking. The Cretan women of to-day, Dr. Evans tells us, wear pierced Minoan signet gems as milk charms.

EARLY CHINESE PAINTINGS, POTTERY, AND BRONZES.

DESPITE the attraction of the pottery and of some admirable statuettes, the interest of this exhibition at Mr. Paterson's Gallery centres upon the superb series of paintings. No other collection of equal beauty is to be seen just now in London art galleries, and, indeed, it offers to connoisseurs a fitting continuation of the display of Chinese work inaugurated a little while back at the British Museum. The standard of excellence is so even that it is difficult to select for special admiration the finest of these pictures. One of the most pleasing is the *River Scene with Boats* (24), which on a smaller scale has an attraction similar to that of the great 'Earthly Paradise' in the National Collection. In this mild twilight the figures have the transparency of pale flames. They glimmer here and there in enchanting groups like will-o'-the-wisps—subtle emanations from the earth which will vanish with the day. Without the aid of such obviously romantic subject-matter, No. 35, *Horse tied to a Tree and frightened by a Monkey*, and No. 18, *Golden Pheasants and Flowers*, are at least as fine, though in the latter we see just a trace of the slight jerkiness of line, the pleasure in contriving neat little shocks of surprise for the beholder, which characterize Japanese rather than Chinese art. Nevertheless this panel is in its way a masterpiece alike in its colour-scheme, and extraordinary delicacy of detail. The romantic *Landscape* (19) is again a technical marvel; never before, one is tempted to say, has water-colour been handled with such amazing confidence and delicacy. Line and tone-interval perhaps swagger just a little when compared with the perfect calm of the classic examples of Chinese painting wherein the tranquil curves are made up of elements scarcely visible as separate entities, but vaguely felt, like the quiet pulse of normal life. In No. 26, *The Gambler*, the error is in the other direction, as is more common in Chinese work; you can no longer trace the detailed structure of the curve as it moves from point to point, and the line, a little slippery, escapes control and becomes a trifle empty. In the best periods so slight a slip on either side of perfect draughtsmanship sufficed to bring about a reaction that, alongside of European models, the Chinese standard hardly seems to fluctuate.

The increasing interest displayed by the general public in Chinese art may be looked at as an encouraging sign of the times, if it be not merely a fashionable craze for what is rare and curious. Rare these old Chinese paintings certainly are, and becoming more so every day—such perishable stuff cannot often survive the centuries in such relatively good condition as the works now being considered; but the commercial competition for the possession of what is rare for the sake of its rarity is the lowest impulse of the collector, nor does love of the exotic as such necessarily indicate a highly cultivated taste. The attractions of a work of art are of two kinds: there is first its intrinsic beauty, the perfection with which its parts and processes are so related as to satisfy the most permanent desires of humanity; and secondly, there is its allusiveness, or what, in terms of current art-criticism, are called its illustrative qualities. The average man in England to-day is almost blind to the first quality. He is interested in art as a representation of actuality, and this interest is evidently most legitimate when the actuality represented is within his own

ken, so that he can appreciate truthful delineation and shrewd comment. To exchange illustration thus closely sympathetic for "quaint" representations of an alien and unfamiliar life is a shallow policy, and a good deal of the past European craze for Japanese art has somewhat deserved the derision of the Philistine on this ground, because it has implied a preference for a superficial view of the unfamiliar to a full and eloquent presentation of the familiar. This preference is the basis of sentimental globe-trotting and of the romance of "costume" pictures and "costume" plays. Japan has for many years disputed with the Italian Cinquecento the premier place among the "lubberlands delectable" of those who would shirk the claims of first-hand experience to be a typical representation of human life. Chinese art is less fully illustrative, and to the man who looks to it for the representation of actuality it is dull compared with that of Japan. A comparatively narrow range of subjects sufficed a school of painters with whom any subject was but an excuse for using materials in the most brilliant and tranquil and subtle manner possible. That each pigment used should make its entry and its exit noiselessly; that each process employed should seem naturally to arise out of the previous one, and lead imperceptibly into the next; that the perfect continuity of line and tone should yet consist in a gravely ordered series of successive movements, wash following upon wash, line upon line, like recurrent ripples on the shore—these were the preoccupations of a race of artists who have produced, on the whole, work more permanently satisfying than any other. Except the intrinsic beauty of their work, there is little in it to interest the average European, and the attention which is being given to it by amateurs must be a sign either of artistic insight or of the purely commercial competition for rarities proper to the stamp collector. In any case these exhibitions offer the finest possible education for artists.

OTHER EXHIBITIONS.

MR. W. ROTHENSTEIN'S collection of Indian studies at the Chenil Gallery represents him almost exclusively in what remains his most convincing part—that of a draughtsman. As a painter his determined acceptance of the literal Western outlook, while it is evidently sincere and born of a real distrust of stylistic convention, is never quite happy. As a draughtsman he consents to a bolder abstraction of essentials, and, whether from the atmosphere of Oriental art by which he was surrounded, or from the classic simplicity of costume of his sitters, we find him even more abstract than usual in these drawings, which are yet astonishingly intimate for the results of what, after all, was but a short sojourn. It is a record of prodigious industry, very varied and very serious in its outlook, and we await with interest the effect of the experience on the artist's method of approaching English subjects. Nos. 8, 11, 13, 27, and 36 are among those we specially noted for the beauty of their drawing. But, indeed, throughout we have evidence of a learned draughtsman moving among these Orientals as one at home. It is only in an occasional colour-study that we feel the clever tourist.

At the Baillie Gallery is a representative collection of the work of Mr. James Pryde, including many old acquaintances and one

little masterpiece—a prize fight in a setting of fantastic spaciousness. Mr. Pryde derives from the East his bold way of accommodating his themes to his pigments, instead of mixing his pigments to imitate the pitch of nature, and hence come a handsomeness of paint and a decorative quality which are very attractive. The *Prize Fight* has a thoroughness and subtlety of structure which mark a substantial advance in his always interesting talent. It is one of the first pictures he has shown which suggest that he might be disposed to allow his extraordinary natural gifts for painting the training they require to develop them to their full extent.

SALE.

MESSRS. CHRISTIE sold on Thursday, the 1st inst., the following pictures from various collections: L. de Jongh, Portrait of a Gentleman, in black coat and cap, with white linen collar, 304/. Reynolds, Robert Annot, Archbishop of York and Chaplain to George III., in robes, as Chancellor of the Order of the Garter, 220/. Gainsborough, Mrs. Woodward, in white dress, pulling on her glove, 273/. Romney, Portrait of a Girl, in white dress, with flowing hair, resting her chin upon her left hand, 210/.

Fine Art Gossip.

THE members of the St. George's Society announce the private view of their second exhibition next Thursday at the St. George's Gallery, 108, New Bond Street.

At the Carfax Gallery next Wednesday the first exhibition of the Camden Town Group will be open to private view.

DURING this month and the next an exhibition of lithographs and etchings will be on view at the City of Manchester Art Gallery.

MESSRS. W. & D. DOWNEY, the royal photographers, will show from the 12th to the 24th inst., at the Clavier Hall of the Arts and Dramatic Club, an exhibition of photographs which will include most of those they have taken of our reigning house for the past fifty years.

WE receive together the Annual Report of the Fitzwilliam Museum Syndicate for the year ending last December, and the Second Annual Report of the Friends of the Fitzwilliam Museum, whose generous help has been judiciously used. The advance of the Museum under the present management is obvious and gratifying.

THE firm of Georg Müller at Munich announce a new edition of Vasari's 'Lives,' edited by Dr. Karl Frey (one of the most learned and eminent of German art historians) from the original editions of 1550 and 1568. The first volume will appear on July 30th, the fourth centenary of Vasari's birth, and the whole work will consist of six to eight volumes. There can be little doubt that the publication will be indispensable to every serious student of Italian art. *The Athenæum* some months ago referred to the fact that Dr. Frey was to edit the Vasari MSS. from the archives of Count Rasponi Spinelli in Florence. This work, which is now approaching completion, will be issued in German and Italian by the same Munich firm.

THE Vicentini family of Rieti have placed in the Cathedral there the altarpiece which for many centuries adorned their chapel

in the church of S. Domenico. It was executed in 1528 in accordance with the terms of the will of one of the family, and represents the Madonna with angels and the patron saints of the family, SS. Vincent and Nicholas. The work, which is in very good condition, is by the Veronese painters Lorenzo and Bartolomeo Torresan. This attribution, which was first made by the painter and restorer Prof. Colarieti-Tosti, has been confirmed by documents not long since discovered and published by the Hon. Inspector of Works of Art at Rieti, Prof. Sacchetti-Sasseti.

SIGNORELLI's altarpiece in the church of S. Croce at Umbertide has been restored by order of the Minister of Public Instruction. The work was carried out by Prof. Colarieti-Tosti.

EXHIBITIONS.

SAT. (JUNE 10).—A. W. Bahr Collection of Early Chinese Paintings and Pottery and Porcelain, Press View, Fine Art Society's Gallery.
— Romaine Brooks's Paintings, Goupil Gallery.
— Edith Struben's Water-Colours of Sunny South Africa, Mount Street Galleries.
WED. Camden Town Group, First Exhibition, Private View, Carfax Gallery.
THURS. St. George's Society, Second Exhibition, Private View, St. George's Gallery.

Musical Gossip.

HERR GUSTAV HAVEMANN, a pupil of Joachim, gave at an orchestral concert at Queen's Hall on Tuesday evening a first performance in England of a new Violin Concerto by the veteran composer Max Bruch. It consists of only two movements, an Allegro appassionata and an Adagio. Schubert's Symphony in B minor is properly described as "Unfinished," and the work now in question certainly creates the same impression. There is good and effective writing in the opening movement, while the short Adagio is smooth and very expressive. The theme appears to have been borrowed from 'The Little Red Lark of the Mountain,' the County Armagh version (No. 384) as given in Sir Charles Stanford's edition of the Petrie Collection of Irish Music. Max Bruch's great G minor Concerto has not been thrown into the shade, but this new work is pleasing, and gratefully written for the soloist. Herr Havemann gave a most refined, sympathetic rendering of it. We must take a later opportunity of noticing another novelty, Reger's 'Chaconne' for violin solo, which was placed almost at the end of a long programme. The orchestra was under the able direction of Mr. Lennox Clayton.

ON the following evening a young violinist, Miss Aimée Carvel, gave a recital in the same hall. She has evidently been carefully taught. Her technique is good, and so is her intonation. In various short pieces, also in Tartini's 'Trille du Diable Sonata,' her style of phrasing and interpretation showed that she has taste, judgment, and feeling.

FRAU JULIA CULP, an admirable singer, gave her last vocal recital this season at Bechstein Hall on Wednesday evening. Her well-selected programme included two groups of Brahms songs, another group being devoted to four songs by Chopin, whose name is rare in programmes of vocal recitals; and a fourth to Hugo Wolf. All these were ably interpreted, notably

Brahms's "Schwalbe sag' mir an," and Wolf's 'Weyla's Gesang' and "Und willst du deinen Liebsten sterben sehen?" Mr. Erich Wolff rendered good service at the piano.

TO-MORROW afternoon, at the Albert Hall, Madame Melba makes her last appearance at a London concert before her departure for Australia, where she will undertake an extensive operatic tour.

THE concert given by Madame Adelina Patti at the Royal Albert Hall on the 1st inst. for the benefit of Mr. Wilhelm Ganz, who has been disabled by an accident, drew a large audience. For the last forty years Mr. Ganz has been, at any rate at London concerts, her chief, possibly sole accompanist, and by this kind action Madame Patti has shown how much his services have been appreciated by her. Little notice as a rule is taken of accompanists, yet much of the success achieved by great singers depends upon the skill and watchfulness of such helpers. Mr. Ganz, now in his 78th year, has played an active part in the musical life of London during the last sixty years.

A CONCERT VERSION of Henry Purcell's 'The Fairy Queen' will be given this evening by the music students of Morley College at the Royal Victoria Hall, Waterloo Road, under the direction of Mr. Gustav von Holst. The play of 'The Fairy Queen,' originally produced in 1691, was Shakespeare's 'Midsummer Night's Dream' with some extraordinary changes and additions by an anonymous writer. It would be useless to revive this on the stage, and the fine incidental music on the concert platform loses little, and that only occasionally, of its point and charm. A short explanation of each act, to be provided by Dr. Vaughan Williams, will, however, help the audience to follow the story.

MR. BEECHAM announces a symphony concert of the works of Frederick Delius, to be given at Queen's Hall on Friday evening next. The programme will include the Symphonic Poem 'Paris, the Song of a Great City'; an Entr'acte from 'The Village Romeo and Juliet,' a work which, if not successful as an opera, contains much excellent music; 'Appalachia'; and a new cycle, entitled, 'Songs of Sunset' (words by E. Dowson), for soprano and baritone soli, chorus and orchestra, in which Madame Julia Culp, Mr. Rheinhold Warlich, and the Edward Mason Choir will take part.

THE LONDON TRIO, which has been carrying out its scheme of performing all Beethoven's Pianoforte Trios, will interpret the one in B flat (Op. 97) at its last concert on the 28th inst. at the Æolian Hall. Marked attention has been given this season to Beethoven's chamber music. Messrs. Ysaye and Pugno gave a series of the Sonatas for violin and pianoforte, while those for 'cello and pianoforte were performed by Messrs. Godowsky and Gerardy.

M. JOSEPH STRANSKY, who succeeds Gustav Mahler as conductor of the Philharmonic Concerts at New York, began his career, as did Mahler, at the National Theatre, Prague, under the direction of Angelo Neumann.

THE programme of the Worcester Musical Festival, which will be held September 12th-15th, includes three novelties: 'Sayings of Jesus,' by Dr. Walford Davies, an orchestral

work by Granville Bantock, and five Mystical Songs by Dr. Vaughan Williams. Sir Edward Elgar's new Symphony and Violin Concerto will also be performed.

PERFORMANCES NEXT WEEK.

SUN.	Special Concert, 3.30, Albert Hall.
—	National Sunday League, 7, Palladium.
MON.—SAT.	Royal Opera, Covent Garden.
MON.	Miss Violet Anderson's Vocal Recital, 3.15, Æolian Hall.
—	London Symphony Orchestra, 8, Queen's Hall.
—	Miss Ellen Borwick's Recital, 8.15, Bechstein Hall.
—	Miss Jenny Hyman's Concert, 8.15, Steinway Hall.
—	Miss Marie Novello's Pianoforte Recital, 8.30, Æolian Hall.
TUES.	Madame Yvette Guilbert's Recital, 3.15, Bechstein Hall.
—	Gerhardt and Nikisch's Recital, 8.15, Queen's Hall.
—	Mr. Arthur Newstead's Pianoforte Recital, 8.15, Bechstein Hall.
—	Miss Marjorie Wigley's Pianoforte Recital, 8.15, Æolian Hall.
—	Mr. Richard Epstein's Concert, 8.30, Steinway Hall.
WED.	Paderewski's Pianoforte Recital, 3, Queen's Hall.
—	Mr. Wright Symons's Vocal Recital, 3.15, Æolian Hall.
—	Speranza Calo's Vocal Recital, 8.15, Bechstein Hall.
—	Miss Beatrice La Palme's Vocal Recital, 8.15, Æolian Hall.
—	Mr. J. M. Leven's Concert, 8.15, Steinway Hall.
THURS.	Miss Emma Barnett's Pianoforte Recital, 3.15, Æolian Hall.
—	Miss Mary Tomlinson's Vocal Recital, 3.15, Bechstein Hall.
—	London Symphony Orchestra, 8, Queen's Hall.
—	Mr. Edward Goll's Pianoforte Recital, 8.30, Bechstein Hall.
—	Miss Gertrude Peppercorn's Pianoforte Recital, 8.30, Æolian Hall.
FRI.	Miss Beatrice Harrison's Orchestral Concert, 3, Queen's Hall.
—	Mario Lorenzi's Harp Recital, 3.15, Broadwood's.
—	Beecham's Symphony Concert, 8.15, Queen's Hall.
—	Miss Ruth Lynda Deyo's Pianoforte Recital, 8.15, Bechstein Hall.
—	Miss Mackenzie Fairfax's Vocal Recital, 8.30, Æolian Hall.
SAT.	Madame Clara Butt and Mr. Kennerley Rumford's Concert, 2.30, Albert Hall.
—	Queen's Hall Orchestra Endowment Fund Concert, 3, Queen's Hall.
—	Mlle. Susanne von Morvay's Pianoforte Recital, 3, Æolian Hall.

DRAMA

Three Plays by Brieux. With a Preface by Bernard Shaw. The English Versions by Mrs. Bernard Shaw, St. John Hankin, and John Pollock. (Fifield.)

BRIEUX, it is to be feared, is little more than a name to the average English theatre-goer. Only three plays of his in all have obtained public performance in this country, and they have been produced at such irregular intervals that our audiences have had small chance of getting used to his methods or grasping his point of view. One of these, moreover—the piece Sir Herbert Tree staged at His Majesty's as 'False Gods'—is a curiously pretentious and artificial drama, relying largely on spectacle, and in no sense representative of its author. Of the remaining pair, 'Les Hanneçons,' the comedy which illustrates so piquantly how a liaison may impose on a man far more heavy fetters than the unhappiest of marriages, shows M. Brieux in his brightest mood; but it had a hard struggle with our censorship, and was scarcely seen outside the suburban playhouses. Thus it was with 'La Robe Rouge' alone, when given some years ago at the Garrick, that the French dramatist had any opportunity of appealing to the London public. A single play of a foreign author, however characteristic it may be, leaves but a slight impression unless it is followed up by other work from his pen, and it happened that the two most famous examples of M. Brieux's art were never able to secure a licence from the Lord Chamberlain's office. Only at the Stage Society's private ventures have 'Maternité' and 'Les trois Filles de

Dupont' ever been acted on the English stage.

Now, no matter how strongly we may feel that Brieux the artist is too often sacrificed to Brieux the moralist, no matter how little this prophet may be esteemed by the eclectics of his own nation, it cannot be denied that the author of 'Maternité' is a playwright of international reputation. Since, then, we are not permitted to hear him at his best in the English theatre, it was time to make his acquaintance through the printing press. We can do so to-day, thanks to the enterprise of Mr. Fifield, who has published the two banned dramas in their Stage Society renderings along with a translation of 'Les Avariés,' and a new version of 'Maternité' corresponding with M. Brieux's revision of the original text. For the book thus constituted there should be a welcome, especially as it has the advantage of a preface from the hand of Mr. Bernard Shaw, who champions his colleague with all the enthusiasm one stage propagandist may be expected to feel for another.

The point of contact between the two men is obvious. Both no doubt have the craftsman's interest in the theatre and its craft, though M. Brieux has much more belief than "G. B. S." in the older conventions of dramatic technique. But both also are men with a mission, social reformers, satirists of the evils and lethargy of their time, who desire to give vent to their convictions on the largest of all possible platforms. M. Brieux, like his brother-author, uses the stage as a pulpit. But while there is no reason why we should not be glad to see moral fervour or a spirit of earnestness informing the drama, a risk always besets the path of the artist turned doctrinaire, and the Frenchman does not escape that peril. Mr. Shaw's very freakishness and wit happily prevent him from assuming an air of solemnity even when his intentions are most serious; his colleague has no such safeguard, and, instead of gaining, his art actually suffers from what seems at first sight likely to be a virtue—his passion for uniformity.

"G. B. S." talks of Brieux as giving slices of life in his plays, and of his so selecting and arranging the material of everyday experience that he introduces order and connexion into an apparent chaos. No doubt in such words he hits off the aim of the best sort of realism. But in art everything turns on the system of selection, and M. Brieux is too apt to piece together the exceptional and the abnormal, and ask us to accept them as the rule; he is too fond of grouping such a set of characters as shall serve to illustrate every conceivable phase of his theme. So if, as in 'Maternité,' he wishes to picture the harshness with which society treats the mother of an illegitimate child, he must lodge his heroine in the house of an official who is eloquent on the necessity of repopulating France; he must show this official forcing his wife to bear offspring with an alcoholic taint; he will

bring on to his stage peasants starving from the size of their families; he will introduce into one scene four women who for different reasons are sobbing simultaneously over the burdens of matrimony; and he will crowd into his last act a number of people all concerned in a series of illegal operations.

His plays, in fact, have a tendency to become dramatized sermons or tracts. That tendency appears in its crudest form in 'Les Avariés.' There you see in the first act an engaged man consulting a physician about a disease from which he is suffering, and being warned that he must not marry for years; in the second you learn that the patient has defied his doctor's instructions, and you watch all the evils that the specialist predicted befalling his wife and child with a tragic thoroughness; while the closing scene is just one long monologue of the physician's, in which he enlarges to a visitor on the ignorance in which the public is kept as to this special disease, and illustrates its effects by calling into his consulting-room one after another of its victims. That last act might figure as part of a medical pamphlet, and has about as much connexion as a pamphlet with art.

The subject, of course, is one tabooed in ordinary conversation, and would prevent the play from ever being acted over here except *in camera*. But, apart from the subject, the treatment is at fault; M. Brieux's ethical purpose runs away with him, and in the end he calmly bundles off the stage every one of the *dramatis personæ* except the spokesman of his own theories.

The situation thus produced is typical of the whole trend of M. Brieux's theatre; really he is a physician of the body politic who describes and exemplifies on the stage the ailments from which modern humanity is suffering—alcoholism, sex-disorders, unhappy marriages, and the stupidities of so-called justice. Unfortunately, he sees these symptoms almost everywhere, and does not sufficiently balance the decencies and joys of life and human nature against the evils and the afflictions. Neither he nor Mr. Shaw allows enough for the instinct in mankind that feels after beauty and romance; they are unwilling to let their characters shape their own lives, and want to give them a little shake this way or that to suit their schemes. Moreover, both men are rhetoricians, and sometimes do not scruple to put long speeches into the mouths of unlikely persons. Thus their plays on occasion prove only less mechanical than those of the old-fashioned sentimentalists whom it has been their object to expose. The Frenchman has one advantage over Mr. Shaw—that he has nearly always a story to tell as well as a moral to point. But when Mr. Shaw assures us that M. Brieux is the greatest writer in tragi-comedy France has produced since the days of 'Tartufe' and puts him on a pedestal beside Molière, it is difficult to speak respectfully of his critical judgment.

THE DRAMATIC CENSORSHIP IN AUSTRIA.

A PECULIAR case of censorship is that of the treatment applied to Karl Schönherr's "tragedy of a people," 'Faith and Home' ('Glaube und Heimath'), which has been running on the Vienna stage for several months, though its performance has been prohibited at Linz and in other Austrian towns. The play deals with the experiences of a village in "the Alpine districts of Austria," at the time of the Counter-reformation; in other words, its action turns on the expatriation, by means of a dragonade, of those members of the village community who have refused to abjure Protestantism. Before the turn of the sixteenth and seventeenth centuries, practically the whole of the population of Upper Austria, and a large proportion of that of Lower, had adopted the Augsburg Confession; and the history of religious persecution tells no more awful tale than that of the reconversion of the archduchy. In this peasants' tragedy the story of this phase of Habsburg policy and its results is mirrored with extraordinary force and heartrending pathos. Anzen-gruber and other writers have familiarized us with the character of the Austrian peasant—brave, laborious, and unsentimental, but attached to hearth and home as by links of iron. They have also familiarized us with the theatrical use of a dialect of the true Doric sort—broad, strong, and clipped, and singularly well adapted for conveying repressed emotion. The dramatic conflict here is precisely that announced in the title 'Faith and Home'; while the characters are the true peasant types—differentiated according to the everlasting rubrics of humanity. We have the peasant whose only care is to increase his holdings and leave one to each of his sons; the aged peasant, whose sole desire is to die where he was born, and the adventurous boy (*der Spatz*) to whom the whole world is a home; the peasant who is afraid of his enthusiastic wife, and the rest of them. But the question of conscience comes as a test to all, and the hero of the tragedy is the simple master of the homestead who is stronger than his wife's fears and stronger than his own, because he at last finds the courage to obey the "inside" voice.

It is questionable whether the author was judicious in introducing among his characters a paradoxical vagabond couple, of whom the purpose seems to be to show that they prove nothing; and he need hardly have anticipated the final effect of the moral collapse of the "wild horseman" who is the agent of the persecution by providing him with previous "human" moments. The remaining secondary characters are drawn with admirable humour; and the effect of the drama as a whole is so overwhelming as to make even its local prohibition inexplicable, except on grounds at which it is humiliating to guess. A. W. W.

Dramatic Gossip.

SCOTLAND has annexed its corner of the West-End stage, and though this does not amount so far to more than a small and preliminary share in the bill of the Playhouse Theatre, Mr. Graham Moffat's company of Scotch comedians strike so distinctive a note that they deserve a wider field for their activities.

THEY provide an entertainment that is characteristically Scotch—in setting, dialect, and character. One might almost add costume, for the little play in which they figure, a piece of Mr. Moffat's own invention, is supposed to date back seventy years, and even Glasgow dress of that time offers a picturesque as well as an individual aspect. The members of the company, too, convey the idea of knowing thoroughly the types they represent. All the angularities of temper, the dry and acid humour, the cunning reserves underlying apparent frankness, that are covered by such terms as "canny" and "pawky" are brought out with a quiet yet vivid realism that is refreshing.

YET the play itself, 'Till the Bells Ring,' has a conventional story, and merely show how middle-aged Janet Struthers hesitates about accepting the proposals of John Snodgrass, an elder of the kirk, because as a widower he has been "sair on wives," surviving two, and with miserly habits has generally married for money. As a matter of fact, it is his discovery in Janet's clock of a stockingful of money that has stimulated his ardour, and he has never had a chance of putting back his find till the 400*l.* is reported as missing. Then it is declared to be the dowry of Janet's young niece, and all sorts of trouble threaten him over the disappearance of bank-notes, the numbers of which are well known. In the end he purchases the young bride's silence by promising to be the best of husbands to her aunt.

It is the simplest of tales, though with a tang that is distinctly Scottish. Mr. and Mrs. Graham Moffat and their colleagues put that touch of tartness into their characterization which lends it verisimilitude. It would be interesting to see whether their efforts, which lend a pleasing variety to Mr. Cyril Maude's programme at the Playhouse, would carry as well in drama of ampler range.

ERRATUM.—In the last paragraph of Science Gossip, p. 634, for "The *Berliner Astronomisches Jahrbuch* for 1911" read "for 1913."

TO CORRESPONDENTS.—L. C.—R. B. B.—C. C. S.—A. K.—Received,

J. C. W.—Many thanks.

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LITERATURE

The Collected Works of William Morris.
With Introductions by his Daughter,
May Morris. Vols. V.-VIII. (Longmans & Co.)

THIS instalment of William Morris's works contains the second half of 'The Earthly Paradise,' together with the firstfruits of his knowledge of Iceland and its literature. The part of the cycle now printed includes two of the most characteristic poems he wrote—'The Land East of the Sun and West of the Moon' and 'The Lovers of Gudrun.' The former seems to epitomize and foreshadow one whole side of his future work—the exquisite prose romances, dreams within dreams, quintessences of intangible fanciful beauty; the latter is a model of power, of passion, of tact, in which the matter-of-fact fierce tragedy of the Saga has been retold. No touch of poignant emotion has been lost in the telling—the movement of the tragedy is as swift, as direct, as inevitable, as in any of the masterpieces of the ancient world, though, as Miss Morris says, the wildest and grimmest of the touches are softened or discarded, and the poet has been forced to explain at length what the Icelandic historian could trust to the habit of mind of his audience to supply—the motives of thought and action.

In our notice on January 7th we referred to the relentless way in which Morris sacrificed fine things to the unity of his poems; the prefaces to the volumes before us supply additional evidence,

if any were needed, of this sacrifice to artistic considerations. A few of these fragments were, it is true, preserved in 'Poems by the Way,' but we believe it may be said that these were selected from material at hand while the volume was being prepared, and that much of the poet's old work was not considered. How conscientious a worker Morris was may be estimated from the history of 'The Hill of Venus,' which the editor has told in one of her invaluable prefaces.

The last of the tales in the book, it was written probably before the 'Jason,' and rewritten no fewer than four times, whole sections being sacrificed on each occasion, in one case twenty-five stanzas, between the third and the fourth rewriting. A part of it, and that not the least important, was written while the book was passing through the press. Indeed, Morris's afterthoughts, as we learn them from these prefaces, have added much to the charm of his poetry. It was a happy afterthought which gave us Gregory the Stargazer in 'The Land East of the Sun'; it was no less happy to close 'The Hill of Venus' not with the despairing return of Walter to the Venusberg, but with the hopeful and peaceful ending of the aged Pope. Opinions will differ as to the printing of unpublished works of dead masters, but we consider that the description of Venus reprinted on p. xxiv of Vol. IV. would alone justify the issue of a new edition, if no other reason existed, since by the nature of things it could not take a place in a volume of short pieces. We do not propose to extract it, but it ranks with Morris's best in this variety of his verse. Miss Morris gives us, too, some new verses for the months. Here is a stanza from an unrevised and rejected 'February':—

Nay, silence, and get ready for the Spring,
And meet her with your heart all free from care,
For in the woods wolfsbane is blossoming,
And faintly shows the primrose here and there,
And there is scent of new things in the air,
And by the south wind blown from place to place
Northward the longed-for Spring draws on apace.

The poem which superseded this,

Noon—and the north-west sweeps the empty road,
The rainwashed fields from hedge to hedge are bare,
Beneath the leafless elms some hind's abode
Looks small and void, and no smoke meets the air
From its poor hearth: one lonely rook doth dare
The gale, and beats above the unseen eorn,
Then turns, and whirling down the wind is borne,

is one of the most effective cameos in our literature; but the earlier poem is worthy to stand near it.

'The Fostering of Aslaug' and 'The Lovers of Gudrun' presented Icelandic stories in a modern setting; the 'Grettis Saga' and 'Volsunga Saga,' translated in 1869 and 1870 before Morris went to Iceland, were a close reproduction of the form of the original as well as its spirit. The translations were made while he was studying the language with Mr. Magnússon, who contributes to the preface some interesting reminiscences of the circumstances in which they came into being. 'Grettir the Strong' has never been popular—more, we believe, on

account of the ill-conditioned youth of the hero than from any difficulty in its language, which has not been found a hindrance in 'The Volsungs.' Mr. Magnússon is prepared to do battle on behalf of a style which in itself needs no defence except from its defenders. We feel sure that some qualification must have been in Morris's mind when he made the statement that "Teutonic was the poetic element in English, while the Romance element was that of law, practice, and business." We question after all whether there is a notable difference in the percentage of Teutonic words in fine poetry as compared with that in ordinary speech, though much would depend on the poet selected. As a matter of fact, English at its best is strong in short words, and short words are most often Teutonic. It is in this essentially English use of short words that dignity of style lies, not in the fact that they are Teutonic. "Shoe-swain," to take Mr. Magnússon's example, is Teutonic, but it is neither poetical nor dignified. That such compounds should be used in translating a literature which depends for its effects on their employment is a different matter; they are in that case indispensable elements of the work, though they cannot be considered as ornaments.

The Journals of the Icelandic tour will be read with deep interest, though Mr. Mackail had given us a number of extracts of the more striking passages from the Journal of the first tour in 1871, which had been written out at length before the second journey in 1873. Even if these records had never existed, the reader of Morris's later books must have seen how deeply the impressions he had received in Iceland had sunk into his being. But we do not feel that the Iceland he saw was a home of the soul to him: he had already found a truer Iceland in its literature. No man ever loved Nature more than William Morris, but he was English to the backbone, it was the Nature of this country of ours that he loved, whose every acre, every tree and hillock, were bound up with the lives of uncounted generations and spoke of their handiwork. These Journals emphasize the difference between his feelings of happy recognition of any haunt of man, however wild and rugged, and the chill desolation of spirit which fell upon him in the waste. The desert was an experience for which on his first journey he was entirely unprepared, though we can readily understand how "that thin thread of insight and imagination which comes so seldom, and is such a joy when it comes," heightened his pleasure when he came to some storied marvel or holy place of Iceland. In his second journey he sought to renew this experience:—

"One gets an impression that for the time he had shaken off his human sympathies . . . that he had withdrawn into a frame of mind in which he saw the wilderness in its real loneliness, awful, unlovable, and remote from human life—the elemental horrors had seized upon him."

One compensation in the midst of his oppression, to which his organization made him peculiarly subject, and by which his last work was deeply affected, was the delight in the glorious feast of colour which evening after evening was spread out before him, reproduced for us as only a painter could see or describe it.

Memoirs and Memories. By Mrs. C. W. Earle. (Smith, Elder & Co.)

MRS. EARLE, who is well known as the author of some pleasant books on gardening, here offers to us the history of her family extending over one hundred years. The early chapters are largely genealogical, and are of more interest to the family than to the mere outsider. To say the truth, it is hard for the reader to disentangle the numerous relationships set down, and to remember them if he succeeds in detaching them. However, Mrs. Earle's Preface acquaints us with the fact that she has collected these letters and written these memoirs for the edification of her grandchildren, which is as it should be. The author quotes Renan at the head of her opening chapter: "L'oubli et le silence sont la punition qu'on inflige à ce qu'on a trouvé laid ou commun dans la promenade à travers la vie." It would be practicable to contest this view, but for Mrs. Earle's purpose at any rate it is a good enough guide.

A great deal of her book is occupied with the records and correspondence of her parents and grandparents. She was fortunate in being born into a wide circle of leisured gentlefolk, and had many connexions of distinction, as, for example, her brother-in-law the late Lord Lytton, Sir George Cornwall Lewis, and Lord Normanby. The volume contains family letters from these and others which have a certain public interest as side-lights on well-known characters. The Villiers letter-box must have been carefully guarded. Here and there we find an interesting item. Mrs. Earle asked Charles Villiers and Monckton Milnes as to the "truth about Mrs. Norton," the reputed heroine of 'Diana of the Crossways': "Uncle Charles said it [the sale of the secret] was absolutely true, that he was in the Cabinet at the time and knew it; and Monckton Milnes denied it vehemently as a wicked lie." Of these two witnesses, at least, it would seem as if the former were in a better position to judge. Mrs. Earle's frankness is infectious, and so one may deprecate her allusion to her mother's "third great love." This frankness, which has its engaging qualities, is perhaps excessive, particularly when she comes to her own engagement and marriage. We are informed that she was not allowed to marry the man she loved, and married her husband by what was tantamount to a misunderstanding. Perhaps it is possible to look back on these things with different and indifferent eyes at

seventy-five. Lady Clarendon, we read, "always said she thought an unhappy marriage was better than none for a woman," with which pronouncement the author expresses her agreement. We seem to have travelled a very long way since Early Victorian days.

It is interesting to read that Mrs. Earle's Whig relations considered "that the death of the Prince Consort was a solution of the difficulty which had arisen between the Court and the Government, which might have led to a serious crisis." Mrs. Earle elsewhere expresses her fealty to extreme Liberal views throughout her life. We like the bon mot attributed to Napoleon III., though it is not, we think, new:—

"'Papa,' said the Prince Imperial to the Emperor, 'what is the difference between accident and misfortune?' 'I will tell you, *mon enfant*,' said the Emperor. 'If the Prince Napoleon were to fall into the river, it would be an accident; but if any one were to pull him out, that would be a misfortune.'"

Mrs. Earle's liberality of views extended to friendliness with George Eliot and Lewes, though, it appears, Lord Lytton got into a scrape with his chief for taking the couple to the Embassy box at the opera in Vienna:—

"Talking to me afterwards, he said, 'My dear, what could be the harm? They were both so ugly.'"

Mrs. Earle acknowledges her indebtedness for instruction in art to the late Harry Quilter, which is rather a bold thing to advertise. The volume concludes with the death of the author's mother and of her husband, and will be entertaining to readers anxious to estimate and reconstruct the social conditions of a past day.

Ancient Italy: Historical and Geographical Investigations in Central Italy, Magna Græcia, Sicily, and Sardinia. By Ettore Pais. Translated from the Italian by C. Densmore Curtis. (University of Chicago.)

We have before us, from the pen of that veteran scholar Prof. Pais, whose original and independent views on Italian history are well known, a collection of scattered essays, on all manner of Italic problems, which it is difficult to review in the space we can spare; for each of them shows a wealth of learning hardly equalled in our day—of learning in all that the classical authors, and scholiasts and commentators, have left us in Greek and Latin, on the early occupants of the famous peninsula. Prof. Pais refers constantly to his history of Rome, a work little known in this country, and well worth producing in an English garb; for all that he says here in illustration or amplification of it shows that he is bound by no modern authority; he follows no master, but thinks the matter out for himself. He is also far removed from journalistic tendencies such as impair the

value of his brilliant fellow-countryman's work on the Roman Empire. Prof. Pais thinks of nothing but getting at the truth, and, if his conclusions are often doubtful, there is no one more ready to confess it than he.

We do not think his essay on the date and composition of Strabo's 'Geography' is very pertinent to the rest of the work. He is most ingenious on the curious gap which appears between the composition of almost all the books of Strabo, and the allusions to events in the reign of Tiberius, which have misled earlier critics into a misdating of the geographer's real age—that is, the date of his *floruit*. The Professor's solution is that the work was written and finished for an Asianic princess, Pythodoris, Queen of Pontus, just as Nicolaus was the historiographer of Herod the Great, but that it was retouched here and there in Strabo's extreme old age, and so "brought up to date" in the reign of Tiberius. The theory is attractive, but not very important. We should prefer to have the Professor's view on the question whether Strabo, in all his travels from Rome to Asia Minor, ever visited Athens. In our opinion he did not, for (contrary to his usual habit of asserting autopsy) he only quotes panegyrics of the city at second-hand. But it does seem strange that an author such as he, passing through Greece at the isthmus of Corinth and treating of Athens in his survey, should never have turned aside so small a distance for so great an object. The riddle is perhaps solved by Prof. Pais's notion that Strabo's wanderings were "not those of a person travelling on his own account and for scientific purposes, but rather of a man who seized every favorable occasion that circumstances and the pleasure of others gave him the opportunity of knowing." Perhaps he was only able to travel at other people's expense, and therefore, on the voyages which they undertook, had no permission to leave his company.

We turn from this digression to the main teaching of the book—the attempt to analyze the influence of the various races that occupied Italy in early times. On the Etruscan, indeed, the author hardly spends a page, but on Iapygians, Ausonians, Sabellians, Campanians, &c., he has many curious things to tell us. The general outcome is that either there was a very curious mixture of many races there, or the several settlements of one or two Italic primitive populations were called by divers names. What difference there was between Oscans and Sabellians. Iapygians and Bruttians, we have not yet discovered, and probably we never shall. Ligurians, Etruscans, Latins, and the southern barbarians seem distinct, and that is all.

What pleases us far more is the treatment of the question how far early Roman history and culture were moulded by Sikeliot and Italiot influences, either directly, or through the intervening native tribes; for these terms, as is well known,

are confined to the Greek settlers in the "two Sicilies." Here Prof. Pais is at his best, and supplies most interesting information, from ritual, from legends, and from economics, about the early and potent effects of this Greek culture upon the whole frame of Roman life.

He rates the influence of Syracuse very high, and thinks that, both directly and through her stations on the coast (such as Ischia), Syracusan wares became quite familiar among the Romans. The emendation by which he makes the people of Ischia prosperous not through gold-mines, but through potteries (*χυτρείων* for *χρυσείων*), seems to us convincing. But it would have been still more interesting if he had told us whether this Ischian pottery was a close imitation of Attic or Syracusan, for much of the so-called Attic pottery found in Etruscan tombs might prove Sikeliot after all. He provides no analysis of the clay on the island. So much, however, does he attribute to early Greek influence on the laws and the military organization of Rome that we feel there is hardly any room left for the Etruscan models, which were thought so important by earlier historians of Rome. We wish that in one of his miscellaneous essays he had discussed the splendid archaic Greek chariot, found somewhere near Palestrina, which now adorns the Central Museum in New York; for that is an amazing instance of early Greek work found in the very heart of Latium.

Prof. Pais goes even further, and thinks that early Latin writers on the period before the Gauls captured Rome, and the archives were destroyed, actually copied passages from the life of Syracuse or Gela, and passed them off as genuine Roman annals. We think this a most hazardous path to tread, even though some encouragement for it is provided in the speculations of Mommsen. It is not at all good reasoning to say that, because there are many similar circumstances in two narratives, and even some similarity in names, therefore we have nothing before us but a duplicate account of a single transaction. Suppose, for example, that there were two secessions of the Roman plebs, is it not natural that the second should show features similar to the first, and that even the names of the principal actors might be inherited by the mutinous grandsons of mutinous grandfathers? Why not? We may further urge that the Syracusan events from which Prof. Pais thinks the Roman historians took their sham narrative differ in important features from the so-called copy; neither do the legends nor the names show any sufficient agreement. In this matter we therefore tax the author with having given way to the bad example of the most artificial German theorists. Here is his statement:—

"The first secession of the Roman plebs in 494-3 B.C. resembles in its essential features the secession of the Geomori of Syracuse in 487, with this difference, how-

ever, that at Syracuse it was the patricians, and at Rome the plebs, that abandoned the city."

But at Gela the plebs seceded, though the other features are unlike. What are we to make of such an argument?

The translator's work is by no means above criticism. "Livy, Ennius, and Pacuvius" is a curious way to disguise Livius Andronicus. There is a wrong date on p. 316 (466 for 446). The words "locate" and "location" are used with distressing frequency. But we will not trouble the reader with such trifles, and conclude by repeating the expression of our respect for Prof. Pais's scholarship.

Lollardy and the Reformation in England: an Historical Survey. By James Gairdner. Vol. III. (Macmillan & Co.)

IN an Introduction of singular modesty, Dr. Gairdner apologizes for various errors (mostly of a trifling character) in his first two volumes on 'Lollardy and the Reformation.' He goes so far as to supply two or three pages to take the place of certain leaves which he desires to cancel.

On one point we are sure he need not have troubled to make detailed corrections, namely, in his summary of what took place on the suppression of the monasteries and their general character; for it is recognized that Dr. Gairdner has long ago established a reputation for fair and unbiased dealing with the difficult problems of those days. Moreover, no other scholar has such a complete mastery at first hand of all the documents concerning those proceedings.

In continuing his subject in this third volume the author at once acknowledges that historians are right in seldom speaking of "Lollardy" after the days of Henry VIII. Another name, "the New Learning," had been invented for what was essentially an old thing:—

"Old Lollardy, in short, having helped Henry VIII. to put down the Pope, and having been unmuzzled for that very purpose, could not but get its own way in some things with the King's powerful protection. But it must not be called Lollardy or heresy any longer; it was a New Learning, different from that of the schools, for which the King and Cranmer bespoke a fair hearing. Under Edward VI., therefore, and also under Elizabeth, we have to see how this new learning comported itself, having authority so much in its favour."

The chapters of this volume are divided into two sections, to which the well-chosen titles of 'Juvenile Supremacy' and 'Lollardy and Power' are respectively applied. The death of Henry VIII. brought about a momentous crisis in the history of England both in Church and State. Many expected, and not a few desired, the restoration of the old papal sovereignty over the Church of England, when they saw the ecclesiastical supremacy transferred from a man of

powerful intellectual attainments and headstrong will to a sickly boy of little more than nine years of age, whose religious education had been precociously forced. Everything turned, in the eyes of sensible folk, not upon what this child would do, but upon what power would effectually surround the child-sovereign. Amongst the nobility, the Seymours were the nearest to the throne in blood-relationship. The only other great families who could claim relationship to the dead King were the Howards and the Parrs. Neither of them, however, was related in blood to his son Edward, and in both cases their relationship to King Henry had been singularly unfortunate. It therefore came about that political power naturally fell to the Seymours, and chiefly to Edward, Earl of Hertford, the elder of the young King's uncles. The Earl of Hertford and Lord Lisle had become prominent figures at Court about the time when Katharine Parr was promoting heresy whenever it was safe. These two lords did not hesitate to avow their hatred of bishops, and they were in the habit of using abusive language towards leading Catholics such as Bishop Gardiner and Chancellor Wriothesley. Hertford's claims to become Protector or Regent were naturally very strong, and by the exercise of considerable astuteness and cunning, in his dealing with Paget, the late King's secretary, he made his position at the outset almost impregnable. They contrived to keep the old King's death secret for three days, whilst the Earl repaired to the young Edward at Hertford and brought him up to London. Parliament was told of the death on January 31st, and during the day, the accession of Edward was proclaimed. On the morrow Henry VIII.'s remarkable will was read, and the sixteen executors made oath to the faithful observance of its provisions. By this will, made just four weeks before his death, Henry besought the prayers of the Blessed Virgin and the whole company of the saints, and made elaborate provision for continuous masses for his soul. As to the succession to the throne, he provided that it was first to go to his son Edward, and, in default of issue, in the next place to his daughter Mary, and subsequently to his daughter Elizabeth. The executors, with Archbishop Cranmer at their head, were to manage both the private affairs of young Edward and the public affairs of the realm until he had completed his eighteenth year.

Edward Seymour, through cajolery and bribes, soon succeeded in gaining almost complete control over his fifteen brother-executors. They permitted him to create himself Duke of Somerset, and to be styled "Protector of the Realm and of the King's person." No sooner had Somerset seized the reins of power than he deliberately abandoned the middle course of Anglo-Catholic policy which Henry had adopted, and threw himself completely into the hands of the Protestants. Dr. Gardiner shows considerable ability and a full mastery over a great variety of somewhat conflicting evidence in tracing the progress

of innovation, and the success which for the most part followed the suppression of the serious revolts against the definite upholding of the New Learning, and almost all outward forms of Catholicity. The relations between England and the Council of Trent are also set forth in an admirably clear style.

Under the general heading of 'Lollardy and Power,' the characters and acts of Warwick, Gardiner, and Cranmer are patiently discussed, with the result that Bishop Gardiner appears in a very different light from that in which he has been depicted by historians who have relied upon the descriptions of his bitterest enemies. The other chapters deal with 'The Episcopal Revolution and Bishop Hooper,' 'The Destroying of the "Altars of Baal,"' and 'The Great Conspiracy.' Under the last of these titles close examination is made of the elaborate *Reformatio* scheme of 1553.

It will, we believe, be readily admitted by all fair-minded persons that a considerable debt of gratitude is due to Dr. Gairdner for dealing so faithfully and conscientiously with the remarkable religious phases of the reign of the boy-king.

La Vie de Tolstoi. Par Romain Rolland.
(Hachette & Cie.)

Two great literary names have just signed appreciations of Tolstoy. Romain Rolland has published a volume on him as one of his series of "Vies des Hommes Illustres," and Mr. G. B. Shaw has written in *The Fabian News* an article on the Russian writer, founded on Mr. Aylmer Maude's 'Life of Tolstoy.' Mr. Shaw's misunderstanding of Tolstoy stands in the greatest contrast to the illuminating insight of Rolland. Mr. Shaw seems to have judged Tolstoy by the standards of suburban villadom, and his article might be called 'Tolstoy as a Failure.' Mr. Shaw apparently sees nothing but Tolstoy's inconsistencies, and the inconvenience caused to his wife and children by his spiritual development. All the drama of a great soul wrestling with itself, fighting its way step by step towards the light, stumbling, falling, but ever rising again to make another effort—all this Mr. Shaw has passed by, as though his eyes and ears were spiritually defective, and it is to the French writer that we must turn for understanding and explanation. Romain Rolland has in his former works given proof of his power to throw himself into the personalities he describes and to portray their inner life, but in dealing with Tolstoy he surpasses himself.

His literary criticism of Tolstoy as a novelist is well worthy of study. He is far from reproaching Tolstoy for the mass of detail which is so often criticized by European writers, but which gives the fullness and freshness of life to his work, and deepens the general impression:—

"To feel the power of 'War and Peace' you must realize its latent unity....must

rise to a certain height and get a view of the wide horizon, of the belts of forests and fields. Then you will see the Homeric nature of the work, the calm of eternal laws."

But it is not in literary criticism that the main value of the book lies, nor does the author divide Tolstoy the novelist from Tolstoy the moralist. Indeed, he condemns the habit critics have of speaking of two Tolstoys, "celui d'avant la crise, celui d'après la crise; l'un est le bon, l'autre ne l'est point." He goes on to say: "Pour nous, il n'y en avait qu'un, nous l'aimions tout entier, car nous sentions d'instinct que dans de telles âmes tout se tient, tout est lié."

Indeed, Tolstoy is remarkably one in his life and work. The germs that ripened gradually can be traced back to his infancy; in every book there are proofs of his chief characteristics—his capacity for freeing himself from modern influence and tradition; his combination of intense realism with the highest idealism; his feeling of brotherhood with all with whom he came into contact; and his optimistic faith in the inherent goodness of mankind.

It is with a delicate and restrained hand that Romain Rolland touches on the great struggle of Tolstoy's inner self and the difficulties of his family life that ensued.

Tolstoy was seeking for his God, and knew that the path was a lonely one: "You say it is easier to go together. How? To plough, to mow—yes. But one can only approach God alone." So he writes in a letter of 1901. He had not only to fight his way along in solitude; he had to suffer from the lack of comprehension and reproaches of his family, his friends, his critics, and it is in answer to these that he wrote one of his most beautiful letters:—

"I am dying of shame, I am worthy of contempt. Still, compare the life I led formerly with the one I lead to-day. You will see I am trying to live according to God's law. I have not done the thousandth part of what I should have done, and I am ashamed. But I have failed, not because I would not, but because I could not. Blame me; do not blame the path I follow. If I know the road that leads me home, and if I stumble along it as though I were drunk, does that show the road to be the wrong one? Either show me another road, or help me along this one, as I am ready to help you. But do not push me away, do not rejoice in my distress, do not cry out ecstatically: 'See! he says he is going home, and he falls into the ditch.' Do not rejoice, but help me, uphold me!....Help me! My heart is breaking with despair that we are all straying; and when I try to walk, at every stumble you point at me, you cry: 'See! he falls into the ditch with us!'"

Tolstoy devoted all his unrivalled powers to fighting the falsehoods and misconceptions of modern society, attacking all hypocrisies—of religion and State, of science and art, of Liberalism, Socialism, popular instruction, and charity. But the last thirty years of his life were spent in a harder fight than that against social

evil—that between the two greatest forces of his soul, Truth and Love. Truth was the queen of his art; he writes himself: "The heroine of all my writings, whom I love with all the strength of my soul—who always has been, is, and will be beautiful—is Truth."

But "the horrible truth" had not sufficed—Love had "supplanted it." It was "the natural state of his mind." Love is the "basis of energy, the reason for life"; love is the very essence of Tolstoy, matured by life.

It is this penetration of truth by love that is the most valuable side of Tolstoy in the eyes of his biographer. But it is difficult to maintain the union of the two great forces.

"Who," asks Rolland, "will say how much Tolstoy suffered from the continual discord during his last years between his pitiless eyes, which saw the horrors of reality, and his impassioned heart, which continued to expect and to affirm love?"

For those proud intellectuals who have found the solution of all the great enigmas of life Tolstoy is but a weak sentimentalist, and cannot serve as an example. "But," says Romain Rolland in concluding his admirable study,

"Tolstoy does not belong to a conceited élite, he belongs to no church. He is the highest type of free Christian who aspires all his life to an ideal which is always moving higher. Tolstoy does not speak to the aristocracy of thought, he speaks to ordinary men—*hominibus bonæ voluntatis*. He is our conscience; he expresses what we mediocre minds think, and what we are afraid to find in ourselves. And he is not a master full of pride, one of those haughty geniuses who are enthroned in their art and their intelligence above mankind. He is known by [what he liked to call himself in his letters] that sweetest and most beautiful name, 'our brother.'"

NEW NOVELS.

The School of Love. By Priscilla Craven.
(Werner Laurie.)

THE author of this story is no suffragist: indeed, her opinion of women seems almost worse than her views concerning men, whom she judges from too low a moral standpoint.

Most of her characters are smart conversationalists, but her fund of sparkling dialogue cannot always supply the resulting demand upon it. Commonplace, therefore, rubs shoulders with brightness, and certain flashes of wit, as well as the parodies of Scripture, which come from a famous but pietistical hostess, are in questionable taste.

The American heroine whose dollars are to renovate the ancestral home of Sir Burford Rees, is the daintiest "littlest creature," as he calls her. When she marries him she is not entirely ignorant of his past; but his citation an hour or so after the wedding as co-respondent in a divorce case is too much even for her philosophical upbringing. The incidents which follow must be left to readers.

The Pieces of Silver. By Nora Vynne. (A. Melrose.)

THIS clever and sanely conceived feminist novel would have been better from the point of view of literary art, and also of interest, had the author not fallen into the pit-fall of controversy. Her handling, although conscientious, is a little heavy, and much of the matter is better suited for a political tractate than the pages of a story. The heroine, who is a hard-working journalist and politician, is pleasantly drawn, and no reader will grudge her the eventual success and happiness she finds after the humiliation inflicted on her by a mercenary lover. Certain of the incidents are somewhat unconvincing, while there are *longueurs* that seem hardly necessary; moreover, the narrative suffers slightly from disjointedness, together with a too ponderous proximity. Apart from these defects it is an interesting book, sincerely and seriously written.

The Pawns of Fate. By M. A. Ross. (Harper & Brothers.)

THIS novel is mainly concerned with matrimonial alarms and excursions, mostly infelicitous, albeit with happy endings. There is, moreover, a glimpse of the half-world, with a dash of philanthropy to vary the programme. The characterization is negligible, but the plot shows some ingenuity, while the writing is crisp and easy, and gods descend from machines with opportune and commendable alacrity. On the whole, it may be recommended as a readable book for an idle hour.

A Woman of Small Account. By Mary E. Martens. (Walter Scott Publishing Company.)

As a picture of life in a Boer farmhouse in Natal this novel is decidedly interesting; but it loosens its hold on the reader when it deals with the heroine's crusade against the immorality caused by the attraction of the African native girl for the white man. The heroine is the wife of an English lawyer, and is introduced to us as the ruling female in the household of a despotic Boer widower, who takes for his third wife a Boer servant whom she dislikes, and who dislikes her. The novel contains an effective example of the bitter bit in the person of a lady-killer whose written dismissal of one of his victims is employed against him. The Boer characters are cleverly sketched and differentiated.

Zarya. By Dixon Scott. (John Long.)

THE author's description of ingenious cruelty is likely to haunt the mind of the "gentle reader" in this romance of the Caucasus; but his manipulation of local colour is so masterly, and

his power of suggesting the joys of art and love so considerable, that it would be unfair to class him among the purveyors of horror. His English hero is a clerk and a player on the piccolo, who falls in love with his Italian employer's daughter in a Caucasian town of which the Governors are, successively, an infamous rascal and a man of honour and courage. Part of the action concerns the antagonism between a band of worthy outlaws—capable of loyalty to a just government—and a band of expropriators whose abominable offences might have remained unpunished if their accomplice (the evil Governor) had not been killed in ambush. Verse and anecdote ornament the story, of which the heroic passages show that the author is on the side of St. Michael.

The Phantom of the Opera. By Gaston Leroux. Translated by A. T. de Mattos. (Mills & Boon.)

M. LEROUX is one of the most ingenious and spirited of mystery-makers, and his 'Secret of the Yellow Room' deserved its great success. His present effort, though excellently translated, does not please us so well. The style of the book is neat, and there are some ingenious surprises, but the whole story of the ghostly man who lives beneath the Paris Opera-House and bullies its managers into recognizing his right to a box seems to us rather laboured, while the details of his later nefarious doings are piled up to a mechanical plethora which does not convince us. We prefer M. Leroux when he makes wonders out of more ordinary surroundings.

AFRICA AND AUSTRALIA.

An Englishwoman's Twenty-Five Years in Tropical Africa: being the Biography of Gwen Elen Lewis, Missionary to the Cameroons and the Congo. By George Hawker. (Hodder & Stoughton.)—Twenty-five years ago the region which has acquired notoriety as the Congo State was almost an unknown country, associated chiefly with the adventurous explorations of Stanley, and (within a narrower circle) with the heavy death-roll of the Baptist and Livingstone Inland Missions. The former of these bodies has been long and honourably connected with West Africa, the work of Saker and Merrick in the Cameroons dating back to 1844. Mrs. Lewis, the subject of the Memoir before us, began her African career at the latter place, though she had previously looked forward to work on the Congo—had, indeed, been betrothed to one of the pioneers in that mission, John Hartland, who died in 1883, on the voyage home. The deaths which followed one another with such appalling swiftness in those early years must have been due chiefly to inexperience; a better understanding of the country and its conditions has certainly brought about an improvement in this respect. Mrs. Lewis, thanks to a splendid constitution and admirable common sense, worked on untiringly till 1909, and her husband still

survives; while Bentley and Grenfell died, one in 1905, and the other in 1906.

The biography, and the letters and diaries embodied in it, set before us a quiet, steadfast character, achieving success by conscientious care for details, not conspicuous, perhaps, for the more superficially attractive qualities, but one of those fixed stars of daily life round which its affairs naturally revolve in ordered progress. It may be thought that, to produce the effect which she undoubtedly did on the people among whom she worked so many years, Mrs. Lewis must have had more sympathetic charm than the author has succeeded in conveying in cold print. This may well be; but it must not be forgotten that the African, undemonstrative, as a rule, himself (contrary to the common opinion), does not look for, perhaps does not respect, a high degree of emotional excitability in his friends. The qualities he does value beyond all others are justice and dependableness, and the man or woman of whom he can always be sure—as was the case with Mrs. Lewis—can usually be sure of him.

Her influence with the women of São Salvador, in the twelve years during which she was attached to that station, proves this no less than the uphill work at Kibokolo, or the fruition of long-cherished hopes and patient labours (enjoyed, alas! for too short a time!) in the Kimpese Institute.

Apparently (and though she may have modified her views in later life, we have no indication to that effect), Mrs. Lewis shared the old-fashioned standpoint from which all "heathen" customs and institutions are necessarily evil and degrading. She writes from São Salvador in 1894:—

"...When we look around and see just our two selves and our fellow-missionary, with every other influence, in the place and about it for hundreds of miles, telling against truth and righteousness."

In 1903, at Kibokolo:—

"The old chief of this district came the other day, or rather sent to say that he was outside the station and wanted Tom [Mr. Lewis] to go to him, as he had 'eaten nkisi'.... Tom sent word that if he wanted him he must come in, as he had nothing to do with his nkisi palavers. So he and the other men came just inside, to where our new house is, and had a long talk; but there is no doing anything with these people. They wanted us to guarantee that no Makela man should come any nearer than Nkila nkosi's town."

They may have thought that a stranger, capable of setting aside, in such a high-handed way, the solemn obligations of *nkisi*, would be equal to any other demands made upon him. In any case, their coming in so readily is somewhat surprising, and perhaps, though it would be rash to dogmatize, justifies the stranger's attitude.

Mrs. Lewis does not seem to have seen any difference between lawlessness and violence, such as the natives themselves would recognize to be wrong (as in the case of the man referred to on p. 141), and such things as funeral rites (p. 166) or the Nkimba custom, which, however objectionable to our ideas, have their roots in the past and a sociological reason for their existence. It is not merely a misplaced zeal for science that would deprecate rash iconoclasm in this direction.

Against this, however, we must set the passage on p. 112, where the question of polygamy (i.e., of the baptism of women who are "plural wives") is wisely and temperately dealt with, and the practice of the Mission in this respect approved.

A minor matter, in comparison with the serious subjects above referred to, is the

curious fact that Mrs. Lewis appears to have been insensible to that glamour of Africa which casts its spell even over many incapable of giving it articulate expression. The ruins of the São Salvador Cathedral are "the only pretty thing in the place." Kongo is

"a very ugly language, I think, in sound and appearance. But Holman Bentley thinks it lovely....When he was here, I was wicked enough to remark that I thought it very unmusical, whereupon he replied, in severe tones, 'It has all the elements of a beautiful language.'"

This judgment—not Bentley's—on a Bantu tongue is passing strange. But the remark is not made in disparagement. It only illustrates the self-sacrifice, the plain devotion to duty, of a woman who neither had nor needed any illusions to help her along the pathway of life

My Journey from Rhodesia to Egypt, including an Ascent of Ruwenzori and a Short Account of the Route from Cape Town to Broken Hill, and Lado to Alexandria. By Theo. Kassner. (Hutchinson & Co.)—The object of Mr. Kassner's journey through Africa was twofold—"to ascertain what parts of the interior are suitable for white settlement, and calculated by climate and natural resources to furnish a livelihood for the pioneer," and "to collect specimens of geological, botanical, and zoological interest." With regard to the first point, he seems to have been fairly well satisfied with the possibilities of the Congo State, in a large part of which territory "the land is much better suited for white settlement than is the land of South Africa." A chapter is devoted to the administrative methods of that State, which are also discussed on pp. 37-42. But in rebutting the charges made against it, he makes no allusion to the two fundamental evils complained of—the system of concessions and the method of payment by results; his position being that individual delinquencies "were isolated acts of men elevated to an authority which they abused, and were in no sense a feature of administrative policy" (p. 266). Elsewhere (p. 38) he seems categorically to deny even these individual cases of cruelty, on the ground that the officials, all of whom are Europeans, "and most of them are gentlemen," would be incapable of such things—yet, a page or two later, he guards himself by saying that his "vindication....must not be taken on too wide an interpretation." The last chapter deals with the familiar theme of the idle native who cannot be "allowed to vegetate on a land whose resources he does nothing to exploit"—the author apparently forgetting that he has described the Wanyarunda as "energetic agriculturists," and accorded similar praise to at least two other tribes.

Some little-known areas were traversed—e.g., the Kundelungu Mountains, near Lake Mweru, and the country west of Tanganyika; but Mr. Kassner has little that is illuminating to the expert. His ethnology is somewhat vague, and he has an irritating habit of giving names both a Bantu and an English plural, as "the Balundus" (=Warundi?).

The book reads like a translation from the German, though there is no hint that such is the case. If it is an original effort in an acquired language, it must be owned that the result is highly creditable to the author; yet it seems odd that being, as we gather, something of a geological and mineralogical expert, he should persistently call the Rift Valley the "African Graben," and be unable to find an equivalent (p. 186) for "Schwefelwasserstoff." Some of the numerous photo-

graphs are artistic, others gruesome enough, though on too small a scale to produce their full effect. Finally, we owe Mr. Kassner a word of thanks for his moderation in the matter of big game: "I shot only for the pot, and to save and protect human life. The reader who looks for sporting adventures in the pages that follow will be disappointed."

Sunny Australia: Impressions of the Country and People. By Archibald Marshall. (Hodder & Stoughton.)—From the student's standpoint, or that of the serious searcher after knowledge regarding the island continent with which it deals, this book is curiously unsatisfying and ineffective. The reviewer, who has spent a good many years in different parts of Australia, read these pages perseveringly, in quest always of an illuminating phrase or thought which should really convey some definite picture or idea of Australia, or of some aspect of its life and development. The quest was vain; but many readers may thoroughly enjoy the volume. From first to last it consists of gossip. It is curiously personal; and some travel books possessing that quality have been delightful. A touch of genius or the influence of an exceptionally lovable personality has made them so.

"He does not profess to have a thorough knowledge of Australian agriculture, and contents himself with transferring to the printed page what he saw through the eye of a trained journalist,"

says Sir George Reid in the few kindly lines introducing the book. The author calls the first half of his work 'Recollections,' and the second half 'Impressions.' The 'Impressions,' we gather, were published in *The Daily Mail*, for which journal Mr. Marshall visited Australia in 1909 "to write about what he saw there." They are republished "in the form in which they were written." To be frank, the reviewer finds himself incapable of awarding praise to them in this form. The 'Recollections' mainly of the generous hospitality everywhere extended to their writer make agreeable reading for those who like this sort of personal gossip. Sir George Reid may be correct in his surmise that the book has qualities which will make it "a success both at home and abroad." We hope it may prove so, since anything which helps to stimulate and strengthen the interest of English people in the lands and lives of their kindred oversea is something to the good.

CORONATION LITERATURE.

The Great Solemnity of the Coronation of a King and Queen, according to the Use of the Church of England. By Douglas Maclean. (Allen & Co.)—The reissue of Canon Maclean's Coronation manual has given the learned author an opportunity of making several important alterations and improvements. Those who used the former edition in 1902 realized that the book was by far the clearest and most scholarly of the smaller treatises on the subject, but the poverty of the Index was a great drawback. That defect has now been adequately remedied. Among the new features are the Coronation Order of George V. and an account of the "hallowing to King" of Edward VII. There is also an excellent system of reference numbers in heavy type, connecting the various stages of the service with the historical and critical notes. These are admirable in their condensation of the most important facts.

The binding of this cheaper edition is neither so interesting nor so beautiful as that of its predecessor (described by Mr. Davenport), and one regrets to learn that part of the first edition was destroyed by fire. The accident has, however, been contributory to the remodelling of a valuable book. It is somewhat curious that a work of purely antiquarian and ecclesiastical interest should here and there come perilously near the tone of a High Church tract. It may thus, as the Bishop of Salisbury says in his Introduction, "serve a double purpose." We suspect a misprint in *leis* and *leys* for *lois* and *loys* in the transcript of the Plantagenet Oath, but the intention may be to reproduce a clerical error as it stands in the original.

The Coronation Book; or, The Hallowing of the Sovereigns of England. By the Rev. Jocelyn Perkins. (Pitman.)—The new edition of Canon Perkins's popular account of English coronations contains the text of 1902, unaltered, together with fresh material relating to the coronation of Edward VII. Regarding the earlier part of the volume there is not much to be said at this date. It contains little that is not familiar to those who have been called upon, by the exigencies of special study, or the interests of the moment, to master the authorities, chiefly the scholarly works of Mr. Wickham Legg, the minute and curious, if archaic 'Glory of Regality' by Taylor, and the copious farrago of Jones, although, of course, the author has consulted many others. But Canon Perkins appeals to the general reader, who will find given in a pleasantly selective and readable fashion all that he may desire to know. The coronation ritual is in itself of more than ordinary interest, and some understanding of its complex history and significance is a thing by no means to be despised at the present time. Without it, many of the none too accurate descriptions, allusions, and comments, now flooding the press, are puzzling, if not unintelligible. It might, however, have been advisable to make a few slight alterations in the existing text, as for example, in the chapter on the Regalia, in view of the recent resetting of Crown and Sceptre with portions of the Cullinan diamond. Under the heading of the Vestments, too, one would have preferred a little more clearness and order, so that the uninformed reader might understand precisely the three major changes: scarlet Parliament Robe worn on entering, Imperial Mantle of cloth of gold for the supreme moment, and purple royal robe for the Recess.

The new matter is chiefly valuable as the account of an eye-witness, and that eye-witness the Sacrist of Westminster himself. It is to such documents that the student of former coronations turns with most confidence in after years, and Canon Perkins's picturesque description of the Sacring of Edward VII. may in time to come take its place with Walpole's notes on the Coronation of George III., and Sir Walter Scott's on that of George IV. The writer emphasizes the manifestation of loyalty to the crown as that consummation devoutly wished for in Sydney Smith's sermon on the birth of Victoria. He keeps in view, too, the development of the Imperial ideal. There are six Appendixes, of which that on the Banquet of George IV. is not unfamiliar. The most interesting is the note of arrangements for the music at Queen Victoria's coronation.

Mrs. Temple Perkins contributes to the illustrations, which are numerous. Her best drawing is the little vignette of the

entrance to the Jerusalem Chamber, a study that escapes, better than the others, the betraying marks of the amateur.

The Coronation Record Number of *The Illustrated London News*, edited by Mr. Bruce S. Ingram, is well worthy of the traditions of the paper. There are twenty-four coloured plates, while the letterpress is of historical interest, and opens with an illumination from the 'Liber Regalis,' the Coronation Order of Richard II. A description and illustrations are given of the Coronation medals from Edward VI. to Edward VII., also of the golden eagle, the orb, and the bracelets. Among the portraits which appear round each page of letterpress are those of men associated with the government of Britain beyond the seas.

The Special Coronation Number of *The Sphere* is brightly and lavishly illustrated, and strong in its historical detail. The record of 'King George's Predecessors' includes effective reproductions of several notable pictures, while the details of next week's ceremony are well presented. We are pleased to see some pages by experts concerning the vigorous Britain beyond the British Isles.

The Sketch Coronation Souvenir Number is also full of coloured plates. The letterpress, as in *The Illustrated London News* and *The Sphere*, has its special features, and the article entitled 'The Lighter Side of a Great Solemnity' gives an illustrated account of a tight-rope performance during the progress of Edward VI. An illustration is also supplied of the last platform procession, that of George IV. Under Coronation Music a page is devoted to portraits of composers represented in the Abbey service.

The Coronation Number of *Punch* appears with the well-known cover in colours with a green-and-gold border. The general effect of this seems to us somewhat crude. The editor combines dignity and humour in his usual polished style in his introductory verses 'To the King.' The best of the other bards is "Dum-Dum" on 'The Coronation Chair.' Eminent Georges are neatly lit off as well as other notabilities, and comments on journalism are prominent, as usual.

The Ladies' Field Coronation Number is certainly well up to the average of others received, and possesses a distinctive feature in the reproduction of a number of National Anthems.

OUR LIBRARY TABLE.

Biographia Epistolaris: being the Biographical Supplement of Coleridge's Biographia Literaria. With Additional Letters, &c. Edited by A. Turnbull. 2 vols. (Bell & Sons.)—A collection of all Coleridge's copyright-expired correspondence would form a useful appendage to the invaluable 'Letters' of 1895, while even a selection, if thoroughly representative, could not fail to be interesting; but these volumes are neither one nor the other. The editor reprints the desultory 'Biographical Supplement' of 1847 ('Biogr. Lit.', 2nd ed., vol. ii.), and into this narrative he dovetails in order of date a good many, but (with all due respect) by no means "all the non-copy-right letters available from other sources" (Pref., p. vi). Cottle and Allsop are evis-

cerated, Davy's 'Fragmentary Remains' rifled, a batch of nine letters to Godwin taken from *Macmillan's*, and a few others addressed to Southey, or printed in his 'Life of Dr. Andrew Bell,' added, by Mr. Turnbull. But no attempt is made to relieve this familiar and sometimes ponderous material by inserting the fugitive letters which lie buried singly or in small groups in biographies and journals earlier than 1850, interesting though many of them are to the student of Coleridge's life and literary attitude. The small but important series addressed to Mudford, for instance, does not figure here—nay, is not so much as mentioned. Now Mr. Turnbull must surely have read Dykes Campbell's 'Life,' in which Mudford's name occurs more than once—he was, for a time, sub-editor of *The Courier*—and passages are cited from the series in question, printed by Mudford ("Geoffrey Oldecastle") in *The Canterbury Magazine*. How comes it then that the very name of Mudford does not once appear in these volumes? Again, the long letter on the ballads of Bürger written to, and printed in Robberds's 'Life' of William Taylor of Norwich—why has not Mr. Turnbull given us this? And where is the letter to George Dyer, printed in *The Mirror* of 1841; where that playful arraignment of Charles Lamb as author-suspect of the 'Odes and Addresses to Great People,' of the very existence of which, though printed in 'Hood's Own' (1839), and reproduced in the 'Memorials of Thomas Hood' (1860), Mr. Turnbull must yet, we suppose, be held unaware?—even as, for anything his pages show to the contrary, he may be ignorant of the existence of those intimate effusions, the Estlin Letters, privately printed by the Philobiblon Society.

As a repertory of the whole available correspondence then, these volumes simply belie the promise of the editor's Preface; as an assemblage of representative examples they are at once redundant and defective, omitting several letters of literary or biographical interest, while they include some which have no claim to figure in a representative selection. Coleridge's epistolary pen is not always happily or worthily employed; too often it is sorely exercised to frame a plausible excuse for the omission of a manifest and urgent duty. When, for example, in the course of an ingenious apology for his neglect to revise Dr. Bell's proof-sheets, he is led to exclaim, "O dear Dr. Bell, you are a great man! Never, never permit minds so inferior to your own, however high their artificial rank may be, to," &c., we hardly know whether to groan or laugh over the desperate shifts to which an invincible indolence may reduce the philosopher. At times he "doth protest too much"—as where he confides to Allsop, just then in the pride of recent paternity, that his "lips feel an appetite to kiss the baby."

It must be added that of Sara Coleridge's contribution to the 'Supplement' not a little—in particular, the gentle swordplay with De Quincey and the truculent Hazlitt—is of ephemeral interest. This, if reprinted at all, should have been supplemented with her elaborate 'Prolegomena' to the 'Biographia' of 1847. Of Mr. Turnbull's Introduction and occasional additions to the narrative it is impossible to speak favourably: what we desiderate for Coleridge is not apology, but the fullest, frankest, best informed criticism—such criticism as the student will find in the admirable chapters, all too brief, of M. Joseph Aynard's 'Vie d'un Poète' (Paris, 1907). One thing, indeed, Mr. Turnbull tells us which we cannot recall having seen elsewhere—that 'The

Picture; or, The Lover's Resolution' (*Morning Post*, Sept. 6, 1802), is "a paraphrase of one of Gessner's Idylls"—of which of them he does not say.

A DISTINCTION is made by Sir A. Conan Doyle between the contents of *The Last Galley* (Smith & Elder): he divides it into "Impressions" and "Tales." The tales declare their own character, but the impressions he describes as experiments, "trial flights" towards the imaginative handling of a large historical theme, in which the fascination should be in "the actual facts of history themselves" rather than in any one or more human beings. We are afraid that the human mind will continue to demand the human interest in fiction. But apart from that the "ideal" is not new, and has been undertaken by various writers in the past. Judged on their merits, these "impressions" are vivid and forcible, reimagined and refitted scenes from ancient history. One which is most obviously, and even ostentatiously, a parable deals with the downfall of the Carthaginian power—"de te, Britannia, fabula narratur." It is correct, but is vitiated by its design as a tractate. 'The Contest' is a slight excerpt from a possible life of Nero. 'Through the Veil,' which has its effectiveness, challenges comparison with Mr. Kipling's famous 'The Finest Story in the World,' relying as it does on the theory of reincarnation, and challenges in vain. Other pieces in this section are on the level indicated, both in conception and in execution. They stimulate curiosity as to what Sir Arthur will achieve on his large canvas.

The other tales are in his more characteristic vein, and are various in subject. One might have expected to find such a story as 'The Terror of Blue John Gap,' which reveals the author in his strength and weakness. 'The Silver Mirror' is hardly a success; and 'The Blighting of Sharkey' just falls short of the horror it should inspire. Our old friend the Brigadier Gerard turns up again in a sentimental episode. 'Out of the Running,' a story in which Sir Arthur employs modern average English materials, is entirely commonplace, as is also 'The Great Brown-Pericord Motor,' which has all the marks of popular acceptance in a popular magazine. 'De Profundis' is not a very arresting story of the quasi-supernatural. It is evident that Sir Arthur's own interest is mainly in his "impressions," the range and pitch of which are superior to those exhibited by the stories which with them compose this volume.

A Budget of Tares. By Austin Philips. (Smith, Elder & Co.)—If the evident facility with which he writes does not prove too dangerous a pitfall for Mr. Philips, we may presently be able to welcome him to the select band of English masters of short-story writing. The fifteen tales in the present volume all show ability, and some of them originality, and glimpses of the insight which makes, under discipline, for mastery. But there must be more of discipline yet, and of patient foundation-laying. There is promise in this book which should make the discipline well worth while, even though—as it surely would—it led to the sort of sacrifice which would have laid aside perhaps forty or fifty per cent of 'A Budget of Tares.' The stories have the merits of directness and simplicity.

The Position of Woman, Actual and Ideal. With a Preface by Sir Oliver Lodge. (Nisbet & Co.)—This well-intentioned

volume consists of a series of lectures, few of which are altogether solid enough to bear the test of reproduction. The authors—whose names, by the by, ought to have been given in the Table of Contents as well as on the book's paper cover—do not appear to speak from much direct personal investigation, and are consequently prone to those generalities which encourage prejudice and hamper clear thinking. Behind general statements, tacit assumptions are apt to lurk; and of fully half these papers the following assumptions form the basis: (1) That there exist marked inherent differences between men and women; (2) That these differences are beneficial and should be fostered; (3) That the prime object of all training for all women should be to fit them for family life; (4) That family life and "the home" must always retain their present form.

Of original thought there is scarcely any, except in the paper upon education by Miss Frances Melville, which makes a serious attempt to balance the value of the two elements—the domestic and the professional—in the education of women. She, unlike most of her colleagues, maintains that we do not know, and at present cannot know, what natural and inherent differences there are between men and women, nor whether, indeed, there are any. "We all know," she remarks, "how easily a custom of forty years' standing is held to be a law of nature"; and her perception that we cannot distinguish between real and artificial "laws of nature" draws from her the wise suggestion that we should avoid during school age "the making of bias in the direction of any particular life, by trying rather to make reason active, to cultivate its application to practice, to stimulate the imagination, to give the seeing eye and the trained muscle"—all desiderata in the education of boys no less than girls. Miss Phoebe Sheavyn, who writes on 'Professional Work,' would, on the contrary, import a sex-bias into education, apparently almost from infancy. "In my personal opinion," she says, "no period is too early in which it can be shown that special aptitudes exist and can be utilized or modified." One would like to catechize Miss Sheavyn as to how these special aptitudes are to "be shown" to exist; how she would decide concerning each whether it was a personal or a sex aptitude, and by what means she would distinguish which of them were evanescent aptitudes, such as appear in all intelligent children, and which of them were likely to be permanent.

The lady who deals with 'Woman in the Family' says, unhesitatingly: "It is, of course, very undesirable that a moneyed girl should take the bread from a girl who is wholly dependent on her employment." To the present writer this is unsatisfactory in view of the economic axiom that the more persons work for their living, the more bread there will be all round. Not the men and women who work for money so much as the men and women who consume without working are the people who "take the bread from" their fellows who work. The "moneyed girl" does not hurt her sister workers so much by following even the most overcrowded of callings as by living idly on the money that represents somebody else's labour. In regard to men these truths are fairly well recognized: nobody dreams of telling the "moneyed" youth that "of course it is very desirable" he should not work for remuneration; but the intellectually vicious habit of regarding women as creatures different from men makes it

possible even to suppose that their doings are subject to different economic laws.

Generalities again—and, it may be added, generalities not always accurate (as when it is roundly declared, "There are no records of women hermits or misers")—mark Dr. Clouston's paper upon 'Psychological Dangers' and Dr. Richard Lodge's closing address. These two essays suffer in an exaggerated degree from the trick of talking, not about women, but about woman. Women, as observers might perceive if they would but be content to notice facts, instead of enunciating generalities, are just as various as men.

Three Middle English Romances: King Horn, Havelok, and Beves of Hampton. Retold by Laura A. Hibbard. (Nutt.)—We have often remarked on the excellence of this series of mediæval tales, which has the merit of breaking new ground as well as repeating the familiar stories. Up to the present the greater part of the series has been concerned with Anglo-Norman and French tales: this volume presents three stories for which a Northern origin may be claimed with some plausibility, though curiously enough the most lasting popularity of one of them, 'Beves of Hampton,' is in Italy, where it is still a chapbook. The editor has done her duty well, and added a critical note likely to be of use to students. It is a pity, however, that she did not mention among modern versions of 'Havelok the Dane' William Morris's use of it as the foundation for his 'Child Christopher.' Boys, and girls too, will appreciate the stories as they are here told as much as their elders, and the appearance of the book is attractive.

The University Press, Oxford, is a booklet published by Mr. Henry Frowde for visitors at the Turin Exhibition. It might well have a wider currency, for with its illustrations it gives a good idea of the historic interest and achievements of the great Press, which holds what sportsmen call all sorts of "records."

TRINITY COLLEGE, DUBLIN, AND ITS NEW STATUTES.

THE ancient University of Dublin, commonly called (after its single house) Trin. Coll., Dub., has been governed for nearly 300 years by the Statutes of Laud and Stafford, only modified in details, such as salaries, by subsequent "Royal Letters." Its Corporation—the Provost, Fellows, and Scholars—has remained unchanged, thus excluding the Professoriate. The distinction of Senior and Junior Fellows; the absolute government by the Senior Fellows, however old and infirm; the election to Fellowship (a life post) by a single examination: all these things have remained unchanged, and, strange to say, the college has prospered under these obsolete laws, and may still be described as efficient. But to those who know it intimately, there are many growing signs of atrophy. A Governing Body of Provost and Seven Senior Fellows, whose combined ages amount to about 600 years, are surely not likely to keep abreast of the changing conditions of the times. Its members succeed to their posts not by merit, but by seniority. These and a dozen other "survivals" made it highly necessary to adopt some reforms, which, after a long and bitter conflict, have been embodied in the King's Letter (or Letters Patent) issued to the College last week.

Let us put the final clause first, as it is of far the greatest importance. In it the King gives back again to the College the right, assumed by King Charles I., of being the sole author of new Statutes. Henceforth the College can frame such Statutes for itself, subject to the mere approval of the Privy Council. Thus the hands of the reformers, long tied, are loosed. But there are also sundry special changes indicated which need not wait for further internal legislation. In the first place, the present Governing Body of eight is enlarged by the addition of two Junior Fellows and two Professors, who will not only infuse younger life into its discussions, but are also now entitled to be appointed to the important offices hitherto confined to the Senior Fellows. Moreover the election to Fellowship is no longer confined to its present arduous and often impractical conditions. Professors may be elected Fellows, and other tests than the present enormous examination may be employed. Thus the College may hope to obtain young and brilliant Fellows, instead of the wearied out, and often second-rate, men, who now win the battle by sheer endurance.

There are also large changes in the government of the Divinity School, which will become formally what it had always been really, the training school for the (Episcopal) church of Ireland. The affairs of the school are no longer in the hands of the Governing Board of the College, who might be all laymen, and even indisposed (it was hinted) to attend to the interests of any church, but in the hands of a Council consisting of Fellows, Professors of the school, and even three Bishops—an innovation much criticized, as if three judges were to interfere with the management of the Law School. But the whole Statute bears on its face the features of a compromise, and it was carried through in spite of the bitter opposition of a very small minority. These gentlemen are even still taxing the resources of the law to hinder any expansion of the Corporation of which they are members.

Such, in barest outline, are the provisions of the new King's Letter. Its historical significance is enhanced by the fact that a recent Royal Commission recommended most of its changes, and that many English friends had exerted themselves very actively to protect the College from the destruction of its independence by the proposed Bryce Act. But they did this on the understanding that the College would undertake to reform itself, and not drift into the hands of an Executive Commission, which might have "emptied the child along with the bath-water," as the Germans say.

There is another serious danger ahead, which can only be met by an active and energetic Governing Body, and that is the danger of an Irish Parliament interfering with the liberties of Trinity College. So far as such a Parliament were under clerical influence, it would surely do so, for the independence of Roman Catholics in that College is much disliked by those who control the practice of all the other professional classes among their flocks.

If that danger be averted, there is still the longing for plunder not unknown to professional politicians, and there is some likelihood that the College would suffer financially in the interests of inferior bodies. In any case the majority of the College, in carrying through the present reforms—for the King could only accede to the expressed wishes of the great majority—has done its duty towards its loyal supporters, and towards the interests of liberal education in Ireland.

THE DILKE 'ENDYMION' AND MILTON.

46, Marlborough Hill, N.W., June 12, 1911.

It was not a grateful task that I had to perform when I endeavoured to put the question of the Dilke 'Endymion' on a sound footing; and I thank Mr. Hudson for the considerate manner in which, as Sir Charles Dilke's executor, he has replied. To speak the plain truth, I do not think Sir Charles up to the time when I first knew him had examined very closely the question of the handwriting in which the poems at the end of the 'Endymion' had been copied. I have already admitted Mr. Hudson's point that I did not at that time attribute the writing to Dilke, not having discovered the Navy Pay Office script. Nor do I dispute the position that Keats's friend was "a living catalogue" of his own library and was in a position to know whether the 'Endymion' and the Milton had belonged to Keats. But I do feel confident that Sir Charles had no such knowledge from his grandfather, and was not in those days even aware of what I would call the Dilke Milton.

When I expounded to Sir Charles the scheme of my edition he decided with characteristic promptitude and generosity to put his Keats collection bodily at my disposal, and leave me to decide what I would and what I would not use. In the discussion of the transcripts in the 'Endymion' he assuredly never cited his grandfather as his authority for calling the book Keats's copy; and, in regard to the Milton, only the copy given to his grandmother was forthcoming. His complete frankness in the whole affair makes it inconceivable to me that he would have withheld important knowledge about the two books.

Mr. Hudson is obviously right not to accept me or any other man as an infallible guide on questions of handwriting; and I willingly accept his assurance that the note about Keats's spelling is Sir Charles's, first because Mr. Hudson must in the nature of things know the late baronet's writing better than I or perhaps any other living man, and secondly because the words are much more like Sir Charles's style than his grandfather's.

The spelling, however, is not very important, because the responsibility would rest on the original writer, not on the transcriber; and I cannot recall that in that respect I gave greater textual weight to those transcripts in the Dilke 'Endymion' than to the many copies for which I was beholden to the industry and personal knowledge of Keats's brothers and Richard Woodhouse.

May I take this opportunity to recur to the letter to Taylor about the printing of 'Endymion,' which was in the Huth Collection, and was sold on Tuesday last for the unprecedented price of 520l.? Mr. Tom Hodge was kind enough to arrange for me to make a careful examination of it before the sale; and I found it even fuller of interest than the catalogue with its facsimile of the third page indicated. As long ago as 1848 this admirable letter was, so far as the personally interesting parts of it are concerned, included in the 'Life, Letters, and Literary Remains' (vol. i. pp. 129-30). Lord Houghton dated it April 27th, 1818, and edited it somewhat freely, beside eliminating the portions relative to and including the lists of errata. The true date of the letter is Friday, the 24th of April, 1818; for, though Keats stated only the day of the week, and the "Teignmouth" postmark has no date, there is another postmark dated

"27 Ap." That date was a Monday; and the pencilled "27 April, 1818," evidently added by the recipient, chronicles the day of arrival. Woodhouse records that 'Endymion' was published in April; and it is clear from this holograph letter that Keats had examined the printed book at Teignmouth by the 24th of that month, and had managed to get the astounding blunder about Tellus feeling the load of her own forehead instead of Ocean's set right by the single-line erratum leaf printed as a portion of the earliest copies of the book. As I have now, for the first time, had the opportunity to do the like service for the text of this letter, it seems desirable to print on this occasion a literal transcript of the document. The best textual emendation it affords is the word *cavalier*. I never could imagine what Keats meant by "I find earlier days are gone by"; but "I find cavalier days are gone by," which is what he wrote, makes excellent and characteristic sense. The next best is the word *well* instead of *better* in the expression of his hope to see both Tom Keats and Reynolds cured of their respective maladies. For the rest, it will be an agreeable exercise for those who are addicted to the collation of texts to compare this delightful letter, as now set out, with the previous versions issued and re-issued by Lord Houghton, and followed by myself in four editions and by Sir Sidney Colvin in his collection of Keats's Letters to his family and friends published by Messrs. Macmillan & Co.

In the last-named book appeared, I think, for the first time the few words of postscript "Pray remember me," &c.; Lord Houghton was probably responsible for the "Pray," though he did not print the postscript after transcribing it. Certainly Keats did not write the "Pray." Here is what he wrote, literally:—

Teignmouth Friday

MY DEAR TAYLOR,

I think I did very wrong to leave you to all the trouble of Endymion—but I could not help it then—another time I shall be more bent to all sort of troubles and disagreeables—young Men for some time have an idea that such a thing as happiness is to be had and therefore are extremely impatient under any unpleasant restraining—in time however, of such stuff is the world about them, they know better and instead of striving from Uneasiness greet it as an habitual sensation, a pannier which is to weigh upon them through life.

And in proportion to my disgust at the task is my sense of your kindness & anxiety—the book pleased me much—it is very free from faults; and although there are one or two words I should wish replaced, I see in many places an improvement greatly to the purpose.

I think those speeches which are related—those parts where the speaker repeats a speech—such as Glaucus' repetition of Circe's words, should have inverted commas to every line. In this there is a little confusion. If we divide the speeches into *identical* and *related*: and to the former put merely one inverted comma at the beginning and another at the end; and to the latter inverted commas before every line, the book will be better understood at the first glance. Look at pages 126 and 127 you will find in the 3[rd] line the beginning of a *related* speech marked thus "Ah! art awake—while at the same time in the next page the continuation of the *identical* speech is marked in the same manner "Young Man of Latmos—You will find on the other side all the parts which should have inverted commas to every line.

I was proposing to travel over the north this summer—there is but one thing to prevent me—I know nothing I have read nothing and I mean to follow Solomon's directions of 'get Wisdom—get understanding.' I find cavalier days are gone by—I find that I can have no enjoyment in the World but continual drinking of Knowledge—I find there is no worthy pursuit but the idea of doing some good for the world—some do it with their society—some with their wit—some with their benevolence—some with a sort of power of conferring pleasure and good humour on all they meet and in a thousand ways, all equally dutiful

to the command of Great Nature—there is but one way for me—the road lies through application study and thought. I will pursue it and to that end purpose retiring for some years. I have been hovering for some time between an exquisite sense of the luxurious and a love for Philosophy—were I calculated for the former I should be glad—but as I am not I shall turn my soul to the latter.

My Brother Tom is getting better and I hope I shall see both him and Reynolds well before I retire from the World. I shall see you soon and have some talk about what Books I shall take with me—

Your very sincere friend

JOHN KEATS

Remember me to Hessey—Woodhouse and Percy Street

Errata—

Page 4 line 4 place the comma after *old*
 Page 60 line 12 for *head* read *bead* ×
 — 66 — 5 place a comma after *dim*
 — 88 — 13 for 'my kindest' read 'delicious'
 — 90 — 10 for 'honour' read 'horror' ×
 — 98 leave out the inverted commas in lines 12 and 14
 — 122 line 12 for 'utmost' read 'tiptop'
 Page 166 line 17 for 'is it' read 'is't'
 — 151 — 3 dele comma
 — 177 there should be a white space after the 5th line
 — 185 line 13 a note of exclam. after *longing* instead of the full stop
 — 205 — 6 dele inverted commas after *ha!*"

There is a great mistake in the 1st line page 195—it should read thus—

"Favour from thee and so I kisses gave
 To the void air &c"

Page 194 line 3 for not[e] of interrog. put not[e] of exclam

I cannot discover any other error—the preface is well without those things you have left out—*adieu*—

Parts that should have inverted commas to every line

Page 47 from line 12 to line 7 in the next page
 — 126 — 3 — 17
 — 132 — the 4[th] from the bottom to line 5 in page 134

Those ab[b]reviations of *is't* of [*sic* for *for*] is it and *done't* for *done* it are of great consequence more last words

Page 47 line 10 for *scene* read *serene*
 — 201 — 6 from the bottom for the note of exclam put a note of interrog.—
 — 90 — 3 for *done* it read *done't*

"Parts that should," &c., and "more last words" are on the top and bottom "doublings" respectively; and the address, standing of course on end between them when the letter is laid flat on its face, is

John Taylor Esq^r

Taylor & Hessey's

Booksellers &c

Fleet Street

The two crosses against *bead* and *horror* are in pencil, probably made by Taylor to indicate that those corrections at all events were to be included in the five-line Errata about to be printed, which in fact included also *screen* and *kisses gave* as well as the Tellus correction of the one-line Erratum.

With regard to the correction demanded in line 12 of p. 122, it should be noted that Keats cancelled it by striking the whole line through with his pen.

This abandonment of the correction is curious, though unassailable. The passage is (iii. 352-3):—

But the crown

Of all my life was utmost quietude:

Keats had written *tiptop* *quietude* in the MS. Taylor had printed *utmost* *quietude*. No sooner had the startled poet directed the restoration of his own word than it flashed upon him (presumably) that *tiptop* was too current a bit of slang to maintain. So he struck out his erratum; and Taylor's *utmost* remains accepted to this day, with other "improvements greatly to the purpose." There they should remain; and, if we ever find the full version of the second

and final preface, we must not venture to restore to the text passages omitted by Taylor—Keats having approved the omissions. It is curious to note how the indictment so delicately put forward in the first page grew as he went on looking over the printed book. At the end of his third page, on which he had made a pretty good list, he says he "cannot discover any other error"; but the examination still went on; and by the time he had listed the passages which were to have inverted commas before each line and dealt with the *is't* and *done't* question, he had discovered those shown in the bottom "doubling." If we had before us the copy which he had in hand when he sent the result of the scrutiny to Taylor, we should probably find this multitude of small corrections, including the inverted commas, punctiliously noted in it.

H. BUXTON FORMAN.

OLD SYRIAC GOSPELS.

Cambridge.

YOUR very kind review of my edition of the 'Old Syriac Gospels' in your issue of September 3rd, 1910, prompts me to make an important communication to you concerning it.

The wish has sometimes been expressed that an expert scholar might visit Mt. Sinai and settle the differences between Dr. Burkitt and myself. These amount to about 300 in number; and a list of them will be found in my Appendix I.

Dr. Arthur Hjelt, Professor of Hebrew in the University of Helsingfors, and author of 'Die altsyrische Evangelienübersetzung und Tatians Diatessaron,' has now returned from a visit to the Monastery, where he has made an examination of the points of difference between us. I summarize the result.

He finds that in 133 verses my reading is correct, and in 21 others possible. In 7 others Dr. Burkitt is correct, as against me, and in 11 others his reading is possible.

I do not, however, accept all these corrections to my own work. There are seven of them which I at first read as Dr. Burkitt and Dr. Hjelt have done. But a slight touch with the re-agent revealed to me an additional final letter, or syllable, which, in some instances, put the word in the plural, but has now faded away.

Forty of my words, which Dr. Hjelt endorses, were in the *editio princeps*, published in 1894 by the Cambridge University Press. They have therefore four witnesses in their favour: the original transcriber, myself, Mrs. Gibson (to whom I showed every doubtful word, both in 1902 and 1906), and Dr. Hjelt.

The 300 disputed words are, of course, only a small fraction of the whole text. But every syllable of an ancient version of the Gospels deserves to be weighed; and not a few of these words give us interesting readings. In John xi. 18, we learn that Bethany was then, as now, two miles (not parasangs), from Jerusalem; in John i. 41, that Andrew found his brother Simon and brought him to Jesus at the dawn of day; and from John vi. 19, that the disciples turned pale when they saw our Lord walking on the sea. These things and 130 others are no longer doubtful. Unfortunately Dr. Hjelt was not allowed to use the re-agent, so he could verify only about the half of my Appendix. It must be remembered that Dr. Burkitt has worked under the great disadvantage of having no

opportunity of reading quite one half of the manuscript. For reasons which I have explained in my book, the forty days which he spent at Sinai in 1893 were all too short for the decipherment of his own allotted portion; and those done by Dr. Rendel Harris at that time, and by myself in 1895, he cannot have seen, excepting chap. xvi. 1-8 of St. Mark's Gospel.

Messrs. Williams & Norgate are preparing a leaflet which will give a more detailed account of Dr. Hjelt's report. It will fit into the pocket which they have already placed in the binding at the end of my book; and may be had on application by post. I shall place the report in the hands of the Librarian of Westminster College, Cambridge, who will be pleased to show it to any one desiring further information.

AGNES SMITH LEWIS.

COMMERCE v. LITERATURE: A DISCLAIMER.

12, 13, and 14, Norris Street, Haymarket, June 13, 1911.

YOUR issue of the 3rd. inst. contains a letter from Miss Annesley Kenealy respecting her novel 'Thus Saith Mrs. Grundy,' published a fortnight ago by us.

In the second paragraph of that letter she puts forth as our statement a misleading one, and one that we never made, viz., "that the Libraries Association now requires all publishers to submit author's proofs of all forthcoming fiction to this Association."

The third paragraph, again, gives an entirely wrong impression. None of the circulating libraries, either individually or through their Association, has either blue-pencilled certain passages or suggested the rewriting of the book.

JOHN LONG, LIMITED.

HUTH AUTOGRAPHS.

ON Monday and Tuesday last Messrs. Sotheby sold the fine collection of autograph letters which formed part of the famous Huth Library. All letters and manuscripts are wholly in the handwriting of the person to whom they are attributed, except where in the following description the word "signed" is used, when the signature only is autograph. Among the chief prices were:—

Anne Boleyn, signed document addressed to Thomas Cromwell, March 8, [1534], 315*l.* Anne of Cleves, signed document, 1552, 101*l.* J. S. Bach, 4 pages of music, 41*l.* Sir Francis Bacon, signed letter to the Chancellor of the Exchequer, June 13, 1619, 41*l.* Beethoven, three-page letter, Nov. 1, 1808, to Count Oppersdorf, 40*l.*; score of the song 'An die Hoffnung,' 205*l.* Burns, manuscript of 88 lines of 'The Jolly Beggars,' 490*l.* Byron, three-page letter to John Hunt, April 24, 1823, 35*l.* 10*s.* Calvin, Declaration of Faith, May 15, 1560, 62*l.* Las Casas, three-page letter to the President and Council, Oct. 22, 1545, 200*l.*; signed letter, 10½ pages, 67*l.* Charles I., half page letter to Sir Edward Nicholas, July 27, 1647, 66*l.* Kitty Clive, three-page letter to David Garrick, Jan. 23, 1776, 55*l.* Defoe, one-page letter, Oct. 11, 1704, 295*l.* Diane de Poitiers, her household accounts, August, 1565, signed, 136*l.* Sir Francis Drake, signed letter to the Earl of Essex, Feb. 16, 1587, 100*l.* Dryden, one-page letter to Mrs. Stewart, Candlemass-Day, 1698, 200*l.* Edward IV. and Edmund, Duke of Rutland, signed letter in Latin to the Duke of Milan, Dec. 10, 1460, 130*l.* Queen Elizabeth, three-page letter in French to Henri IV., 365*l.* Leonora d'Este, signed letter to Alfonso, Duke of Ferrara, March 23, 1574, 39*l.* Gabrielle d'Estrées, deed of sale, 1599, signed four times, 32*l.* John Evelyn, letter of 1½ pages to Mr. Cooper, June 21, 1702, 34*l.* Fielding, the receipt for 600*l.* for the copyright of 'Tom Jones,' June 11, 1748, and the official ratification of this agreement, signed, March 25, 1749, 1,015*l.*;

three-page letter to Mr. Nourse, July 9, 1739, 32*l.* Francis II., half-page letter to the King of Navarre, 195*l.* Frederick the Great, autograph verses addressed to Algarotti, July 20, 1740, 48*l.* Galileo, letter of 1½ pages, Feb. 21, 1635, 116*l.* Garrick, two-page letter to Mrs. Abington, 38*l.* Goethe, four-page letter to Prof. Oeser, Feb. 14, 1769, 82*l.* Goldsmith, letter of 2½ pages to Sir Joshua Reynolds, July 29 [1770], from Paris, 280*l.* Gray, one-page letter, Oct. 25, 1760, describing the death of George II., 33*l.* Nell Gwyn, signed receipt, 72*l.* John Hampden, signature to an assessment of taxation, Sept. 10, 1628, 31*l.* Henry VII., signed letter to Louis XII., August 12, 1506, 35*l.*; another, Oct. 11, 30*l.* Henry, Prince of Wales, one-page letter to the Dauphin (afterwards Louis XIII.), Oct. 25, 1605, 41*l.* Hogarth, two-page letter to J. F. Reiffstein, April 18, 1757, 45*l.* Katharine of Arragon, three-page letter in Spanish to the Emperor Charles V., Feb. 8, 1534, 800*l.* Katharine Parr, signed letter to her brother the Lord Warden of the Marches, July 20, 1543, 175*l.* Keats, letter of 3½ pages to his publisher John Taylor, about the proof-sheets of 'Endymion,' April, 1818, 450*l.* Charles Lamb, manuscript of his essay 'Grace before Meat,' 455*l.*; verses, eight lines, 30*l.* Robert Dudley, Earl of Leicester, two-page letter to John Ottomans, Nov. 2, 1584, 41*l.* Luther, letter of 1½ pages to John, Duke of Saxony, written "on the Thursday after St. Margaret, 1525," 495*l.* Machiavelli, three-page letter to the commissary Tebaldi, June 1, 1503, 35*l.* Queen Mary I., one-page letter in French to Charles V., Aug. 14, 1557, 420*l.*; sign manual, 45*l.* Mary, Queen of Scots, one-page letter in French to Chasteauneuf, Jan. 31, 1586, 1,025*l.* Queen Mary II., one-page letter to Madame Overquerque, Feb. 25, 30*l.* 10*s.* Murillo, signed sketch, 53*l.* Cardinal Pole, three-page letter in Italian to Cardinal Morone, Jan. 14, 1555, 40*l.* Sir Walter Raleigh, one-page letter to Sir Walter Cope, Oct. 5, written from the Tower, 520*l.*; another, ½ page, to Sir John Gilbert, July 14, 1597, 81*l.* Rubens, three-page letter in Italian, April 22, 1629, 56*l.* Schiller, four-page letter to Goethe, Aug. 31, 1794, 175*l.* Shelley, three-page letter to Joseph Severn about 'Adonais,' Nov. 29, 1821, 770*l.*; another, to T. L. Peacock, Aug. 16, 1818, 85*l.* Sir Philip Sidney, one-page letter to Lord Burghley, Feb. 8, 1576, 69*l.* Henry Wriothesley, Earl of Southampton, one-page letter to Lord Spencer, 88*l.* Swift, letter of 3½ pages to John Temple, June 15, 1706, 51*l.* Tasso, one-page letter to Curtio Arditio, Dec. 13, 1582, 32*l.* Uhland, MS. of 'Der Rosengarten von Worms,' 35*l.* Paul Veronese, one-page letter, March 28, 1578, to Marcantonio Gaudini, 38*l.* Edmund Waller, one-page letter to John Evelyn, May 5, 1648, 94*l.* Washington, letter of 3½ pages to Sir Edward Newenham, Feb. 24, 1788, 71*l.* General Wolfe, one-page letter to Col. Warde, Dec. 20, 1758, 32*l.* Cardinal Wolsey, signed letter to Pope Leo X., June 3, 1516, 55*l.*

The total of the sale was 13,091*l.* 4*s.* 6*d.*

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bary (Richard de), *A New Rome: a Study of Visible Unity among Non-Papal Christians*, 2/6 net.
Graham (Father), *Where We Got the Bible, our Debt to the Catholic Church: being a Catholic Contribution to the Tercentenary Celebrations*, 6*d.* net.
With introduction by Dom Columba Edmonds and foreword by Father Charleson.
Grosch (Monsignor), *Sermons and Lectures*, 4/6 net.
Henson (Canon H. Hensley), *The Road to Unity*, 1/ net.
An address delivered to the National Council of the Evangelical Free Churches on March 9, together with an introduction and two sermons.
Pratapnarain Sinha Booklets: I. *The Religion of the Future: an Outlook for Higher Hinduism* by Hemendranath Sinha.
Issued at Calcutta.
What We Do in Nyasaland, 2/
Papers and stories on native life and customs and the work in the diocese, compiled by Dora S. Yarnton Mills, and issued by the Universities' Mission to Central Africa. The book contains many illustrations.

Fine Art and Archaeology.

- Art Decorator, Part I., 1/ net.
A monthly magazine of designs in colours for art workers and amateurs.

British Cathedrals: One Hundred Illustrations, with an Introduction by John Warrack, 2/6 net.

Handbook of British and Foreign Orders, War Medals, and Decorations awarded to the Army and Navy, chiefly described from those in the Collection of A. A. Payne.

Illustrated with nearly 60 portraits, orders, and medals.

MacBride (MacKenzie), The Firth of Clyde, 1/6 net.

With 12 illustrations. Part of the series of colour-books entitled "Beautiful Britain."

Moret (Alexandre), In the Time of the Pharaohs, 7/6 net.

Translated by Madame Moret, with 16 plates and a map.

Murdoch (W. G. Blaikie), The Renaissance of the Nineties, 1/6 net.

Deals with the young artists of the nineties of the last century.

Rutter (Frank), James McNeill Whistler: an Estimate and a Biography, 2/ net.

With 24 illustrations.

Poetry and Drama.

Begbie (Harold), An Ode on the Coronation of George V., 1/ net.

Bloch (Regina Miriam), The Vision of the King: a Coronation Souvenir, 6d. net.

Burns, Poems published in 1786, 2/6 net.

In the Oxford Library of Prose and Poetry.

Cecil (K. H. D.), Coronation Poem and Love-Songs, 1/ net.

In the Vigo Cabinet Series.

Jerome (Helen), Petals in the Wind: Verses of a Persiflouse, 1/ net.

More Peers: Verses by H. Belloc, Pictures by B. T. B., 2/6 net.

Shakespeare's Works, with a Memoir, Glossary, &c., 2/

Universal Edition. Prepared from the texts of the first folio and the quartos, compared with those of recent commentators, by the editor of the Chandos Classics.

Through a College Keyhole, by A. G. C., 1/ net.

Fourteen short poems.

Treasury of Bird Poems, 6/ net.

Selected by Charles Henry Poole.

Warner (James Sutherland), Coronation and Imperial Conference Ode: A Fortiori, 2d.

Warren (T. Herbert), Oxford and Poetry in 1911, 1/ net.

An inaugural lecture delivered in the Sheldonian Theatre on June 2.

Musie.

Britan (Halbert Hains), The Philosophy of Music: a Comparative Investigation into the Principles of Musical Aesthetics, 5/ net.

History and Biography.

Bancrofts (The), Recollections of Sixty Years.

In Nelson's Shilling Library. For review see *Athen.*, May 29, 1909, p. 655.

Baronetage under Twenty-seven Sovereigns, 1309-1910: a Dated Catalogue of Events, 7/6 net.

Calendar of the Fine Rolls preserved in the Public Record Office: Vol. I. Edward I. A.D. 1272-1307, 15/

Chatterton (E. Keble), Britain's Record: What She has Done for the World, 7/6 net.

With 10 photographs.

Gretton (Lieut.-Col. G. le M.), The Campaigns and History of the Royal Irish Regiment, from 1684 to 1902, 6/ net.

With 14 illustrations and maps.

Historical Geography of the British Colonies: Vol. V. Canada, Part III. Geographical; and Part IV. Newfoundland, both by J. D. Rogers, 4/6 each.

McCracken (Laura), A Page of Forgotten History, 2/ net.

A sketch of the life of Webster's "White Devil," Vittoria Accoromboni.

More Rutland Barrington, by Himself, 7/6 net.

With 15 illustrations.

Orpen (Goddard Henry), Ireland under the Normans, 1169-1216, 2 vols., 21/ net.

Stair-Kerr (Eric), Scotland under James IV., 2/6 net.

The author's object in this little book has been to afford a glimpse of pre-Reformation Scotland during one of the few prosperous periods of its history.

Tout (T. F.), Flintshire: its History and its Records, 5/

An address to the Flintshire Historical Society given in the County Council Chamber, Mold, and issued by the Society.

Geography and Travel.

Buxton (Edward North), Epping Forest, 1/

Eighth edition, revised, with chapters on forest management, the geology of the district, prehistoric man and the ancient fauna, entomology, pond life, and fungi of the Forest. The book contains 6 maps.

West Country, Somerset, Dorset, Devon, and Cornwall, 2/ net.

New edition of one of the Homeland Reference Books, with articles on Golf in the West Country by Leo Munro, Motoring in the West Country by Gordon Home, &c. The volume has many illustrations.

Education.

Hall (G. Stanley), Educational Problems, 2 vols., 31/6 net.

Steiner (Rudolf), The Education of Children from the Standpoint of Theosophy, 1/ net.

Translated from the second German edition. Tonbridge School Register from 1826 to 1910: also lists of Exhibitioners, &c., previous to 1826, and of Head Masters and Second Masters, 10/ net.

Edited by H. E. Stead.

Winch (W. H.), When Should a Child Begin School? an Inquiry into the Relation between the age of Entry and School Progress.

One of the Educational Psychology Monographs.

Philology.

Classical Review, June, 1/ net.

Starkie (W. J. M.), The Clouds of Aristophanes, with Introduction, English Prose Translation, Critical Notes, and Commentary, including a New Transcript of the Scholia in the Codex Venetus Marcianus 474, 12/ net.

School-Books.

Fromentin, Une Année dans le Sahel, 3/6 net.

Edited by L. Morel for the Oxford Higher French Series.

Kerr (P. H. and A. C.), The Growth of the British Empire, 1/9

With 4 coloured illustrations, 4 coloured maps, and 59 maps and other illustrations.

Science.

Arber (E. A. Newell), The Coast Scenery of North Devon: being an Account of the Geological Features of the Coast-line extending from Porlock in Somerset to Boscastle in North Cornwall, 10/6 net.

Illustrated by 70 photographs, 12 figures in the text, and 2 maps.

Barlow (William) and Pope (William Jackson), The Relation between the Crystal Structure and the Chemical Composition, Constitution, and Configuration of Organic Substances.

Reprinted from the *Transactions of the Chemical Society*, 1910.

Bernard (Henry M.), Some Neglected Factors in Evolution: an Essay in Constructive Biology, 12/6 net.

Edited by Matilda Bernard, with 47 illustrations.

Bing (Robert), Compendium of Regional Diagnosis in Affections of the Brain and Spinal Cord, 10/6 net.

Burke (Margaret), Builders of Nations: New Light on the Duties of Motherhood, 2/6 net.

Crookshank (F. G.), Essays and Clinical Studies, 7/6 net.

Did Peary Reach the Pole? by "An Englishman in the Street," 2/6

Gilford (H.), The Disorders of Post-Natal Growth and Development, 15/ net.

Hurst (Charles), The Book of the English Oak, 5/ net.

Robb (Alfred A.), Optical Geometry of Motion: a New View of the Theory of Relativity, 1/ net.

United States National Museum: 1836, Descriptions of New Genera and Species of Fishes from Japan and the Riu Kiu Islands, by John Otterbein Snyder; 1837, Descriptions of New Species of Wasps, by S. A. Rohwer; 1839, Fresh-Water Sponges in the Collection of the Museum: Part V. A New Genus Proposed, by Nelson Annandale.

Weeks (J. E.), Treatise on Diseases of the Eye, 30/ net.

Welton (Thomas A.), England's Recent Progress: an Investigation of the Statistics of Migrations, Mortality, &c., in the Twenty Years from 1881 to 1901, as indicating Tendencies towards the Growth or Decay of Particular Communities, 10/6 net.

Juvenile Literature.

Stanger (Mrs. Henry Yorke), Fairy Stories, 3/6

With illustrations by Phyllis Peters.

Fiction.

Blundell (Madge), Katherine of the Barge, 1/6 net. An Italian story.

Collins (Colin), Four Millions a Year, 6/

"What would you do with the sum of four millions a year?" is the question the author sets out to answer.

Coloma (Luis), A True Hidalgo, 5/

The hero is a modern Spanish hidalgo, known to his intimates as "Boy," an English nickname which gave the title to the Spanish original which has been translated by Harold Binns.

Dickens Centenary Edition: Little Dorrit, 2 vols.; Reprinted Pieces, &c., 3/6 each volume.

Drury (Major W. P.), Long Bow and Broad Arrow, 3/6

Short stories with one poem.

Gerard (Louise), A Tropical Tangle, 6/

A story of West Africa.

Gillman (Gurner), The Ninth Duchess, 6/

As in 'Her Suburban Highness,' the author takes us to Garstein.

Halidom (M. Y.), The Poet's Curse, 6/

The curse is that promised to the mover of Shakespeare's bones, and the book shows how it worked on a San Francisco millionaire.

Heard (W. Nevill), Things of Time, 6/

The story of a man of means whom science and philosophy lead to doubts concerning religion. A broken engagement and the death of a friend lead him to go abroad, and he is lost at sea. The book is overcrowded with serious discussions.

Hunt (A. Knight), Until the Day Breaks, 6/

Written to show the value of the lessons of sorrow and hope.

Leighton (Marie Connor), Builders of Ships, 6/

A sensational story of love and mystery.

Luther (Mark Lee), The Sovereign Power, 6/ A story of aviation by an American writer, with 8 illustrations by Chase Emerson.

Naybard (Hugh), The Battle of Souls.

A story dealing with the strife between good and evil, and introducing the figure of Christ. Mastering Flame, 6/

The anonymous author uses an exotic Eastern atmosphere and exuberance of adjective to emphasize the process of soul-awakening in the descendant of a long line of hot-headed Castilians, whose husband removes her from obscurity to luxurious surroundings.

Thorne (Guy), Divorce, 1/ net.

Begins with the education of a clergyman in the ways of the world.

Thurston (E. Temple), Mirage, 1/ net.

New edition.

White (Stewart Edward), Rules of the Game, 2/ net.

Another of the author's studies of life in the Far West.

Williamson (C. N. and A. M.), The Lightning Conductor: the Strange Adventures of a Motor-Car, 7d. net.

New edition.

General Literature.

Apcar (Diana Agabeg), In His Name.

Comes from Yokohama, and states that the stories in the book are true to life, and present an unvarnished tale of Turkish atrocities perpetrated in 1909.

Fletcher (Jefferson Butler), The Religion of Beauty in Women, and other Essays on Platonic Love in Poetry and Society, 5/6 net.

Home University Library: Evolution, by Patrick Geddes and J. Arthur Thomson; Health and Disease, by W. Leslie Mackenzie; An Introduction to Mathematics, by A. N. Whitehead; Mohammedanism, by D. S. Margoliouth; and The Opening-Up of Africa, by Sir H. H. Johnston, 1/ net each.

Naval Pocket-Book, 1911, 7/6 net.

Nottingham, Annual Report of the Public Libraries and Natural History Museum Committee, 1910-11.

Pilley (J. J.), The Progress Book: an Illustrated Register of the Development of a Child from Birth to Coming of Age.

Intended to serve as a simple guide for registering the more interesting facts relating to the early infancy of a child, and later as a record of physical and mental growth.

Proportional Representation Society, Report for the Year 1910-11.

Royal Society of Literature, Academic Committee: Inaugural Address by the Viscount Haldane of Cloan, and Eulogy on Samuel Henry Butcher, by Prof. Gilbert Murray, 1/ net.

Soyer's Paper-Bag Cookery, by Nicolas Soyer, 1/ net.

The object of the book is to explain the new system of cooking by means of paper bags.

Steiner (Rudolf), *The Submerged Continents of Atlantis and Lemuria, their History and Civilization, being Chapters from the Akâshic Records*, 3/6 net.

Translated from the German.

Whytehead (Mrs. H. R.), *Mary: a Little Book for the Maries of England*, 1d.

Pamphlets.

Beney (F. W.), *The Compulsory Working of Letters Patent in its Imperial and Economic Aspects*, 3d.

King (Rev. James), *The Edwardian Walls and Elizabethan Ramparts of Berwick-on-Tweed*. An address given to the Northumberland County Association of the National Union of Teachers.

Rouse (W. H. D.), *The New Renaissance: an Answer to Sir E. Ray Lankester (Nineteenth Century, March)*, 3d.

FOREIGN.

Fine Art.

Rodin (A.), *L'Art*, 6fr.

Includes a number of unpublished designs by the author. The eleven chapters begin with 'Le Réalisme dans l'Art,' and end with 'L'Utilité des Grands Maîtres.'

Philosophy.

Busch (K. A.), *William James als Religions-Philosoph*, 2m.

Political Economy.

Behrens (O.), *Die Bedeutung der Betriebs-Krankenkassen in der deutschen Krankenversicherung*, 3m.

Rosmanith (G.), *Die Lösung des Problems der Gehaltssteigerung in der Invalidenversicherung*, 2m. 50.

History and Biography.

Fleury (Abbé E.), *Hippolyte de la Morvonnais, sa Vie, ses Œuvres, ses Idées: Étude sur le Romantisme en Bretagne*, 7fr. 50; *Hippolyte de la Morvonnais, Œuvres choisies, Poésie et Prose, avec des Notes explicatives*, 2fr. 50.

Gazier (G.), *La France jugée à l'Étranger, 1855-85: Lettres du Poète roumain Basile Alecsandri à Édouard Grenier*, 2fr. 50.

Mitchell (R.) et Fleury (Comte), *Un Demi-Siècle de Mémoires: avant et pendant la Guerre, 1860-71*, 15fr.

Science.

Le Bon (G.), *Les Opinions et les Croyances*, 3fr. 50.

In the Bibliothèque de Philosophie scientifique.

Fiction.

Bovet (M. A. de), *La Dame à l'Oreille de Velours*, 3fr. 50.

Sorel (A. É.), *L'Écueil*, 3fr. 50.

The story of a young girl who has lost her fortune and has to earn her living.

General Literature.

Bazin (R.), *La Douce France*, 3fr. 50.

Written to interest French boys and girls in the story of their country, and illustrated by J. M. Breton.

Puau (R.), *Silhouettes Anglaises*.

Begins with Florence Nightingale and the Baroness Burdett-Coutts, and closes with the Whitechapel Art Gallery.

Thomas (Allen Burdett), *Moore en France: Contribution à l'Histoire de la Fortune des Œuvres de Thomas Moore dans la Littérature française, 1819-30*, 3fr. 50.

The author is a Doctor of the University of Lyons.

—and to each of them Lady Ritchie contributes an explanatory preface. In addition, the papers are illustrated by the author's drawings, hitherto unpublished, and facsimiles of his letters.

MRS. WARRE CORNISH writes on 'Thackeray and his Father's Family,' and includes some new letters concerning Thackeray's early life; while in 'Sylhet' Thackeray Mr. F. B. Bradley-Birt traces the career of the novelist's grandfather in the service of the East India Company. The answers to Sir Arthur Quiller-Couch's paper on Stevenson are given, and a new set of questions on Thackeray by Sir Algernon West.

AMONGST the articles in *Chambers's Journal* for July are 'The King and Queen at Home,' by Miss Mary Spencer Warren; 'Sir Walter Scott's First Country Cottage' by Mr. James Steuart; 'Some Scottish Songstresses,' by Prof. Hugh Walker; 'The Boy in War,' by Col. Hugh Pearse; and 'Migratory Birds in New Zealand,' by Mr. R. W. Reid.

At the end of this month the Clarendon Press will publish the New Testament portion of the famous Codex Sinaiticus, reproduced in facsimile from photographs by Prof. and Mrs. Kirsopp Lake. The Professor is contributing an Introduction giving the date and history of the Codex, and a palæographical account in which an attempt is made to distinguish the scribes who worked on the MS.

THE Annual Report of the London Library was presented by the Committee last Wednesday. Mr. Frederic Harrison was in the chair, and read an interesting paper on some past eminent members of the Committee. Donations of books and the number of members both show an increase; and there has been a satisfactory sale of the Author and Subject Catalogues, which are, indeed, admirable for reference.

WE regret to record the death on Saturday last of Dr. Æneas Mackay, ex-Sheriff of Fife and Kinross. Dr. Mackay, who was in his 72nd year, devoted most of his leisure to literature, and was Professor of History in the University of Edinburgh from 1874 to 1881. He regarded his two volumes entitled 'Practice of the Court of Session' (1877-9) as his *magnum opus*; but mention should be made of his memoir of Lord Stair (1873), his edition of Pitscottie's 'Chronicle' for the Scottish Text Society (1899), and his admirable little volume on the counties of Fife and Kinross. Dr. Mackay was also a contributor to the 'Dictionary of National Biography' and to the 'Encyclopædia Britannica.' It has been truly said of him that, in an age of specialization, he did much to maintain the traditional alliance between law and letters.

It is proposed to issue an Index to the Cole MSS. in the British Museum, made by Mr. J. E. Foster and Mr. G. J. Gray, and an appeal is made to cover the cost of the work, subscriptions for which (15s. net) should be sent to Messrs. Bowes & Bowes, 1, Trinity Street, Cambridge. The MSS.

refer largely to Cambridge, but also to other parts of the country, and an index to them, as they are extensive, will be of great value to students of research and antiquaries.

THE death of the Rev. Dr. K. A. Mackenzie of Kingussie removes a figure well known in Scotch education. It was largely due to Dr. Mackenzie that the Highland Minute of the Education Act was drawn up, by which pupils in the Highlands could earn about six shillings per head in grants more than pupils in the south and east of Scotland. He was frequently consulted by those in authority on educational matters, and some of the changes effected in the last Scottish Education Act in its passage through Committee were due to his initiative.

THE REV. S. BARING-GOULD writes from Lew Trenchard:—

"Will you allow me through you to apologize to Sir C. Kinloch Cooke for using some of the information relative to Princess Mary of Teck from his book, in my 'Land of Teck,' without first obtaining his permission, though I did refer to his book in a foot note as my authority? No lack of courtesy was purposed, and the omission was not due to oversight, but to an accident."

'THE STORY GIRL' is the title of the new novel by Miss L. M. Montgomery, which Sir Isaac Pitman & Sons will publish shortly. Like its predecessors, this autobiographic study of imaginative girlhood has Prince Edward Island for background.

THE Académie Française has not this year awarded the Grand Prix de Littérature of 10,000fr., although M. Charles Péguy was at the head in each of the four ballots. M. Péguy has, however, received the quinquennial Prix Estrade-Delcros of 8,000fr. for his 'Mystère de la Charité de Jeanne d'Arc.' The Prix Alfred Née of 3,500fr., for the most original work, has been awarded to M. Louis Bertrand. Col. Barattier receives the Prix Vilet of 2,500fr. for his books on Africa; and M. Paul Renaudin the Prix Narcisse Michaut of 2,000fr. for his book 'Ce qui Demeure.'

THE Académie des Inscriptions has this year divided the Grand Prix d'Histoire Gobert into two, the first prize of 9,000fr. going to M. Ch. de la Roncière for his 'Histoire de la Marine Française,' and the second of 1,000fr. to M. Lizerand for his 'Clément V. et Philippe le Bel.'

THE yearly meeting of the Gutenberg-Gesellschaft will take place in Mayence on the 25th inst., and will include an address by Herr Hans Koegler on 'Die Buchillustrationen in den ersten Jahrzehnten des deutschen Buchdrucks.'

AMONG Parliamentary Papers just published we note: Education, Ireland, Commissioners' Report for 1910 (post free 6½d.); and Brasenose College, Oxford, Statute, 1911 (post free 1½d.).

NEXT week in consequence of the Coronation the *Athenæum* will be published on Wednesday.

Literary Gossip.

CELEBRATING the centenary of Thackeray's birth, *The Cornhill Magazine* for July opens with an anniversary poem by Mr. Austin Dobson, with which is given a new portrait of Thackeray. Two hitherto unpublished Thackeray MSS. are included in the number—'Cockney Travels' and 'The Knights of Borsellen'

SCIENCE

The Voyage of the Why Not? in the Antarctic: the Journal of the Second French South Polar Expedition, 1908-10. By Dr. Jean Charcot. English Version by Philip Walsh. Illustrated. (Hodder & Stoughton.)

IN our opinion the translator of this book has erred in anglicizing the two elementary words composing the ship's name—all the more since he has done this only in the title; in the text her French name is retained. Names, whatever their origin, are the property of the language in which they were first given. Dr. Charcot does not explain how the ship came by her curious name; we may suppose it due, as Sir. E. Shackleton has suggested, to "a dash of humour and a flash of hope."

The expedition whose fortunes are recorded in this splendid volume was originated under Government auspices, for the Chamber voted 28,000*l.* towards its cost. Dr. Charcot had established a claim to this national recognition by his previous expedition with the *Français* in 1903-5, which had to be undertaken with insufficient pecuniary resources. That ship was altogether too small for exploring so dangerous a region; and the wonder is that she was kept afloat two months after grounding on a reef in a high southern latitude. Good work was done, however, in spite of disadvantages; and when the commander began to plan another expedition to complete his work on the coast of Western Antarctica, he was able to raise a fund of nearly double the amount given for his first venture. The large sum of 16,000*l.* spent on the *Pourquoi Pas?* which was specially constructed for navigating the Antarctic pack, proved a wise expenditure. Like the *Français*, she struck on a submerged rock and sustained serious injury to her hull; but, although the risk of continuing her voyage was considerable, it was cheerfully faced, and she remained thirteen months longer in the Antarctic.

No part of the South Polar area is more interesting than that chosen by Dr. Charcot. A glance at the maps in Fricker's 'Antarctic Regions' (published in 1895) will show how enormously our knowledge of that quarter has grown in the last sixteen years. Before that date isolated patches of land, as Alexander I. Land, Peter I. and Adelaide Islands, and the Biscoe group, had been seen, mostly from a great distance; but their position with respect to lands much further north was entirely uncertain; and it was not really known whether what was vaguely termed "Graham Land" was a continuous tract or an archipelago of mountainous islands. The Belgian and Swedish expeditions between 1897 and 1903, and the two voyages of Dr. Charcot, have shed a flood of light on this region. We now

know that a narrow peninsula—widening considerably towards the south, and not pierced by any strait—extends southwards from near the sixty-third parallel for five and a half degrees of latitude, and perhaps further still; and the presumption is strengthened that it is part of an Antarctic continent. As the curtain has gradually lifted, the coasts of this "mainland," as it may fairly be called, have received various names from successive explorers.

On his first voyage Dr. Charcot discovered in 1905 a stretch of coast which he named Loubet Land, supposing it to be part of the mainland. His second voyage has convinced him that this is the land seen by Biscoe in 1832, and named by him Adelaide Island; but he found it to be ten times the length of seven miles given to it by Biscoe, and to be separated from the mainland only by a narrow channel. He has transferred the name Loubet Land to the mainland behind it, south of the Graham Land of Biscoe; and the coast for a hundred miles south of the island, which had never previously been seen, he has named Fallières Land. The mountainous tract seen forty miles off by the Russians in 1821, and named Alexander I. Land, had been sighted only four times in the interval, and always from a great distance. But in January, 1909, Dr. Charcot pushed his way through the flocs to within two miles of its fringe of ice-cliff; and a year later, approaching it from the north-westward in clear weather, he discovered new land to the west and south of it, which appeared to bend eastward towards Fallières Land. This is to be named Charcot Land—not after the explorer, but after his father, the scientific professor. Thus Dr. Charcot's first opinion that Alexander Land is an island was considerably shaken; though its northern coast is not continuous with that of Fallières Land, it may be separated from it by a deep gulf, and not by a strait.

Regardless of the injured condition of his ship, Dr. Charcot sailed westward from this point along the edge of the pack, and sighted Bellingshausen's Peter I. Island—the first land discovered south of the Antarctic circle—which had not been seen since its discovery in 1821. On this westward cruise he saw many indications of land to the south, and thought that he was only prevented from actually seeing it by continual mist and fog. A little further west he missed an opportunity, which many geographers will regret. On January 18th, 1910, he was in the longitude (106° 54' W.), and only forty miles north, of Cook's "Furthest South" (71° 10')—long called his "ne plus ultra"—in 1774. From Cook's description of what he saw at this point it has been generally supposed that he had before him the ice-clad fringe of the continent, but failed to recognize it as such. Dr. Charcot, apparently unaware of this high probability, merely says:—

"It would have been easy for us, pushing straight forward into the ice, to make some 60 miles, which would have allowed us to

say that we had beaten Cook's latitude; but this small satisfaction would have cost us a lot of time and still more coal."

Four days later, in about 124° W. long., the pack forced him to the north; and he therefore made for Punta Arenas in Magellan Straits, where he arrived in his sorely battered ship on February 11th, 1910.

Dr. Charcot possesses descriptive powers of a high order; and the interest of his narrative leads one to hope that the record of his first voyage, '*Le Français au Pôle Sud*,' may yet appear in an English dress. The present volume, like the former, consists mainly of extracts from his journal; and we are thus allowed an insight into the daily hopes and fears and anxieties which beset the commander of an Antarctic expedition. In January, 1909, he was naturally eager to find a safe winter harbour in the neighbourhood of his new discoveries. But the ironbound coast, infested with icebergs and sinking into great depths close to the shore, rendered his search abortive. Between the mainland and the southernmost point of Adelaide Island, which he named Cape Alexandra in compliment to the Queen-Mother, he moored his ship to the ice in a bay for several days; but the overturning of a large iceberg, which was split into a thousand fragments within 300 yards, convinced him of the danger of his position. A week earlier he had written:—

"Icebergs and ice-blocks are decidedly the curse of the region which we have chosen for our expedition. Great or small, they constitute a perpetual danger for the ship, which is never safe from them, whether she be under steam, at rest, or moored alongside a floe or in a cove. Almost always on the move, changing their course with surprising rapidity, according to the winds and currents, at times heading opposite ways, they give no opportunity for repose, even in the calmest of weather, and it needs the gift of philosophy and the indifference acquired by habit to anchor anywhere. Without risk of exaggeration, I may say that if we had been able to count those which we saw, even during the summer campaign, the figure would easily have mounted to over 10,000. Apart from the danger arising from their bulk, occasionally they break up, setting up great swelling waves which may bring danger too, and scattering over the ice-pack their fragments of blue ice as hard as rocks, against which the ship runs the risk of serious injury."

Eventually he found a cove in Petermann Island, at the southern end of Lemaire Channel, where he established himself for the winter of 1909. It was much further north than he wished, and only a few miles from his winter quarters of 1904; but even here he had to construct for his security an elaborate boom of chains and hawsers to prevent the intrusion of ice-blocks, so dangerous to the ship in a storm. But the spot had the advantage of being close to the mainland, the crossing of which to the eastern side was part of the programme. Unfortunately, the commander and one of his staff were afflicted during a relatively mild winter with a mysterious heart complaint, the symptoms of which bore close resemblance to scurvy. Several

attempts were made to scale the glaciated range of the mainland, but without success. On the last occasion, after being confined to their tents by a four days' snowstorm, the party reached the height of 3,500 feet, but then found themselves in an enormous cul-de-sac, which they called the Amphitheatre of the Avalanches, surrounded by inaccessible mountains. Dr. Charcot, like Capt. Scott, had some motor-sledges, but he does not speak favourably of them.

The lover of adventures, recounted modestly and without exaggeration, will find much to his taste in this charming volume. Dr. Charcot gives a vivid description of the Norwegian and Argentine whaling-fleets, which he twice visited in their head-quarters at Deception Island. On the second occasion he had his damaged ship examined by a diver, and was privately warned against returning to the south for another season's exploration—a warning which he kept to himself and totally disregarded. He is mistaken in calling the most easterly of the South Shetland group "King George I. Land"; on a later page it appears, with equal incorrectness, as "St. George Island." It was discovered in 1819 by William Smith (not "Williams," which was the name of his ship), and doubtless named after George III. The mistake has probably arisen from the "I." standing in some maps for "island." Generally, however, Dr. Charcot is well versed in the explorations of his predecessors, and shows a scrupulousness which is not too common in retaining the names given by the first discoverers.

The illustrations in the book, especially the panorama of winter quarters, are admirable; but it is disappointing to find no view of Alexander I. Land, since we are expressly told that, on the nearest approach to it, "all the cameras on board" were at work incessantly. The most conspicuous blot on the English version is the absence of a large-scale map of the discoveries; the small South Polar chart, which alone is supplied, does serious injustice to the results obtained. The translator has done his work in very capable fashion.

OUR LIBRARY TABLE.

The Progress of Physics during 33 Years. By Arthur Schuster. (Cambridge University Press.)—These lectures, delivered before the University of Calcutta three years ago, form excellent reading. In them the leading discoveries in physics, which is not now to be separated from mechanics and chemistry, are summarized in masterly fashion, and the lecturer gives more than one hint that is suggestive. On his own particular subject of magnetic storms, Dr. Schuster is still of opinion that the sun cannot be held directly responsible for their appearance, although he thinks that the centre of our system may indirectly bring them about, "either by direct radiation or by injection of particles which ionize the air through impact." These alternatives

are examined, with perhaps some leaning towards the latter, and Dr. Schuster then turns to consider the reason why the earth behaves like a magnet. The explanation that it is due to the masses of iron it contains he rejects, because iron loses its magnetism at the temperature and pressure that must exist in the centre of the earth; but he suggests that every rotating body may behave as a magnet, and experiments made even since he wrote lend much colour to this view. On the question of the cause of the earth's negative electric charge, he states his opinion, with some reserve, that it is atmospheric and not cosmical, and that the charge is not dissipated into space.

We wish we had room to dwell upon what is said with regard to scientific education, and why it is that the greatest and most far-reaching discoveries have seldom been the result of systematic laboratory work. On this point we should probably find ourselves in less close agreement with Dr. Schuster than in the rest of his admirably written book. The lectures have been well prepared for the press, although why the discoverers of radium should be called "Mr. and Mrs. Curie" we fail to see. The misplacing of a comma in the definition of action at a distance, at the beginning of Lecture II., makes the author say the reverse of what he intended.

The Silva of California. By Willis Linn Jepson. (Fisher Unwin.)—This volume, which is the second volume in the "Memoirs of the University of California," contains 283 pages of text, 85 full-page plates in black and white, and 3 large maps. Prof. Jepson has made an attempt to deal with the native trees of California in a manner befitting the importance of this region from the point of view of the arboriculturist. It has only to be remembered that California is the natural home of the Big tree (*Sequoia gigantea*) and the Redwood (*S. sempervirens*) to realize that the study of the Californian silva is as difficult as it is interesting. How hard it is to obtain trustworthy data respecting the age of such trees is shown by the many ill-considered statements made from time to time on the subject. Prof. Jepson gives us the best information it is possible to obtain, and he estimates the age of mature trees of *Sequoia gigantea* as from 500 to 2,300 years, but he explains that the data are still insufficient to warrant him in attempting to state the extreme age the species is capable of attaining. In comparison with these figures may be taken those relating to the allied species *S. sempervirens* (Redwood), mature trees of which are estimated to be from 300 to 1,500 years old. The Redwood timber, after but slight appreciation for many years, is now used extensively for posts, farm-buildings, finishing of houses, water tanks, wine-vats, telephone poles, railroad ties, roofing for freight cars, blocks for street-paving, and other purposes. But the Sequoias, though they claim the chief interest, are only some of the features of the Californian silva, which includes many fine pines and examples of Cupressus amongst the Gymnosperms, and a vast number of Dicotyledons amongst the Angiosperms.

Prof. Jepson's book can be unreservedly recommended to those who wish for authoritative information, and the plates will help the inexperienced to understand the principal characteristics of the different species.

RESEARCH NOTES.

In the *Compte Rendu* of the Académie des Sciences for last month is a communication from M. E. Henriot on the radio-activity of rubidium, which has already been the subject of experiment by, among others, Mr. Norman Campbell. Rubidium—which, it may be well to mention, is a metal of the alkaline group occupying a position midway between copper and silver—has, M. Henriot finds, a radio-activity which is to that of potassium as three to two. It possesses the peculiarity that its radiations, although more intense, have much less penetration than those of its neighbours in the group, which makes observation very difficult. Most of M. Henriot's experiments were made with the sulphate, which, like the sulphate of potassium, offers some advantage over the other salts in ease of working; but in order to be certain that the radio-activity was a property of the metal itself, he controlled these experiments by others with the chloride, iodide, nitrate, and the double salt of rubidium and aluminium. In each case he found the amount of radiation vary with the content of the metal, and he has therefore no doubt that the phenomenon is an atomic one, and is brought about, as in the case of the more highly radio-active bodies, by the disintegration of the atom. The number of substances thus exhibiting radio-activity is therefore gradually increasing, and, although we are still very far from proof that it is the property of all matter, there is more to be said in favour of this view than formerly.

In this connexion may be taken the ingenious paper by Prof. Harold Wilson (now of McGill University) which appears in *The Philosophical Magazine* for this month. Starting from Sir Joseph Thomson's assumption that atoms may be regarded as spheres of positive electricity containing negative electrons moving freely within them, he sets out to show how the number of electrons within the atom of any given substance ought to be deducible from its atomic weight. To get at this, he assumes the truth of Sir Joseph Thomson's theory that each element in a "series"—it is evident from the context that he means a group—of similar elements is derived from the one above it by the addition of a spherical layer of electrons together with the amount of positive electricity required to keep the atom neutral. He then shows that the tubes of force in such a system tend to become as short as possible, while their volumes remain constant. The effect of this, he says, will be to make the field round each electron as nearly spherical as possible, and to place the electron itself in the centre of the sphere. Arguing on this basis, he shows by mathematical reasoning that it is sufficient to find some means of dividing the sphere into a number of equal volumes, each as nearly spherical as possible and containing an electron at its centre, in order to determine their method of distribution, and that, when the number of electrons is large, they must be arranged like the centres of the shot in a pile of shot. In the example that he gives of thirteen electrons, he says we should expect to have one in the middle and the twelve others arranged round it at equal distances.

This, in its turn, suggests that the electrons arrange themselves within the atom on nearly spherical surfaces concentric with the surface of the sphere of positive electricity, or, in other words, like the successive skins of an onion. The fields of the electrons on the surface of the sphere will then form a layer, the cube of the thickness of which will

be approximately equal to the volume of the field of one electron. The calculations that he has made show that the number of the electrons in each atom actually comes out at about eight times the atomic weight in all cases, and this corresponds with estimates lately made on the scattering of radiation by different elements.

M. Pierre Weiss's discovery of the "magneton," which has been more than once alluded to in these Notes, is well explained by an anonymous writer in the current number of the *Revue Générale des Sciences*. Having collated all the magnetic moments that have hitherto been precisely measured, the Swiss scholar found that there seemed to be some sort of relation between them. Different specimens of iron, for instance, gave different values for the magnetic moment of each; but all these appeared to be multiples of one aliquot part. The examination of different specimens of nickel gave a similar result; and M. Weiss was not long in perceiving that these aliquot parts in the case of the most widely differing atoms were identical. The greatest common divisor of these magnetic moments was therefore evidently of extreme importance, and it is this which M. Weiss has named the *magneton*. He thinks he can show that the magneton exists in iron, nickel, cobalt, manganese, copper, mercury, uranium, and the metals of the rare earths; and the writer from which the above is quoted suggests that it may be a common constituent of all elementary substances. From this he makes the further suggestion that it may possibly be the explanation of chemical affinity, Wiedemann and Pascal having already noticed the correlation of magnetic phenomena and chemical properties. He would, in fact, liken the magnetons to valencies; and, although this does not seem to rest for the present on anything but conjecture, it may be as well to keep the analogy in view.

The Hon. Robert Strutt's Bakerian Lecture on 'Chemically Active Nitrogen' is now in print, and appears in the current number of the Royal Society's *Proceedings*. Carrying further his experiments on the after-glow sometimes appearing in vacuum tubes recently subjected to an electric discharge—experiments which were noticed at the time in these Notes—Prof. Strutt discovered that nitrogen thus treated with the discharge of a jar with a spark-gap in circuit underwent a modification resembling that which converts oxygen into ozone. He further noticed that in this condition, from being one of the most chemically inert of gases, it displays great aptitude for combination. Thus he discovered that it acts freely upon ordinary phosphorus, turning it into red phosphorus, and also forming with it a nitride hitherto unknown. With silver and mercury it also combines, forming with the latter an explosive compound, and it attacks nitric oxide, part of which it converts, oddly enough, into the higher peroxide; while from acetylene and other halogen derivatives of the organic radicles it liberates the halogen, and combines with the carbon so as to form cyanogen. It should be noticed, however, that the existence of most of these compounds has been proved up till now by spectroscopic analysis only; and Prof. Strutt, in mentioning this, draws attention to the fact that the compounds of ozone have as yet received very little attention. His suggested explanation of the new phenomenon, to the effect that the glow is due to the recombination of the dissociated atoms, seems to be the only one which meets the circumstances.

M. A. Turpain has had the good fortune to obtain evidence of the formation of a huge fireball or sphere of globular lightning, which seems to have been brought about from a flash of forked lightning striking a post equipped with an antenna set up by him for the purpose of registering electric storms. The formation of the fireball was witnessed by many spectators, one of the curious circumstances attending it being that the roof of the building where it fell was instantly swept clear of all dust, leaves, and other light substances, as if by the passage of a mighty wind. He thinks that the fireball was produced by the sudden fusing of the antenna, which made it necessary for the electric discharge to find a new path nearly at right angles to its former one; and he proposes to set up at Mauroc, on property belonging to the University of Poitiers, a post similarly equipped with an antenna bent at a sharp angle, and to see whether the phenomenon is reproduced. It is to be hoped that his experiments will be productive of some result, for the nature of ball lightning has till now remained a mystery, which has only been experimentally investigated, so far as one is aware, by Dr. Gustave Le Bon. M. Turpain's own discussion of the affair appears in the current number of the *Journal de Physique*, while photographs of the occurrence can be found in *La Nature* for April 22nd.

On the question of the determination of sex, mentioned in these Notes for last month, M. R. Robinson communicates to the *Compte Rendu* above quoted his theory that the sex of the infant is determined by the activity of the supra-renal capsules in the mother, females who are in what he describes as a state of "insuffisance surrenale" always producing female children. This, he says, he has observed in fifteen cases, and no exception to the rule has yet come under his notice. Hence, he argues, that carefully prescribed doses of adrenaline should produce male infants, and he promises to go further into the subject, stating at the same time that he puts forward the theory with great reserve. The difficulties in the way of effective experiment on the subject are considerable; but in the meantime it should be noticed that the supra-renal capsules have, as M. Robinson notes, before been recognized as the cause of the nutritive and digestive troubles frequently attending pregnancy, and that these have often yielded to the administration of adrenaline. M. Robinson quotes Dr. O. Schwarz (of Vienna) for proof that adrenaline added to a mixture of glucose and yeast increases the production of carbonic acid by fifty per cent. This, he says, is due to the transformation of the glycogen of the yeast into sugar by the adrenaline, and he thinks that in the same manner it increases the quantity of lipoids in the blood.

In the same *Compte Rendu* M. Pierre Bouvier states that, in his opinion, many aeroplane accidents are due to the sudden vertigo, and even paralysis, which is likely to affect the aviator from the difficulty which the organism has in preserving the equilibrium between its own internal pressure and the constantly varying pressure of the external atmosphere. The organs charged with the maintenance of this he declares to be certain manostatic centres in the medulla oblongata, and he has found their sensitiveness much increased by slight cauterization of the mucous membrane of the nose. He says he has used the same remedy with effect in arterio-sclerosis, and he quotes the case of a young aviator whose arterial tension was lowered by it from 22 to 16, with the result that whereas he formerly always

suffered severely from oppressed circulation and vertigo on returning to earth after flight, he has had no such symptoms for four months.

A new mode of attacking the Anopheles mosquito, which is now admitted to be the most active agent in the propagation of malarial fever, is announced. In the valley of the Po, where malaria is fearfully prevalent, the paraffining of the pools and ditches is found to be impracticable, as it has a deleterious effect on the rice fields which nourish the chief industry of the district. In these circumstances it occurred to the inhabitants, according to the *Bulletin* of the International Institute of Agriculture, to stock the ditches with fish in the hope that they would prey upon the larvæ of the mosquito. The scheme succeeded beyond expectation, the more so that the carp used for the purpose thrived exceedingly upon the diet thus provided for them, and increased so as to afford in their turn an increase in the food supply. F. L.

SOCIETIES.

ROYAL.—June 1.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'Experiments on the Restoration of Paralyzed Muscles by means of Nerve Anastomosis,' by Dr. R. Kennedy, 'The Morphology of *Trypanosoma evansi* (Steel),' by Col. Sir David Bruce, 'The Pathogenic Agent in a Case of Human Trypanosomiasis in Nyasaland,' by Mr. Hugh S. Stannus and Dr. W. Yorke, 'The Experimental Transmission of Goitre from man to Animals,' by Capt. R. McCarrison, 'The Action of Radium Radiations upon some of the Main Constituents of Normal Blood,' by Miss Helen Chambers, M.D., and Dr. S. Russ, 'The Mechanism of Carbon Assimilation,' Part III., by Messrs. Francis L. Usher and J. H. Priestley, 'A Contribution to our Knowledge of the Protozoa of the Soil,' by Mr. T. Goodey, and 'On the Anode and Cathode Spectra of Various Gases and Vapours,' by Mr. G. Stead.

SOCIETY OF ANTIQUARIES.—June 1.—The following were elected: as Ordinary Fellows, the Rev. James Davenport, the Rev. H. P. Stokes, and Messrs. S. H. Capper, A. O. Carle, F. C. Frost, H. R. H. Hall, G. E. Halliday, and J. H. Marshall; and as an Honorary Fellow, Mr. John Pierpont Morgan.

ROYAL INSTITUTION.—June 12.—The Duke of Northumberland, President, in the chair.—Miss A. Carthew and Lieut.-Col. A. W. H. Hornsby Drake were elected Members.—The Chairman reported the decease of the Dowager Duchess of Northumberland, and a resolution of condolence with the family was passed.

MATHEMATICAL.—June 8.—Dr. H. F. Baker, President, and temporarily Mr. J. E. Campbell, V.P., in the chair.—Mr. T. H. Gardner was elected a Member. Mr. S. Chapman was admitted into the Society.—The President announced that the De Morgan Medal for 1911 had been awarded by the Council to Prof. H. Lamb in recognition of his researches in mathematical physics.

The following papers were communicated: 'On the Roots of Multiple Theta Functions,' by Dr. H. F. Baker, 'On the Multiplication of Dirichlet's Series,' by Mr. G. H. Hardy, 'On the Range of Borel's Method of Summation of Series,' by Messrs. G. H. Hardy and J. E. Littlewood, 'On the Convergence of Fourier Series and of the Allied Series,' by Dr. W. H. Young, 'On some Two-Dimensional Problems in Electrostatics and Hydrodynamics,' by Mr. W. M. Page, 'The Determination of all Groups of Rational Linear Substitutions of Finite Order which contain the Symmetric Group in the Variables,' by Prof. W. Burnside, and 'On the Nature of the

Successions formed by the Coefficients of a Fourier Series,' by Dr. W. H. Young.

Informal communications were made as follows: 'Note on Mersenne's Numbers,' by Lieut.-Col. A. Cunningham, and 'On the Conditions that a Homogeneous Strain may be reducible to a Plane Strain and an Extension at Right Angles to the Plane,' by Prof. A. E. H. Love and Dr. T. J. I'A. Bromwich.

MEETINGS NEXT WEEK.

Mon. Surveyors' Institution, 8.—Discussion on 'The Position of Tenant Farmers in England and Wales on the Occasion of any Change in the Ownership of their Holdings.'

Tues. Statistical, 5.—Annual Meeting.

Science Gossip.

THE Medical Report of the Local Government Board has been issued as a Parliamentary Paper (post free 5d.).

TWENTY-TWO variable stars (four of which are of the Algol type) were discovered by Miss Cannon during examinations of the Harvard Map No. 52. Nine are situated in the constellation Ara. The range of variability is in most cases small, and no star at its brightest exceeds the eighth magnitude. The last (which will be reckoned in a general list as var. 45, 1911, Telescopii) was found independently by the late Mrs. Fleming by means of its spectrum, which she classified on a plate taken on September 30th, 1909.

ENCKE's periodical comet is again approaching perihelion, which, according to Dr. Backlund's calculation, it will probably reach on August 19th. At the last return, in 1908, it was only observed (photographically) at the Cape of Good Hope; but this may have been due to its position with regard to the earth. If seen in Europe at the present return, it will probably be during next month, early in which it will be situated in the constellation Taurus, to the north-east of the Pleiades.

THE fourth number of vol. xl. of the *Memorie di Astrofisica ed Astronomia* of the Società degli Spettroscopisti Italiani has appeared, containing principally a paper by Prof. Riccò on solar protuberances observed on the 28th of last April, a note by Signor Carnera on reference-stars in the Catania photographic catalogue, and a continuation of the spectroscopical images of the sun's limb observed at Rome, Palermo, and Kalocsa from the 22nd of September, 1883, to the 22nd of August, 1887.

ANOTHER small planet was discovered photographically by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg, on the 22nd ult.

FINE ARTS

A History of Painting in Italy—Umbria, Florence, and Siena—from the Second to the Sixteenth Century. By J. A. Crowe and G. B. Cavalcaselle. Edited by Langton Douglas, assisted by G. de Nicola. — Vol. IV. *Florentine Masters of the Fifteenth Century.* (John Murray.)

A NOTE by the publisher in this fourth volume of the new edition of Crowe and Cavalcaselle refers apologetically to the fact that seven years have elapsed since

the date when its publication was promised, and holds out the hope that the remaining volumes will be issued in the course of the next twelve months. The news will be welcome to those who some years ago, with a choice of editions, preferred that which was to contain the latest revisions of the authors, together with notes embodying the results of more recent research. The magnitude of the latter part of the task is in itself almost sufficient to account for the delay. Since Crowe and Cavalcaselle wrote, the literature of Italian painting has become very extensive. Many of the most important contributions to it have appeared in foreign periodicals, and the references to these in the present edition are numerous.

The notes serve to show how well for the most part the judgments of the authors have stood the test of time. In more than one instance, as the editors point out, they have anticipated the path of modern discovery by their verdict. The qualities of the book in its original form are too well known to need description. A passing reference may, however, be made to the marked avoidance of fine writing, the sparing use of analogy or picturesque description, and the combination of documentary and stylistic evidence to serve each as check upon the other. As compared with certain other writers on Italian art, Crowe and Cavalcaselle are mechanical, but if infinite capacity for taking pains be genius, then they had it or something very nearly approaching it; as a consequence, they have written what bids fair to become a classic of reference.

The division of the new edition into six volumes causes each to possess considerably greater unity than was possible before. Whereas the record passed abruptly from Florence to Siena, and from Siena to Umbria, the volume before us deals exclusively with the work of Florentine masters of the fifteenth century. It therefore treats of Florentine art at what is undoubtedly the most interesting stage of its development. The preceding century, dominated by the genius of Giotto, had closed in the comparative stagnation of derived impulse. The ensuing stage was one of spontaneity and growth along many lines of development. As in 'The Progress of Poesy,' "a thousand rills their mazy progress take." The streams flow without break or barrier, with ever-increasing current, into the high sea of the Renaissance.

The names of painters which form the titles of the various chapters of this volume are a witness of this rich diversity. Of only two can it be said that their art is essentially imitative with no independent standpoint of theory. The others reveal Florentine art in its amazing vitality, gaining new power of representation by closer study of the laws of structure, of perspective and light and shade, of the nature of pigments and the relation of colours, and manifesting at the same time an unremitting devotion to

the spirit of beauty. To the results of this almost inexhaustible variety of effort Crowe and Cavalcaselle did more even-handed justice than any other writers by careful study of record and temperate measure of appreciation. A few of their conclusions have become invalidated; others need restatement, or must be supplemented on account of more recent discoveries.

Scientific criticism has achieved some of its most signal triumphs with regard to pictures which were formerly either assigned to Botticelli or classed as school pieces under his name, and here the quality of the editing may be tested. As an instance of this we may take the case of Jacopo del Sellaio, who is mentioned by Crowe and Cavalcaselle, on the authority of Vasari, as one of Fra Filippo's assistants of whom no works were known. The present work provides an admirable summary of the present state of critical knowledge, as based on documents and the art of the connoisseur, respecting this eclectic painter, whose personality was first revealed by the researches of Dr. Mackowsky, who ascribes to him no fewer than fifty pictures. Another of the same group is Francesco di Giovanni Botticini, to whom many works which formerly passed under the name of Botticelli are now assigned, including the Palmieri 'Assumption of the Virgin' in the National Gallery, which is referred to by Crowe and Cavalcaselle as one of Botticelli's loveliest and most remarkable productions. Botticini is now treated with sufficient detail to show the various influences to which he was subjected in the course of his artistic life.

In a less sympathetic vein is the reference to that more elusive creation of modern criticism known as "Amico di Sandro," against the homogeneity of whose artistic output, as defined by his sponsor, the editors deliver one well-directed blow, the effectiveness of which is perhaps a little marred by a cavil at the attempt at nomenclature on just the lines foreseen by the author at the christening.

The work of the editors is less effective in those few cases where the position taken up by Crowe and Cavalcaselle is directly at variance with the conclusions of modern criticism. It was necessary to respect the integrity of the original text and to separate the editorial additions, but the short foot-notes which are intended apparently to undermine and render untenable the authors' position at various points of their statement are more distracting to the attention of the reader than successful in their purpose. They scarcely do justice to the full strength of the case for revision of judgment as to the authorship of the frescoes at S. Clemente at Rome and some of those in the Brancacci chapel in the Carmine at Florence, which the authors ascribed to Masaccio, and which later critics with singular unanimity have assigned to Masolino. Crowe and Cavalcaselle, always

cautious and sure-footed, seem to have recognized the stylistic resemblances between the more primitive of the work in the Brancacci chapel (such as 'The Raising of Tabitha'), the frescoes at S. Clemente, and those at Castiglione d'Olona which bear Masolino's signature, and of which the authorship has never been held in doubt. But they were tied up in a maze of chronological difficulties, partly of their own creation, and these prevented them from solving the question in the most natural manner, namely, by rejecting Vasari's unsupported statement as to Masaccio's authorship of the works at S. Clemente, and then by attributing these works to Masolino together with certain of the frescoes at the Brancacci chapel, where we know Masolino to have worked, on the evidence both of Vasari and of Albertini. These attributions rest primarily on the basis of the strong stylistic similarity existing between these works and the signed work at Castiglione d'Olona, which apparently was not known to Vasari.

The editors' notes reveal a wide range of connoisseurship. The unduly polemical tone in which some of the conclusions were presented in former volumes has not escaped comment. The reproach is still in some cases deserved. It is desirable on many grounds that the editing of a classic should be carried out in as impersonal a manner as is consistent with the renewed vitality which is the aim of the publication. Of this renewal at all events there can be no question, but there is some unnecessary raking of embers, of which in conclusion we present an instance. Crowe and Cavalcaselle ascribe to Fra Filippo Lippi a picture in the Maitland Collection of St. Peter and St. John healing the lame man. A note states that this predella picture is now in the Berlin Gallery, having been previously in the possession of Mr. Langton Douglas, who attributed it to Francesco di Giorgio, and that, like other works of Francesco di Giorgio, it reveals very strongly the influence of Girolamo da Cremona. This is an entirely pertinent revision of the statement of the authors both as regards the place and origin of the picture. The note goes on, however, to say that the editor was the first to point out several years ago the intimate connexion that existed between Francesco di Giorgio and Girolamo da Cremona, and that Mr. Berenson, writing more recently, has treated this connexion as though it were a new discovery, and that Mr. Berenson gives another part of the same predella to Girolamo, with which opinion Mr. Langton Douglas does not agree, and therefore marshals a number of arguments of a not very cogent character why both parts ought to be assigned to Francesco. The work of confuting another critic is apparently so absorbing that we are not even told where this other part of the predella is or what is its subject, and the omission is the more noteworthy because this picture is not mentioned by Crowe and Cavalcaselle.

OUR LIBRARY TABLE.

Art in France. By Louis Hourticq. (Heinemann.)—No more useful book of reference, both to artists and amateurs in art, can be imagined than this new volume of the "Ars Una" series. The 850 illustrations, too small for purposes of study, are sufficient to recall to memory works of art which have been already seen, and even to give some idea of an unknown picture to a student familiar with the bulk of the artist's output. The account of French art is, as might be expected from the official position held by the author, accurate and full, though compressed; and his personal opinions on matters of taste, if they can be suspected, are never obtrusive. The translation is adequate, though it loses the graces of style in the attempt to render the original literally.

We do not propose to enter on a criticism of M. Hourticq's catalogue of French art, but some of his dicta seem to reflect a certain narrow-mindedness open to question. He distinguishes, for example, France from the rest of the world by saying: "No one would hesitate to say which was the Golden Age of Greece, Italy, Spain, England, or Flanders. In France it is impossible to pronounce without scruple." This is merely to say that M. Hourticq knows a good deal about French art, and less about that of the other countries. To pronounce upon Greek art is easy, since so many of its products have been destroyed: we have no conspectus of Greek paintings, or the work of whole schools. But what Englishman could hope for general acceptance in pronouncing any period the Golden Age of English art? The ages of Van Eyck and of Rembrandt in Flanders are predominant now; a while ago Rubens held the field. We can fix a Golden Age for Italy now; a century ago the Golden Age was quite other. Even for France the cosmopolitan critic wonders at the bias of French experts, who lay so much stress on the national achievement in painting, while they attach little importance to the surpassing excellence of their sculpture, in which they have produced a succession of masterpieces in the unbroken tradition of classic art. M. Hourticq cannot be charged with neglecting this side of his subject; indeed, as things go, he has devoted a large amount of space to it, and we suppose even the bad art he has had to illustrate has its public. Anyway, his volume is an excellent handbook.

The English Staircase: an Historical Account of its Characteristic Types to the End of the Eighteenth Century. By Walter H. Godfrey. (Batsford.)—The story of stone staircases from Norman to Tudor days is given in outline by Mr. Godfrey, but he reserves his special attention for the comparison and description of "the new methods of the Early Renaissance, the massive splendour of the Jacobean type, and the quiet dignity of the Later Renaissance." The pierced panels of flowing foliage, characteristic of the Carolean staircase, which for a time put the turned baluster out of fashion; the graceful elegance of the Georgian stair, and the ingenious application of wrought ironwork in the designs of the close of the seventeenth and of the eighteenth century are all carefully discussed and classified.

The staircase appeals specially to the architectural student. Its evolution presents an almost bewildering diversity of methods. So soon as the newel or circular form was abandoned, the running of the

staircase in an oblique direction from floor to floor formed an almost continuous puzzle both to the later Gothic and the Classic designers, and remains to the present day one of the chief difficulties that confront the ambitious young architect of either domestic or public buildings of any pretensions. This volume, therefore, cannot fail to be of particular value to architects, especially as the illustrations are not only numerous, but also of genuine merit. The fifty-one plates, specially photographed, have been well reproduced by the collotype process, whilst in the text occur fifty-five illustrations from measured drawings of complete stairs or their salient details.

Mr. Godfrey draws attention to the fact that the newel stairway was not the only English form in mediæval days. A plain straight flight of stone steps between two walls was now and again employed when required for the daily use of many people, and there is a fine example of this in the Norman keep of Castle Rising. Religious houses, too, afford certain instances; thus a straight flight leads to the refectory on the first floor of the Vicars' Close at Wells; and a good flight, with a stepped parapet on the outer side, leading to the canons' dormitory, forms a notable feature of the priory church of Hexham. The entrance to the keep of Farnham Castle affords another well-known example, though not cited by Mr. Godfrey.

The plates illustrate admirably the richness and variety of work so soon as domestic staircases began to be constructed of wood. Several of them present fairly well-known instances, such as the stairways of the Commandery, Worcester; Hatfield House, 1610; Aston Hall, Warwickshire; and Ham House, Richmond. But the majority are examples which have seldom, if ever, been previously pictured. Amongst these may be mentioned Oakwell Hall, 1583; the Talbot Inn, Oundle; and Dawtry Mansion, Petworth. There are two good plates of the staircase erected for the Duke of Chandos in 1715 at Canons, and moved to Chesterfield House, Mayfair, some thirty-five years later, when the vast mansion was pulled down; the iron balustrades are a fine achievement. It is a pleasure to find a picture of the simple but graceful Georgian balusters of 44, Great Ormond Street. This street was a fashionable quarter in the latter half of the eighteenth century, and it was from Lord Chancellor Thurlow's residence in Great Ormond Street that the Great Seal was stolen in 1784. Several houses, in addition to No. 44, retain graceful staircases and chimney pieces.

It is a little surprising not to see either a description or illustration of the fine bold staircase of Milton Court, Dorking, circa 1600; it is somewhat peculiar, for it runs from the basement to the top of the house in an annexe of its own. The dignity of this staircase was the chief cause of the preservation of the house when it had been doomed to destruction. Another staircase that we miss, from a much smaller house, is curiously enough of a like name. Milton Manor, near Northampton, has beautiful Carolean pierced foliage designs in the place of balustrades. But Mr. Godfrey supplies excellent plates of this style from Dunster Castle and from a house in the High Street, Guildford. He might have strengthened his statements as to the introduction and use of the spiral baluster by reference to altar-rails of that description, the dates of several of which are exactly or approximately known.

If a further edition of this handsome and informing volume is called for, the author might devote a little attention to certain

west-gallery staircases still surviving in churches, for they are sometimes of uncommon design. The staircases in Odiham Church of 1632 are notable, and so too, in a different style, are those of the double-tiered west gallery of Cowley Church, Middlesex, erected in 1780. Under the tower of Whitchurch, Hampshire, is a well-carved fifteenth-century oak casing to a flight of newel stairs of single blocks of wood; and in a similar position at Oxted is an interesting tower staircase of much later date. It might, too, be well to note pulpit stairs. Some of those of Georgian days were graceful in design.

The Castles and Walled Towns of England. By Alfred Harvey. (Methuen & Co.)—Mr. Harvey, in these useful and attractive pages, considers the subject of English castles in the broad acceptance of the term, that is to say, masonry structures intended for the purpose of residence and defence, whether purely or preponderatingly military, or whether more important as residences than as fortresses. With this scheme he has associated an account of the mural defences of towns, a subject upon which little has hitherto been written, except in the cases of the walls of York, Chester, Southampton, and one or two other prominent instances. To ensure accuracy in this much-neglected field of historical archæology, Mr. Harvey

"has made a perambulation not only of every town known to have been walled in the Middle Ages, but of every town which it appeared to him should or might have been—a task involving some little labour and the occasional penetration of insalubrious localities, but a method of exploring an unknown town, whether at home or abroad, which well repays the trouble."

In dealing with the large subject of the castles of England, a system of classification has been adopted which has the advantage, with a few exceptions, of following a chronological order. The whole series is divided into two main types, namely, "Castles with Keeps" and "Keepless Castles." Each of these types presents three well-marked varieties. The castles with keeps are subdivided into those with rectangular, shell, and circular keeps. The keepless castles also divide themselves into three groups, namely (1) castles in which the keep was discarded, and its place taken by a main ward of no great area, surrounded by a lofty wall flanked with mural towers; (2) the true Edwardian or concentric castles, in which the main ward is surrounded by a second and sometimes by a third line of defence; and (3) the later castles, wherein the idea of defence was more or less subordinate to that of domestic comfort.

The chapter which deals with the geographical and topographical position of English castles is of no small interest and value. Castles are by no means uniformly distributed, though they are to be found in every county of England and Wales. When their military importance is considered, it is only natural that they should be found with great frequency on the Welsh and Scottish frontiers, and also on or near the coast of the south-eastern group of counties, where the landing of a Continental foe was most to be dreaded. They also abounded in the district round London, which would be the objective of any foreign invasion or domestic rising. London itself had not only the Tower but also Baynard's Castle, just outside the walled city, the last traces of which have disappeared during recent years.

Between London and the English Channel castles are of most frequent occurrence; the county of Kent alone had at least thirty-

eight, the majority of which still remain. The chief highway to the Continent, always crowded with travellers, lay through Rochester and Canterbury, terminating at Dover, and each of the three possesses one of the finest Norman keeps. On the south coast, in addition to Dover, there were the castles of Folkestone, Saltwood, and Romney; whilst the entrance to the Medway was guarded by a powerful castle at Queenborough. It was also on the shores of Kent that a large proportion of Henry VIII.'s coast castles were erected, among which those of Walmer and Deal are prominent. Surrey on the contrary, described here as "a county of poor soil and sparse population," possessed but few castles, the only two of importance being the royal castle of Guildford and the episcopal castle of Farnham. The Midlands were but scantily provided with fortresses, chiefly because they were at a safe distance from both seaboard and land frontiers, but partly no doubt, as Mr. Harvey shrewdly surmises, because these counties were usually the property of a few great lords.

In discussing the question of Norman castles with rectangular keeps, three examples are wisely chosen for special description and illustration, namely, those of Hedingham, Middleham, and Richmond. Durham, Berkeley, and Totnes are selected as examples of shell-keep castles; whilst we find illustrations of the circular keep in Conisborough, Oxford, Pembroke, Caldecott, Skenthrift, Launceston, and Odiham. Of the keepless castles particular attention is given to the Edwardian examples of Harlech, Kidwelly, Caerphilly, Conway, Beaumaris, and Ludlow. Of the later castles Bolton and Ashby-de-la-Zouch are well described and illustrated.

The section on the defences of walled towns is notable, and for the most part original. Plans are included of the mediæval walling of Leicester, Southampton, and Conway. A valuable appendix supplies a list of castles in England and Wales existing or known to have existed. They are arranged under counties, and distinguishing marks show whether there are remains of great or small extent, or whether the site is now marked only by earthworks. This is the first time that such a thorough list has been attempted, and it is complete and accurate, except in a few cases of trifling moment.

The book is remarkably well illustrated, both by plates and drawings in the text. It was a good idea to give several illustrations of castles from borough arms or seals.

A CENTURY OF ART AT THE GRAFTON GALLERY.

THE attempt of the International Society to illustrate by this collection "the major tendencies of the last hundred years of effort and development in England and France" has resulted in such a prodigious variety show that a neophyte might well gasp at the prospect of trying to understand the artistic movement of a period in which even the more important currents were so numerous, so diverse, so apparently unrelated. In part this impression is misleading, resulting from the unscientific habit of cataloguing works of art under the names of the men who produced them. The organizers of the exhibition have thus striven to get together examples of most of the artists who have had any important part in moulding the movement of the period in question. These are many, and, in

reaction from an ideal of uniformity, obviously diverse in character; but the diversities are often superficial, and add nothing essential to the value of the work. If we were in the habit of classifying pictures as we classify other organisms, by their structure and functions, we should recognize that a relatively restricted number of technical ideals—of kinds of vision—sufficed to satisfy even this restless period by their combination in varied proportions. Mathematicians know how rapidly the possible combinations of a few elements mount up. The nineteenth-century artist was particularly keen to discover for himself some fresh one, and so to disguise it with extraneous oddity as to make it appear an entirely fresh departure unrelated to the practice of other artists. To some minds this was pleasant—to others disturbing, and the would-be originals exhausted themselves in sarcasm at the expense of the critics, who, they averred, rejected any genius they could not pigeon-hole. Yet, after all, a taste for unity and sequence is more of the essence of æsthetics than the thirst for surprise and disorganizing novelty.

This apology for the Philistine of yesterday will seem reasonable to any one who suddenly returns from the study of Oriental art, with its firm hold on the essentials of design, to the atmosphere of petty differences, the febrile effervescence, of European art in the nineteenth century. The activity is wonderful, but what a waste of energy! How large a percentage of the substance of each innovation is mere change for the sake of change!—a purposeless departure from the normal aims of art, which in its turn will provoke reactionary excesses in another direction. Two landscapes, *Seascape and Cliffs* (5) by J. Crome and *Waterfall* (16) by John Sell Cotman, date from the beginning of the century 1810–1910, and contrast with the more typical work of the period because they are examples of contented pre-occupation with beauty of a familiar sort, claiming no particular originality. They differ but slightly from the best landscape paintings of the seventeenth and eighteenth centuries, and, after all, are more permanently satisfying than most of the experiments which followed. Something doubtless has been gained by those experiments, but much more has been lost, although the complete absence of Impressionist work (somewhat strange in an exhibition claiming to represent the activity of the nineteenth century) puts the later developments of landscape art really outside our subject. The English Pre-Raphaelite movement is perhaps, on the other hand, given more than its proper importance. It is finely represented by Holman Hunt's *Hireling Shepherd* (42), wherein the draughtsmanship, which feels its way over surfaces, never losing touch with matter that it may the more subtly measure space, is to some extent justified because the artist deals with a moment when nature is bursting with vitality and every inch of surface radiates life and heat. The equally well-known early Millais, *Ferdinand lured by Ariel* (48), has not the same justification, and we are wearied by the trivial multiplicity of detail which has neither the intrinsic significance of that of 'The Hireling Shepherd' nor the symbolic value which belongs to detail in those classical paintings least directly inspired by nature, and which comes from severe subordination to the general structure of the picture. The old academic commonplace which enjoins variety within unity as a fundamental necessity of art is rather strengthened than otherwise by the sight of so many artists straining now this way, now that, from the norm which their predecessors

strove to keep to. Whistler is from this point of view the natural response to Holman Hunt, and the choice of the charming *Cremorne Nocturne* No. 2 (87), with its great stress on unity even—we might say above all—of an obvious sort, and its rather emasculate and empty characterization, as representing Whistler's art, seems to mark the determination of the selecting committee to show both the extremes of the period illustrated, and their own catholicity of admiration, which ranges from the 'Cremorne Nocturne' to *The Light of the World* (53).

The latter picture, egregiously common when judged as painting, marks, as do many of the Rossettis in the present show, the use of a literary motive which was so noticeable a feature of the work of the latter half of this period in England. The severely literal delineation of the superficial which characterized the English Pre-Raphaelites had not often in Rossetti the splendid illustrative force of 'The Hireling Shepherd' (the *Girl at the Window*, 62, is a rare exception, and more typical of Hunt than of Rossetti); and if, on the other hand, he never sinks to the level of 'The Light of the World,' the reason is that, alongside of the perfunctory adherence to fact which he carried as a dead weight, in obedience perhaps to Ruskin, he commanded a line not so literal as it appeared to be, but composed with great dramatic power. This, the fertile element in his rather miscellaneous production, is what saves his otherwise bad picture *The Return of Tibullus to Delia* (38). Here, and indeed usually, it is weakened by his pretence at realism and his mania for picturesque accessories, just as with Burne-Jones a power of design rather less dramatic is blunted by a nerveless characterization and perpetual softening of transitions akin to Whistler's on his weaker side. In this respect the two panels *St. Frideswide in the Pigstye* (39) and *The Death of St. Frideswide* (52), are not quite a choice typical of Burne-Jones, but rather represents an attempt to disentangle his formative from his disintegrating influence. Had this been done more frequently in the show, we might have had an exhibition presenting fewer personal idiosyncrasies, but a simpler statement of the vital forces of the time.

We do not mean by this criticism to imply that the show at the Grafton Gallery is not well worth a visit, or many visits. Indeed, so long as we are destitute even of names for the main impulses which have animated artistic activity for the last century, the usual classification by artists, and, if fuller classification is attempted, by date, is perhaps inevitable. Certainly, however, the arrangement does not make for simplicity. Even such a relatively simple branch of art as black-and-white drawing, when illustrated in this fashion, makes demands on the adaptability of the visitor which are somewhat fatiguing.

In dealing with black-and-white, in which, works being more or less of a size, their disposition does not present such insurmountable difficulties as is the case with pictures, some rough classification according to the kind of vision seems possible. At the outset of the period in question Rowlandson (123, 124) for all his calligraphic ease of line, represents the plastic conception of drawing; Fuseli (119-121) and Blake (125-129), the more abstract use of line. Men like Stevens and Delacroix obviously group with the first, grading imperceptibly through Wilkie and the like to colourless imitation, through Millot and Daumier to

an art almost as abstract as that of Blake. Beardsley is obviously of the other family, which again shades off through Rossetti and Millais towards literalism. M. Rodin as a draughtsman coquettes between the two modes. Keene designs in plastic fashion, but with a certain raggedness which calls for his overlay of colour-suggestion and the witchery of mysterious lighting to trim his work into compactness.

One of the best features of the show is a small but admirably representative collection of the work of the President, M. Rodin.

THE GOUPIL GALLERY.

THE exhibition of the work of Mr. Tom Mostyn is the more important of the new arrivals at the Goupil Gallery. Mr. Mostyn has a natural gift of imagination, but has never had the severe mental training necessary to enable him to sustain a flight of the imagination coherently in the same strain, and to maintain every element in his picture—draughtsmanship, illumination, the treatment of local colour—at a consistent degree of abstraction. For this he is hardly to be blamed, for there was and is little enough of such training to be had. One can imagine a painter of vaguely romantic aspirations (sensible enough to know that these aspirations do not suffice to fit him out as an artist) seeking in the ordinary Academies of our day instruction in the principles of his art. He obtains at such institutions a certain education in the practice of realistic painting, and Mr. Mostyn's figure pictures suggest the quality of the instruction to be gained. Here he seems in despair to give free rein to fancy, trusting entirely to his instinct for improvisation. It is a lesser mistake than a literal painstaking copying of nature for such a temperament as Mr. Mostyn's, but we miss the greater refinement he might have won with more insight into the nature of artistic conventions and more respect for the massive structure of his paint. The minor rhythms lure him from his main theme. He is prone to overtrim with spangles and lacework a design not forcible enough in its main contrasts to carry such adornments. He works by means of light, but does not show sufficient consistency in maintaining it at a given angle to make it a convincing revealer of form. In his use of line and colour alike he frequently drops into mere easy picturesqueness, and forgets that in imaginative work above all it is fatal if the exceptions obscure the rule.

We thus see an undoubtedly genuine inspiration falling short of full realization for want of such a grasp of the principles of the rhetoric of painting as any student of Poussin would probably have received.

One painting by Mr. Romaine Brooks has a theme of obvious chiaroscuro which the artist is content to utilize frankly for what it is worth. No. 4, *Pink Dress and Turkey*, is a satisfactory study, the sequence of planes from light to shadow, and the two or three similar notes of colour being well observed. The other works, however, are inferior, the light effects being so subtle that their structure has escaped the artist's perception, and left him with empty hands and enormous canvases to furnish.

SALES.

MESSRS. CHRISTIE sold on Friday, the 9th inst., the following works, the property of Mr. J. D. Charrington. Drawings: Rosa Bonheur, *Landes Peasants going to Market*, 220*l.* C. Fielding, *A View of Culver Cliffs from Bembridge, Isle of Wight*, 325*l.* Birket Foster, *Turnberry Castle, Ayrshire, the early home of Robert Bruce*, 131*l.*; *The Rialto, Venice*, 115*l.* J. Israëls, *The Treat*, 441*l.* Pictures: J. Linnell, *The Mill*, 430*l.* R. Madrazo, *The Music Lesson*, 262*l.* J. Phillip, *Meal Time*; or, *Turn about is Fair Play*, 262*l.*

The remainder were from various properties. Drawings: E. M. Wimperis, *The Ferry*, 162*l.* J. Maris, *The Barge Horse*, 225*l.* C. Fielding, *A River Scene, with classical buildings, boats, and figures: sunset*, 178*l.* Sir E. Burne-Jones, *Venus Epithalamia*, 304*l.* Pictures: Sir E. Burne-Jones, *The King's Daughter: Story of St. George and the Dragon*, 273*l.* F. Holl, *General Viscount Wolseley*, 304*l.* T. Faed, *A Gipsy Mother and Child*, 257*l.*

The same firm sold on Monday last the following prints and engravings: *Cottagers, after Morland*, by W. Ward, with title in etched letters, 54*l.* *A Visit to the Boarding School, and Visit to the Child at Nurse, after and by the same (a pair)*, printed in colours, 178*l.* *The Affectionate Brothers, after Reynolds*, by F. Bartolozzi, printed in colours, 110*l.* *Lady Smyth and Children, after and by the same*, printed in colours, 336*l.* *Miss Farren, after Lawrence*, by F. Bartolozzi, printed in colours, 399*l.* *The Fortune Teller, after Owen*, by C. Turner, printed in colours, 60*l.* *Countess Gower and Daughter, after Lawrence*, by S. Cousins, first state, 152*l.* *Lady Louisa Manners, after Hoppner*, by C. Turner, 173*l.* *Blind-Man's Buff, after Morland*, by W. Ward, printed in colours, 60*l.* *The Angler's Repast, after and by the same*, printed in colours, 94*l.* *Cottager, and Villager, by P. W. Tomkins (a pair)*, printed in colours, 115*l.*

On Thursday and Friday in last week Messrs. Sotheby sold the following prints: J. R. Smith, *Narcissa and Flirtilla*, 58*l.* J. Hogg, *after W. Peters, Sophia*, in brown, 47*l.* F. Bartolozzi, *after Reynolds, Lady Elizabeth Foster*, 47*l.* J. R. Smith, *after H. Walton, The Fruit Barrow*, 46*l.* S. Cousins, *after Lawrence, Master Lambton*, 120*l.* Sir F. Seymour-Haden, *Études à l'Eau-forte*, 210*l.* D. Y. Cameron, *Notre Dame, interior*, 65*l.*

Fine Art Gossip.

WE congratulate Prof. Lanciani, our learned correspondent from Rome for many years, on being raised to the rank of Senator, and receiving at the same time from the King of Italy the Commandership of the Ordine des SS. Maurizio e Lazaro.

THE committee of the Association Taylor has awarded the Prix Galimard-Jaubert, of the annual value of 1,200 francs for four years, to Mlle. Marchal for her plaster group 'Parmi les Roses,' exhibited in this year's Salon.

THE death at the age of 71 is announced from Berlin of Prof. Johannes Otzen, the architect. He studied at Hanover under Hase, and devoted his talents to adapting the Gothic style to the requirements of modern church architecture. Several of the principal churches in Berlin, Hamburg, and other important towns were his work. He was for many years Professor at the Technical College in Charlottenburg, and Director of the chief Studio of Architecture in the Berlin Academy of Art.

CRITICS will shortly have a chance to examine the Jan van Eyck portrait in the Bruckenthal Collection at Hermannstadt, which is to be lent to the Munich Gallery.

To the same Gallery, according to the *Cicerone*, some of the finest pictures in the Nemes Collection at Budapest are to be

lent for some months. This will be welcome news to many, as the collection is one of the most remarkable among the private galleries which have been formed in recent years. The arrangement is due to the initiative of the energetic Director at Munich, Herr von Tschudi.

EXHIBITIONS.

SAT. (JUNE 17).—Mr. William Brock's Water-Colours of Normandy, Carroll Gallery.
—Early Persian Ceramics, 123, New Bond Street.
—M. Lucien Frank's Works, Rowley Gallery.
—Mr. F. F. Ogilvie's Water-Colours of Egypt, Modern Gallery.
—Water-Colours by Mr. A. Romilly Fedden, Mrs. Eastlake, and Mr. C. H. Eastlake, and Drawings by Aubrey Beardsley, Baillie Gallery.

MUSIC

THE WEEK.

COVENT GARDEN.—*Samson et Dalila*.
Roméo et Juliette. *Aida*.

AN exceptionally fine performance was given of Saint-Saëns's 'Samson et Dalila' on Wednesday in last week. M. Franz impersonated Samson, and by his effective singing and dignified acting created a deep impression. Madame Kirkby Lunn, who has been the Dalila since the opera was first produced here, also felt his influence.

On the Friday Gounod's 'Roméo et Juliette' was heard for the first time since 1906. Madame Melba has long been associated with the opera, and in the music assigned to Juliette she has many opportunities of displaying her beautiful voice to advantage. Again in this work M. Franz, though occasionally his intonation was not quite true, proved an excellent Roméo. The performance generally was very good, and the orchestral playing, under the direction of Mr. Panizzi, most satisfactory.

There is nothing new to say about Mesdames Destinn and Kirkby Lunn as Aida and the Princess in Verdi's opera, nor of Messrs. Martin and Gilly, who as Radames and Amonasro distinguished themselves; but mention must be made of a Russian artist, M. Sibiriakoff, who last Saturday impersonated Ramfis. The part is only small, but the singer displayed a genuine basso voice, and is evidently an experienced actor. He will no doubt appear in parts which will enable him more fully to display his gifts.

QUEEN'S HALL.—*Recitals by Rosenthal and Paderewski*.

MORIZ ROSENTHAL AND IGNAZ PADEREWSKI are two of the most notable pianists of the day, and both have recently given recitals. The former yesterday week played Beethoven's Sonata in E (Op. 109), and while admiring his beautiful tone, perfect technique, and thoughtful reading of the music, we could not but notice a lack of emotion. In Schumann's 'Carnaval' it was different. With this he seemed in fuller sympathy, displaying character, colour, and warmth. The technical difficulties here are greater than in the Sonata, and, as we have often noticed, it is only music which brings Rosenthal's executive powers into full play that makes

a really strong appeal to him. Some of the numbers were perhaps taken at too rapid a rate, and in the concluding March certain effects were concessions to public taste. Liszt and Rubinstein, the two greatest pianists of the past, yielded occasionally in the same manner to the public love for sensation. Such considerations do not affect Rosenthal as a rule, except when he is interpreting music of a purely virtuosic character.

M. Paderewski, who has not appeared in London for several seasons, gave a recital on Wednesday afternoon. The pianist, like all great artists, has days when he feels specially in the vein, and on Wednesday his renderings of the first three numbers of his programme were remarkable for intellectual grasp of the music breadth, strong emotion, superb technique, and fine gradations of tone. He first played the Brahms Variations on a Handel Theme, and there was a sense of bigness all through the performance. Next came Beethoven's comparatively early Sonata in D minor, Op. 31, No. 2, yet one of his most poetical. Of this M. Paderewski's reading was truly classical, though full of life, feeling, and warmth. This was followed by Schumann's Sonata in F sharp minor, Op. 11, a work full of earnest thought and romantic feeling. The pianist gave so glowing a rendering of the music as to make one forget that all of it is not equally inspired. The only other pianist who could be compared with him was Clara Schumann, but she had neither the strength of finger nor the commanding technique which he displays. The conception of the music with both was, however, almost identical.

Some Chopin solos followed, and there was, of course, some very clever, beautiful, delicate playing, but nothing to equal what had gone before.

Massenet and his Operas. By H. T. Finck. —*Franz Liszt and his Music.* By Arthur Hervey. (John Lane.)—Mr. Finck describes the success of Massenet as one of the puzzling phenomena of modern musical history, yet he himself gives a satisfactory explanation of it. He admires Massenet's music, partly because of its refined orchestral colouring and piquant harmonization, partly because of its frank and ingratiating melodiousness; and those are the very qualities which attract the general public. Our author also refers to the great success of four of the operas ('Le Jongleur de Notre Dame,' 'Hérodiade,' 'Sapho,' and 'Griséidis') in New York. But those performances were given with fine casts, an additional and strong attraction.

Massenet's operas 'Le Roi de Lahore,' 'Hérodiade' (under the title of 'Salomé'), 'Manon,' 'Le Cid,' 'Werther,' 'La Navarraise,' and 'Le Jongleur' have all been produced at Covent Garden, but not one of these has achieved popularity—not even 'Manon,' which is still occasionally given. This is strange. Wagner, Verdi, and Puccini have certainly proved powerful rivals, but their works are also admired in America. 'Le Jongleur de Notre Dame' is a really beautiful work, and unique of its

kind; and we believe that if, as with 'Pelléas et Mélisande,' the Syndicate had persevered with it in spite of the cold manner in which it was received, its merits would at last have been recognized. Like Debussy's work, it is very different from ordinary operas; hence, we presume, it caused disappointment.

Mr. Finck's book is welcome as a first attempt to describe Massenet's art-work. Moreover it comes at an opportune moment, since 'Thaïs' is to be produced at Covent Garden during the present season. Mr. Hammerstein also is likely to give prominence to Massenet's operas when his Kingsway house opens in the autumn. The volume contains many illustrations, also an excellent portrait of the composer.

Liszt and his art-work have been fully described and discussed by Lina Ramaan in her great biography, but Mr. Arthur Hervey's new book is most acceptable, for he owes little or nothing to the work just named, and, as he justly remarks in his Introduction, "comparatively little has been written in England about Liszt, outside the pages of biographical dictionaries and histories of music." The forthcoming centenary of Liszt's birth is an event which naturally suggests a review of one who "occupies a unique place in the musical Pantheon." Liszt virtually discovered Wagner, and in many ways helped him to mature his great gifts, and produce the works which have immortalized his name. For this, and for many kind acts Mr. Hervey's praise of the man is fully justified. The opinions expressed with regard to Liszt as a composer may, however, appear to many, as they do to us, too eulogistic. Every serious musician recognizes Liszt as a gifted pioneer, but many would not endorse the high opinions expressed with regard to him as a creative artist. For example, of the Sonata in B minor we read: "In point of originality of conception, thematic invention, depth of thought, and emotional feeling, it has not been surpassed by any other in the entire range of pianoforte literature." Again, Mr. Hervey's admiration of the Symphonies and Symphonic Poems seems excessive.

There is, however, much in the volume which is not only interesting, but will also appeal to all musicians who have an open mind. Mr. Hervey reminds his readers that "Liszt's larger and more important works are persistently ignored," such as the sacred works; and this is perfectly true. He says that "no composer perhaps has been more misunderstood and more misjudged," and there is also truth in this. Moreover, though pianoforte pieces by Liszt are constantly being played, Mr. Hervey mentions early sets of pieces ('Les Années de Pèlerinage') which Liszt wrote for the few, not, as he said himself, for the crowd, and which are rarely heard.

Musical Gossip.

MR. JOSEPH BENNETT, who died last Monday in his native village, Berkeley, Gloucestershire, at the ripe age of 79, was one of the best known musical critics in this country. He was connected with *The Daily Telegraph* from 1870 to 1905, and during the first half of that long period the cause of Wagner was fought. Mr. Bennett recognized his genius, but was not in sympathy with the form—or, as he thought, formlessness—especially of the later music-dramas; and, as all who have studied this period are aware, that opinion was then held by the majority of critics. Bennett's sincerity,

however, was never called in question. After all, there have always been Bennetts—men whose reverence for the masters of the past prevented them from rendering full justice to coming masters.

ONE of Mr. Bennett's great merits was his encouragement of native art. Many composers—Dr. F. H. Cowen, Sir Alexander Mackenzie, Sir Hubert Parry, Sir Charles Stanford, and others—owe much to the prominent notices he gave of their works. He provided libretti especially for the first two, but also for other musicians.

UP to 1865 Mr. Bennett was a schoolmaster, although also engaged as organist of various chapels. For three years (1855-7) he was master of the school attached to Dr. Allon's Union Chapel at Islington, of which chapel, by the way, Prout, our former critic, was for many years organist. Mr. Bennett published his reminiscences under the title 'Forty Years of Music,' reviewed in these columns on November 14th, 1908.

MISS LEILA DOUBLEDAY, an Australian by birth, who studied at Melbourne, and afterwards under Prof. Rosé at Vienna, gave an orchestral concert at Queen's Hall yesterday week. She played the Max Bruch Violin Concerto in G minor with good technique, taste, and refinement, and, as she is still in her teens, promises well both as a player and an artist. Her tone was not very full, but nervousness may have been to some extent the cause.

THE IMPERIAL RUSSIAN BALLET will make its first appearance in England at Covent Garden next Wednesday in 'Le Pavillon d'Armide,' a Ballet Fantastique, music by Tcherépkin.

THE death is announced of John Severin Svensden, the Norwegian composer. He was born at Christiania in 1840, and was for a time a bandmaster, but at twenty-three went and studied at the Leipsic Conservatorium. After that he travelled a good deal. He visited London in 1878, when his Quartet, Quintet, and Octet, all for strings, were performed; and again in 1888, when he conducted his Symphony in D at a Philharmonic Concert. His music is clever, refined, and characteristic.

PERFORMANCES NEXT WEEK.

SUN.	Special Concert, 3.30, Albert Hall.
—	National Sunday League Concert, 7, Palladium.
MON.-WED.	and SAT. Royal Italian Opera, Covent Garden.
MON.	Miss Irene St. Clair's Vocal Recital, 3, Æolian Hall.
—	Mr. Robert Lortat's Pianoforte Recital, 3.15, Bechstein Hall.
—	Cherniavski Trio and Miss Alice Tristram's Concert, 8, Æolian Hall.
—	Max Paner's Pianoforte Recital, 8, Bechstein Hall.
—	Coronation Concert, 8.15, Steinway Hall.
TUES.	Madame Balthy and M. Henri Léoni's Concert, 3, Bechstein Hall.
—	Miss Maggie Teyte's Vocal Recital, 3.15, Æolian Hall.
—	London String Quartet Chamber Concert, 8, Bechstein Hall.
—	Mr. J. Ounpbell McInnes's Song Recital, 8.45, Æolian Hall.
WED.	Mr. René Bohet's Violin Recital, 3, Bechstein Hall.
SAT.	Mischa Elman's Recital, 3, Bechstein Hall.
—	Mr. Felix Salmond's 'Cello Recital, 3, Bechstein Hall.

DRAMA

THE WEEK.

COMEDY.—*The Crucible: a Play in Three Acts.* By Edward G. Hemmerde and Francis Neilson.

THE promptings of charity suggest that 'The Crucible' must be an earlier work of its authors than 'The Butterfly on the Wheel'; otherwise it is hard to explain, except as the result of a happy fluke or inspiration, the immense superiority of

the piece now being played at the Globe. That play has not a great deal of merit apart from its big act; three-quarters of its material is conventional enough; but the trial scene at any rate can be unreservedly commended, because there technical knowledge is skilfully used to produce an effect of drama that is wholly legitimate as well as exciting. Alas! there is no such redeeming trait in 'The Crucible.' Here the collaborators seem to have relied on their reminiscences of current plays and stock types, stage legends as to the morality and manners of the "smart set," and their own flights of fancy. The result would have been poor enough had they shown as much stage craft and regard for colloquial speech as heretofore; but this time they employ the most ingenuous devices for getting their characters on and off the stage, they display a singular awkwardness in expounding their plot, and they put at times into the mouths of their hero and heroine rhetoric so high-flown that it is difficult to restrain a smile.

Once more the plutocrat of humble origin and iron will is forced to do duty as protagonist, yet we are told next to nothing of his business; are in the dark as to his relations with his right-hand man, clerk or partner, whichever he is; and are to suppose, in these days when rank runs after wealth, that the millionaire feels crushed in the presence of high-born people, and has had trouble in making good his social footing. Once more, as in 'The Walls of Jericho' and kindred plays, we see thrown into the company of this rich plebeian a girl of refinement and breeding, and all we learn about her is that she is extravagant in dress, and heavily in debt to a male acquaintance, till she suddenly makes the startling announcement that her desire is to be a mother of men—men who will do great things in the world, &c. The plot is rather like a modern version of 'Measure for Measure.' Mary Shrawardine is placed in somewhat of the position of Isabella. Her brother, on the strength of a letter of introduction which does not give the name of the bearer, calmly asks Mark Melstrode the millionaire for the loan of 20,000l.; unless he obtains it at once, he must either take his life or go to prison. Melstrode, whose opinion of the lady he loves is so low that he suspects her to be maintained by her creditor, decides that he can now test Mary's virtue; so he suggests that she shall be not his wife, but his mistress. If, rather than sacrifice her honour, she lets her brother face the penalties of the law, then and not till then, he argues, will he believe her spotless. She persists in rejecting his proposal; he helps the boy; and the play ends with Mary's exposition of her maternal ambitions.

Unsatisfactory as a picture of high finance or high society, the play is not melodramatically impressive. The authors bungle what might have been strong situations, and break up into two acts what should have been one. Capable players such as Mr. Beveridge and Mrs. Russ Whytal try to put

individuality into the thinnest of parts. Miss Mary Rorke gives a charming sketch of a dowager of the old school, and Mr. Owen Nares has some fine moments of emotion as Mary's distracted brother. Mr. Ainley works hard to convey an impression of a strong man, and Miss Evelyn D'Alroy rather underplays the heroine's scenes in the wish to be natural. But no amount of clever acting could get over the fact that 'The Crucible' is an unsatisfactory piece of work.

THE 'AGAMEMNON' AT BRADFIELD.

ONCE more the Bradfield boys have given the 'Agamemnon' in their picturesque Greek theatre, and, if the performance brought out no actor of remarkable gifts, at least it compared favourably with the efforts of former years. The rehearsals had been unusually prolonged, as the play was postponed from last year on account of King Edward's death. To the over-familiarity of much practice may be due the tendency of one or two players to rattle through their parts. Even the greatest have no immunity from this failing. One remembers how Coquelin galloped 'Cyrano' in the later days of the piece, and how the characterization suffered thereby.

Apart from this, the Bradfield 'Agamemnon' was altogether successful, and both actors and he who "taught the piece" were justified of their toil. It is no small triumph to interpret Æschylus in such a way as to hold a modern audience spell-bound for two hours. The feat is more considerable when the play is the 'Agamemnon,' where the dramatic effect depends, for its last subtleties, on ironies of phrase rather than on incident. As an acting play in the modern sense, the Bradfield boys' 'Agamemnon' is far less powerful than their 'Alcestis,' which remains one of our most cherished memories; but in view of the "limitations" of Æschylus (the phrase is used reverently) under present-day conditions, the mere stage-effects had enough of drama to carry conviction to the hearers. As in 1900, the Choral Odes were set to music written in the modern scale, and this concession to the ear is also a help. The simplicity of the melodies and the elementary harmonies had sufficient suggestion of the antique to save anachronism. One recalls, with less pleasure, a former experiment in strict ancient modes. Nowadays it is perhaps well to use full harmonies boldly. Sir Hubert Parry's setting of 'The Birds' at Cambridge seemed to add a new beauty to the verse of Aristophanes, particularly in the Parabasis; but the aim of Bradfield College is to carry us back to the theatre of Dionysus as literally as possible, and we must therefore be content with artless song, lightly supported on the murmur of lyres and the low breathing of flutes. It is certainly very pleasant to hear on a warm summer afternoon.

One doubted at times the fitness of certain pieces of action on the part of the Chorus, but "the knee pressed in the dust" was a good foot-note in pantomime. We liked less the "outrage of wings." The final arrest of the Chorus was frankly an error of stage-management, and some of the young old gentlemen of Argos doddered too much. Of the actors, who did well one and all, the chief honours lay with D. W. Ll. Jones, as Cassandra. His passion was very real.

As usual, the play has been translated into English verse by the Sixth Form. We are now familiar with these Bradfield

versions, which frequently show promise. But this year we saw something that looked like real accomplishment in the passages signed K. L. F. Armitage. Closer examination of Mr. Armitage's work brought no disappointment. He knows how to transmute his Æschylus into poetical English form, without licence and without stiffness. His renderings of *ἔστιν θάλασσα* and of *τίπτε μοι τόδ' ἐμπέδως* would bear quotation, did space permit. Mr. Armitage has now gone to Oriel College, and is likely to adorn the poetical laurels of that Society. In the translation generally one hoped for chance new lights on old difficulties, but that was perhaps asking too much. Even the play on the word "Helen" has not moved young wit to supersede Browning's pun.

J. D. S.

Dramatic Gossip.

THE Irish players, who have begun their annual season at the Court, presented last week a couple of new dramas which had some interesting features. Both have the merit of marked local colour, and work out an idea of some moment with care and sincerity; both contain sketches of character which give the impression of being strikingly true, as well as dialogue that has the stamp of naturalness; both end tragically, though only in one case does the tragedy come as more or less of a foregone conclusion.

ONE of the plays is Mr. St. John Irvine's 'Mixed Marriage,' in which the scene is a lower middle class household in a street of Belfast, and the theme a young Protestant's desire to take a Catholic girl to wife. His father, the most reasonable of men in all other ways, but harsh and bigoted in matters of faith, strongly opposes the boy's proposal, is all for turning him out of doors, and threatens him with a father's curse in this world, and hell in the life to come. On one side—and this side is emphasized by the hero's younger brother, who complains of always being suppressed at home—Mr. Irvine's work illustrates the conflict of age and youth. On the other, it illustrates only too realistically the violence of religious prejudice and militant faction in the north of Ireland. Against the father, who is a characteristic example of intolerance, is set the engaging figure of his wife, a woman full of common sense and racy humour, who tries hard to keep the peace among her men-folk and preserve an atmosphere of conciliation and sweet temper. One feels that hers ought to be the prevailing influence in a play that lingers long on the level of comedy. But suddenly the note is changed to melodrama: a riot breaks out in the street and the unwelcome young bride rushes out of doors, to be shot dead by a policeman's bullet on the threshold. In this violent way does Mr. Irvine cut the knot of his problem, and, though the piece is admirably interpreted, notably by Miss Maire O'Neill as the sharp-tongued but amiable mother of the family, it cannot be said to have a convincing end.

THE other work, 'Birthright,' written by Mr. T. C. Murray, tells a story as old as that of Esau and Jacob, or even Cain and Abel, though it opens as if it portended a battle between a peasant father and a son of antipathetic temperament. Virtually there are only four characters in this sombre little play—father and mother and their two boys—yet somehow it conveys the idea of being packed with incident, emotion, and drama. Each parent has a favourite. The mother inclines to the elder lad, who is something of

a scholar, loves field sports, and is not too fond of farm-work. Moreover he is sociably inclined, and ready to lift a glass in company. She forgives him his weakness for the sake of his cheery and affectionate moods, and is always resourceful in finding excuses for his absences. His morose father at last disinherits him in favour of the younger son, a boy who is more industrious and reticent. This drudge is even preparing to emigrate to America for a while to re-establish the family fortunes, when the old man insists that his heir shall be banished instead. High words pass between father and son, but it is his brother whom Shane believes to be at the bottom of the plot for his exile. Reproaches are followed by blows which the poor mother cannot check, a fratricidal fight ensues, and soon her darling is killed. The simplicity and directness, the impressiveness of the drama, so ghastly in its climax, cannot be indicated by mere verbal description; nor can words well express the perfect ensemble of acting produced by Mr. Sydney Morgan and Miss O'Doherty as the old people, and Mr. Donovan and Mr. Kerrigan as the brothers. As for the fight, it was almost too horrible in its suggestion of reality.

MR. CYRIL MAUDE will produce on the 29th a comedy of 1805 called 'Pomander Walk,' by Mr. Louis N. Parker.

THE death in his 74th year is announced from Rostock of the well-known dramatist and novelist Adolf Wilbrandt. The son of the Professor of Æsthetics and Literature at Rostock, he had a University education, and devoted some years to journalism before he published the work that first made his name, the biography of Heinrich von Kleist. In 1881 he was appointed Director of the Hofburgtheater in Vienna, where he had taken up his residence for many years, and written some of his best plays. He also wrote a number of novels, among them 'Meister Amor,' 'Die Rotenburger,' 'Hermann Iffinger,' and 'Die Osterinsel'; but it is as a dramatist that his name will be remembered. His best-known pieces are 'Der Meister von Palmyra,' 'Arria und Messalina,' 'Die Tochter des Herrn Fabricius,' and 'Jugendliebe.'

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LITERATURE

Some Problems of Philosophy: a Beginning of an Introduction to Philosophy. By William James. (Longmans & Co.)

As William James speaks to us in this unfinished sketch—for we have it on his own authority that it is "fragmentary and unrevised"—we listen to the accustomed voice, vibrant as ever, with its force and freshness and lyric passion in no wise impaired or abated, until suddenly there is a break in the music, and silence. Not otherwise should the philosopher cease, the body failing, not the mind. Better if Plato had not survived to write the 'Laws.'

Here, then, we are brought into intimate relation with the mind of William James as it pursued, always tentatively, yet with increasing sense of definite direction, its latest interest, namely, metaphysics: "I propose in this book to take philosophy in the narrow sense of metaphysics, and to let both religion and the results of the sciences alone."

Now there are those who would say that precisely in the field of metaphysics James, with all his genius, was bound to fail. Religion and science, notably psychological science, they would admit, are subjects out of which he had again and again struck fire, as notably in 'The Varieties of Religious Experience' and 'The Principles of Psychology.' But they profess themselves incapable of imagining the philosophic experiments of James ever taking shape in a metaphysical system. And so far as they dis-

believe in James as a system-builder, they are right. They are profoundly wrong, however, if they can find no room in the class of metaphysicians for another type of thinker. James is an empiricist. As he says of himself, "the author of this volume is weakly endowed on the rationalist side." Not for him are those triumphs of conceptual architecture, all purporting alike to represent the structure of the eternal truth of things, yet each so manifestly different from the rest. Finality is foreign to his philosophic disposition. He builds on such facts as lie within his reach, and is willing to be sceptical about any conclusions reached by his pragmatic method in a given time. He aims in no sense at completeness, but at most is concerned to be accurate in details:—

"The serious work of metaphysics is done over the separate single questions. If these should get cleared up, talk of metaphysics as a unified science might properly begin. This book proposes to handle only a few separate problems, leaving others untouched."

We start with the most difficult problem of all—the problem of Being. Why is there anything at all? James has a short way with the "mystery of fact." He accepts it. What is more, he accepts it at its face value. The ordinary, one might almost say orthodox, view that "the waxing and waning of our phenomenal experiences must be treated as surface appearances which leave the deeps untouched," which mask a real reality that is always the same, is thrust aside as a pious prejudice. Fact or Being, as it actually occurs, is shown to be, so far at any rate as our intellect is concerned, a matter of chance. The conditions of its appearance are uncertain, being unforeseeable when future, and when past elusive. Phenomena come and go. There are novelties; there are losses. The world makes itself somehow—that is the brute fact. James concludes that our business is far more with its What? than with its Whence? or Why?

Thus we pass on to the problem of the connexion between what for James are the two fundamental constituents of Being, namely, things and thoughts, or, as he generally prefers to call them, percepts and concepts. Does the whole import of the world of concepts lie in its relation to perceptual experience, or is it also an independent revelation of reality? Going back to psychological origins, he finds that thought proper must have had at first an exclusively practical use. Its function was, by conceptual translation of the perceptual flux, and consequent widening of the mental panorama, to promote the handling of it by meeting it at some more or less distant point ahead of the present. All thought of an advanced kind, it is thereupon contended, is but a further prolongation of this perspective of practical consequences. The map of relations is made in order to enable us to steer. It is freely admitted, however, that the map, once made, is a delight for its own sake and, further, that it deepens

the values of life by the very eternalization which it lends, or seems to lend, to the process of our passing adjustments. A higher order—a mathematical scheme of the world—comes within our ken, and a new loyalty becomes possible in regard to it—a loyalty towards the ideal.

Yet there is such a thing as the abuse of concepts. To take it as the better part to understand life, without entering its turmoil—to take refuge, like Plato's philosopher, under the lee of the wall, and watch the crowd drift along, caught in the work-a-day welter of onrushing life—is both vanity of mind and cowardice of heart. There is a sort of understanding to be got by way of concepts; yet, since they omit, being abstract, they likewise to that extent falsify. There is a fuller understanding that only concrete life—only the flux itself—can yield:—

"Conceptual knowledge is forever inadequate to the fulness of the reality to be known. Reality consists of existential particulars as well as of essences and universals and class-names, and of existential particulars we become aware only in the perceptual flux. The flux can never be superseded. We must carry it with us to the bitter end of our cognitive business, keeping it in the midst of the translation even when the latter proves illuminating, and falling back on it alone when the translation gives out. 'The insuperability of sensation' would be a short expression of my thesis."

The proof to which James trusts for the validation of this thesis is precisely that endless series of paradoxes which result from taking your concepts seriously, and then, with their aid, making nonsense of all that is given in perceptual experience—whether it be motion, change, and resemblance in outer nature, or knowledge, judgment, and personal identity itself in the inner life. In short, the inadequacy of conceptualism is, for James, established by a *reductio ad Bradley*. As regards the stock objection of the "intellectualists," that it is self-contradictory to use concepts to undermine the credit of conception in general, James's reply is that "the best way to show that a knife will not cut is to try to cut with it."

So far the argument has proceeded mainly on negative or critical lines, such as have been in recent years pursued by various philosophers, some of whom own no formal allegiance to "the pragmatic rule," the most conspicuous of these being M. Bergson. We reach the more constructive side of James's philosophy when pluralism is defended as against the monism which provides a sort of cosmic solvent that melts away all finite individuality as so much illusion. Pluralism is asserted to have certain great advantages. Thus, it is more scientific, since it ties down oneness to the meaning of a universe of discourse, a connexion amongst things which does not exclude the possibility of their being different from another point of view and in another way. Pluralism, in short, finds room for every kind of unity except the sort which is transcendent and indescribable, whereas

monism has to deny the reality of any disconnectedness whatsoever. Again, it agrees better with the moral and dramatic expressiveness of life—with tryings and clashings, with work done and things decided here and now; whereas the natural affinity of monism is with a quietism of the religious type—a faith that “sees the All-Good in the All-Real,” and glories in a world that was unconditionally saved before ever it could sin.

Apart from this test of abstract preferability, a concrete and “pragmatic” criterion of the truth of pluralism is proposed in the fact that it can explain novelty, whilst monism is impotent to do so. Evolution is the constant budding-out of new reality. This is nowhere more manifest than in the realm of our own subjective experience, which no amount of conceptual sophistication can lead the man of common sense to regard as a mere redistribution of the unchanged atoms of some primal fire-dust or corresponding mind-dust.

The rest of the work is concerned with the upholding of the reality of novelty as against “logical” difficulties connected with the infinite, or, again, with causation. The suggestion is that we may witness in our own personal experience, especially when it is at its most free and creative, the essential process of cosmic creation. Thus from first to last James remains true to his resolve to take Being at its face-value as perceptual experience, and explain its What? by following the analogies that it directly suggests.

The book ends with the syllabus of an introductory course of philosophy, in which James’s whole position is admirably summed up. His is a “melioristic” universe. It is conceived after a social analogy, as a pluralism of independent powers. It will succeed just in proportion as we work together for its success. “If none work, it will assuredly fail. If each does its best, it will not fail.” Thus its destiny hangs on an *if*. Individually we take risks, for the other factors must do their share. At least, however, we can meet the world half way by trusting the other powers to do their best; and in the mean time must do our best, in spite of the *if*.

To face facts, and be brave and loyal—such is the philosophy of William James in epitome. And, if ever a man lived his philosophy, it was he.

The Family and Heirs of Sir Francis Drake. By Lady Elliott-Drake. 2 vols. (Smith, Elder & Co.)

THIS is a book to rejoice the heart of every Devonian. The men, and not less the women, of Devon have reason to thank God for giving them “a guid conceit of themselves,” and Lady Elliott-Drake evidently shares the traditional pride of the county. Indeed, the general reader who has not the luck to be of the West

Country may consider that there is a superfluity of insignificant detail in these two sumptuous volumes. But to the true Devonian there can be “nothing common or unclean” in the family history of his county, and accordingly we find here a minute account of the doings and interests, the expenditure, allowances, wills, and inheritances, not only of the Drakes, but also of the families connected with them, and sometimes even of those who merely enjoyed the happy fate of bordering upon Drake lands. The book is full of information about the Bamfields, Pollexfens, Strodes, Pymys, Bullers, Carews, Grenvilles, Chudleighs, Fitzes of Fitzford, Fortescues, Crymes, and a number of other West-Country folk of ancient degree, and Prince’s ‘Worthies of Devon’ has found an appreciative commentator who adds much to his records. It is true that some of the materials for the Drake family history, and notably the very interesting ‘Memoranda’ of Lady Drake, *tempore Gul. et Mar.*, were privately printed some years ago by the Rev. William Harvey, a descendant of one branch of the family; but Lady Elliott-Drake has added an immense amount of new matter from private correspondence and from State papers and the Reports of the Historical MSS. Commission. The result is a family history of singular completeness, admirably written, despite a tendency to diffuseness and divagation, and rather too much of the political history of the times. It possesses the charm which always belongs to a picture of local life, lived with distinction and refinement, in a state of society widely different from that of the present day.

That the life of the Drakes was essentially local seems curiously paradoxical when it is recalled that the one great Drake of history was the circumnavigator of the globe. It is true that two of his successors—he had no descendants—were admirals of some note, but they were the exceptions. It is also true that many Drakes were members of Parliament, for comfortable pocket boroughs as a rule, supporting first the Parliament and their kinsman Pym, and afterwards staunch to Whig interests and the Protestant succession. But there is little recorded of their life in London or in the wars, and the part they played in politics was usually subordinate to a Strode or some other Devonian leader, and it is evident that their hearts were in the country, in their homes at Buckland Abbey, Nutwell Court, or Meavy High House. The Drakes, in fact, were essentially country gentlemen ever since the name appears at Tiverton in the reign of Henry III.

The first of the branch which gloried in the production of Sir Francis was Simon Drake of Nutwell Court, who held of the Abbot of St. Rumon’s, and died in 1534. According to the pedigree given by Lady Elliott-Drake, this Simon’s brother was the great-grandfather of the famous admiral; but, as Sir Francis was born in 1542–3, it seems difficult to squeeze

in the intervening generations, unless Simon’s brother was very much his elder. The early ancestors of the Drakes appear to need further research, and we may add that, when the family historian deals with questions of tenure by knight service and the like, it is somewhat rash to rely upon Coke and other ancient authorities without consulting the researches of Prof. Maitland and Mr. J. H. Round. However, Lady Elliott-Drake is not inaccurate in the main; her notes on feudal tenures will be new to some readers; and the account she gives of the heavy drain upon landed inheritors caused by the exactions of the Court of Wards and Liveries shows that the present Chancellor of the Exchequer is not original in his raid upon territorial “henroosts.”

Of Sir Francis Drake himself we have little in these volumes: the author rightly decided that his life had already been sufficiently written. But we must not forget to thank her for reproducing Isaak Oliver’s delightful miniature of the great captain, which seems a living likeness, in curious contrast with the stiff portrait which serves as a frontispiece. Besides this, a very interesting document relating to him is here printed for the first time. It is a translation of a letter from Don Francisco de Zarate, the owner and commander of a Spanish ship from which Drake “took a falcon of gold with a great emerald in the breast thereof,” as Hakluyt records. Don Francisco describes his captor, who let him off very lightly:—

“This English General is a cousin of John Hawkins; he is the same who about five years ago took the port of Nombre de Dios; he is called Francis Drake; a man of some five-and-thirty years, small of stature and red-bearded, one of the greatest sailors on the sea, both from skill and power of commanding. His ship carried about 400 tons, is swift of sail, and of a hundred men, all skilled and in their prime, and all as much experienced in warfare as if they were old soldiers of Italy. Each one in particular takes great pains to keep his arms clean; he treats them with affection, and they treat him with respect; he brings with him nine or ten gentlemen, the younger sons of English noblemen. These are his council, and he calls them on every occasion, however unimportant; he is not bound by their advice, but hears what they have to say, and afterwards gives his orders; he has no favourite. These of whom I speak sit at his table....His service is of silver, richly gilded and marked with his arms; he brings all the luxuries and perfumes possible; many of them, he said, were given him by the Queen....He dines and sups to the music of violins....I believe that all the crew received wages, for when our vessel was plundered, none dared take anything without his leave; he was very gracious to them, but punished the smallest fault....I endeavoured to find out whether the General was liked, and every one told me he was adored.”

The original of this letter to the Viceroy of New Spain was discovered among the documents at Simancas, like the two papers printed in the Appendix, in

Spanish and in English translation, and now preserved in the Archivo General de Indias at Seville. The first of these is an account of Drake's voyage to the South Seas by the Straits of Magellan in 1577, written by his nephew Capt. John Drake at Santa Fé in 1584; the other is John Drake's deposition before the Holy Office at Los Reyes in 1587—a valuable document for the history of the family. Both were well worth printing.

The kinsmen who inherited Sir Francis Drake's lands and the lands of his collaterals did nothing very remarkable. Some were fine specimens of the country gentleman of former days, others were much the reverse, as even loyal Lady Elliott-Drake frankly admits. They were too apt to go to law and fight over their lands and fishing rights and what-not, and they made curious complicated wills, and dealt rather stingily sometimes with charges and portions. But they were not a rich family, and the Civil War was a disastrous drain upon their resources. It is not so much in their personalities as in their local life that the interest of these volumes consists, and it was the more worth recording since that kind of life is utterly vanished. As Lady Elliott-Drake says, commenting on a list of the householders of the parish of Yarcombe nearly three hundred years ago,

"Men of the same names are farmers there now. It is not the yeomen, but the class above, that has disappeared.... The same change may be observed in almost every part of Devonshire.... The sixteenth and seventeenth century owners of these places were not wealthy people; their homes were not pretentious, but they were well and solidly built, and had for the most part handsome entrances and square-headed mullion windows of dressed granite or Ham Hill stone.... Most of these old houses are snugly tucked under the shelter of a wooded hill, but although they rarely command an extensive view—for that was the last thing their builders thought of, water and a 'lew-place' being the chief considerations in selecting a site for a residence—there is a picturesque charm about them and the quiet dignity of perfect appropriateness which we miss in modern buildings of the same class. A great many, altered and spoilt, are now farmhouses; but some, such as Sheafhayne, remain much in their ancient condition, and, by showing us what the homes of the lesser country gentry were like, give us an idea of their way of living. Younger sons of good families settled down on these small bartons, farmed their own lands, married their sons and daughters to their near neighbours, and carefully recorded their coat-armour and alliances every time the Heralds made their visitation."

One of the most charming features of these volumes is the way in which delightful pictures in words are introduced: we could wish for more illustrations like that of Buckland Abbey—of the country houses and bartons of the Devonshire squires. The author knows them all, and describes their beauty and their peculiarities, and also, alas! their disfigurements and "restorations," with the deep sympathy of a true lover of old houses.

Among the excellent illustrations are portraits of six Drakes and an equal number of wives, who, we realize, were wooed for other and possibly higher reasons than physical attractions. Dorothea Bamfield, the wife of the third baronet, has a strangely "haunting" face, however; and if the other Dorothea, daughter of John Pym, has not the same spiritual look, she is clearly her father's own daughter. The full Index has been carefully prepared.

The Religious Experience of the Roman People from the Earliest Times to the Age of Augustus. By W. Warde Fowler. (Macmillan & Co.)

IF Lord Gifford had gained no other fruit from his bequest than the present course of lectures, the admirable volume before us should suffice to satisfy his *Manes*. For here we have a study which must rank as the best that has been produced on Roman religion for many years, and one which can only be superseded by the discovery of new materials. There are, of course, many problematical judgments, which may or may not be verified by future discoveries; but even here Mr. Warde Fowler contrasts most favourably with the majority of those to whom he makes generous acknowledgments, in that he does not despise logic, and does not give us a series of guesses for a series of arguments. From this vice of the folklorists he is remarkably free. His style, too, is clear, and often eloquent, especially in his beautiful chapter on Virgil, whose supreme position among the Roman poets he justly maintains. We say this in view of some Latin scholars who would place their Roman Burns higher than their Roman Milton. Nevertheless, in the midst of this high writing on high topics, we come occasionally upon colloquial phrases, which seem out of place. We need only cite "leave them for good" (i.e., finally), a study is admirably staffed (provided with a staff), "if they come by the chance." "Birds and other animals" is perhaps defensible, though odd; and the frequent use of the word "glint" does not please us in sober prose writing. To these trifles we will add the complaint that Mr. Fowler has not given his references and illustrations (which are not voluminous) as foot-notes, but in an appendix to each chapter, so that we must turn back and forward to find each reference. It is not easy to invent a simpler and yet more effective device to annoy a serious reader, and we trust it will be abandoned in the next edition of the book.

Let us now seek to penetrate deeper into the author's great subject and his treatment of it. He is at pains to trace the earliest growth of Roman religion from the magic and the fetish worship of primitive man, and this must be done, not by the light of any clear evidence, but by inferences from the mental con-

dition of modern savages, and from the survivals which are to be found in the Roman religion of history. The various will-o'-the-wisps which flicker over the great swamp of facts collected as folklore have not misled him, but we think he has perhaps drawn the distinction between magic and religion too definitely, though he has not failed to tell us that the one is a sort of protoplasm of the other. Irrational magic or incantation survives in the most advanced creeds. Nor are we quite satisfied with his carefully worded definition of religion as "the effective desire to be in right relations with the Power manifesting itself in the Universe." There is religion in human beings in whom the conception of the Universe is not yet born, and also among those who have not yet recognized the unseen Power to be one. The definition can of course be corrected verbally to meet these objections. But there is to us a graver defect—that Mr. Fowler has not considered the passage from magic to religion as determined by the change in the object of propitiation. The unseen Power that frightens the savage, and gives rise to magical rites, is almost always a malevolent Power; it is, however, not beyond the control of human forces; the savage hopes to coerce this malevolent spirit, by putting on him certain bonds and shackles which the medicine-man provides. Moreover, this spirit is regarded as only local, not as inhabiting the whole world, still less the Universe. But with the advance of man the conception of this unseen Power becomes purified. Its strength is such that coercion by man is out of the question, and with this approach to omnipotence, its malevolence falls into the background, and the idea of a God, partially at least benevolent, and to be propitiated only by sacrifice and other devotion, takes its place. Wherever this change has taken place, we have religion instead of magic.

Not that the attribute of benevolence becomes necessary to the God of a religion among men. The Deity of the Calvinist Puritans, three centuries ago, in Europe and America might be regarded not only as a malevolent, but even as a malignant Being, for with absolute power and foreknowledge He creates millions of men for His own glory, and condemns the great majority of them to eternal tortures for manifesting the imperfections with which He had deliberately shackled them. Still, even in that terrible creed there was not a little said about the justice and mercy of God, nor could His predestination of man's fate be coerced by magic, or even propitiated by sacrifice. In this way, to speak generally, it is owing to the variation in the concept formed of the unseen Powers that we may expect to find the variations in primitive creeds.

We are thus led, by natural transition, to speak of another factor in the Roman religion, to which Mr. Warde Fowler has devoted no attention. The word *gravitas*, as expressing the most remarkable feature in the character of that race, occurs only

once, we think, in his whole book. Nevertheless this dominant quality must have stood in close relation to Roman religion, even if that religion was not moral in the sense that modern creeds are. The Roman patrician went about his home, and also throughout the Greek world, much as the English gentleman did in the early part of the last century. He was a superior animal, both in his wealth and his appointments, also in the staid, sober way of his life, his calmness, his dislike of fuss and ostentation—above all, in his hatred of displaying emotion. The Roman *gravitas* seems to us similar, but more exaggerated, since Cicero wonders at a great Scipio unbending to play with his friends at throwing shells and pebbles for sport on the shore at his country villa. So foreign was it to the Greeks that when Aristotle tries to paint for us the “grandee” in his ‘Ethics,’ this “high-souled” person is no more than a very pompous prig. We have reason to think that it also distinguished the Roman from the other races in Italy. The Sabines and Latins may have shared in it, but not the more distant neighbours of Rome. It was a quality far too deep and solid to have been developed by empire—nay, rather, empire soon marred and spoilt it. We put it to Mr. Fowler to let us know in what relation this *gravitas* stood to the peculiar character of the Roman creed. Are they cause and effect? and if so, which is the cause? It seems hardly possible that they can be collateral and concomitant, without acting and reacting perpetually.

This distinctive quality of *gravitas* seems to us elsewhere of great help in explaining what our author justly feels to be a great difficulty. How could a personage like Augustus—not a revival preacher or a missionary, but a calm politician—possibly impose on his people a restoration of their ancient faith? It had been invaded by Greek scepticism, Oriental mysticism, strange and attractive cults that afforded variety and excitement; it had been attacked by the poets, undermined by the philosophers; it was torn to shreds, yet the efforts of Augustus rehabilitated it for a couple of centuries. This our author has taken pains to establish. He justly gives to Virgil a great part in promoting the revival, though Horace appears as the poet laureate of the festival which inaugurated the reform. But would Virgil or Augustus or any one else ever have succeeded in turning back the hands of the clock, had there not been in respectable Roman society a great fund of that *gravitas*, that seriousness of life, which gave its weighty support to the movement? We conceive that, as there are at present in the English aristocracy a large number of serious men and women, of the kind that make no fuss, nor even proclaim their disgust at the conduct of the objectionable members of their class, so there was at Rome a large body of serious opinion which hailed the revival as the only possible salvation from national ruin. In like manner the Evangelical movement of the early nine-

teenth century in England routed the fashionable Deism or infidelity of the eighteenth, and restored a society that seemed to have abandoned its faith to a new and better life based on the old Gospel.

In addition to the noble chapters on Virgil, we are much taken with the author's preference of Livy as an historian to Polybius. From his point of view, he is certainly right; for Livy felt a deep interest in the religious phenomena of Roman history, whereas Polybius regarded such things as the mere devices of statesmen to manage the vulgar. The former is the truer attitude for an historian, and supplies explanations where selfish interests are not the real cause of a nation's virtues or defects.

Not only is Mr. Warde Fowler most learned in the literature of his subject, but also he quotes too many opinions of other authors in their words, which he could have expressed more harmoniously in his own. We may suggest to him that in speaking of those who have gilded Epicureanism with decency and refined taste, he should have mentioned Pater and his ‘Marius.’ Writing on Cicero and the Greeks he shows no knowledge of Prof. Mahaffy's chapter on that subject in his ‘Greeks under Roman Sway.’ Both these books would have added flavour to his learning, and afforded him some colour in his solid and careful contribution to Roman history.

The Letters and Journal (1848-49) of Count Charles Leiningen-Westerburg. Edited, with an Introduction, by Henry Marczali. (Duckworth & Co.)

THE publication of Count Leiningen's literary remains has raised a good deal of controversy in Austria-Hungary, recalling as they do the fierce passions of the Revolution of 1848. Excellently translated into English by Mr. Yolland, Professor of English Literature in the University of Budapest, they deserve to be widely read in this country, though their human interest will inevitably be found to be more powerful than their political. Written for the most part in prison and under the shadow of the scaffold, they carry with them the compelling appeal of the memoirs of Madame Roland and other victims of the Terror. Brief entries in Leiningen's journal record his hopes and fears, his indignation against fate, and his resignation to the decrees of Providence. His letters of farewell to his wife and relatives are so touching in the simplicity of their honour that it is impossible to peruse them without emotion.

But Leiningen's ‘Letters and Journal’ deserve attention in other respects than their appeal to primitive sentiment. His position on the outbreak of the Revolution was unusually difficult, even for an inhabitant of Eastern Europe with its ragout of races. He was a German by birth, and his aspirations were German.

Though he was not clear whether Austria or Prussia would take the lead, he wrote to his wife: “If monarchic principles obtain the upper hand at the popular assembly at Frankfort, my beloved fatherland can hope for a fulfilment of all its demands.” Yet he had married a Magyar; his wife's estates were in Hungary; and when the crisis came, he threw in his lot with the Hungarian cause, though his brother and cousin were fighting in the Austrian ranks. Even so, as an aristocrat and moderate reformer, he had little sympathy with that cause in the republican and cosmopolitan shape it assumed under the guidance of Kossuth. His contempt for the “noise-makers” at Pest, his distrust of Kossuth, “a great party leader, but no great statesman,” and “a proletarian,” were pronounced. Thus it was Leiningen's fate to take up arms against an Emperor to whom he was devotedly attached, and to die a martyr for beliefs which he did not entertain to the full.

At the outset we find Leiningen loyally accepting the abolition of the feudal duties, though conscious of the economic difficulties that were sure to follow overhasty emancipation:—

“From a distance, equality, popular representation, and franchise, on the broadest possible basis, look very specious indeed; but a nearer view of the elements which have suddenly emerged from a state of absolute dependence and even bondage into the possession of the fullest personal and political freedom, must fill us with the most serious misgivings. Here at Becse there is no doubt that the peasants will reap no advantage from their liberation, for, when there is no one to force them to work, their innate idleness and indolence will lead them to fall a prey to speculation. The landowners, on the other hand, are in the greatest dilemma owing to the haste with which the reforms are being carried out.”

When hostilities broke out Leiningen offered his services to Mészáros, the Hungarian War Minister, and asked to be sent to the army fighting against the Rascians or Serbs, who had seized the opportunity to pay off old scores against the Magyars. He had actually to learn the Hungarian words of command. The Government at first regarded him with distrust, and opened his letters. His chivalrous nature revolted, besides, against the horrors of the partisan warfare in which he found himself engaged. His *honvèds* or foot soldiers had no discipline; they looted, and shot prisoners. The enemy committed every kind of treachery. Here is one of the many scenes described by Leiningen's graphic pen:—

“Every day, several carts full of Rascians (mostly women and children) approach our outposts; and the miserable wretches beg and pray to be taken prisoners, as to stay in the Rascian camp means starvation. Pale, reduced to mere skeletons, they ask the soldiers for a bit of bread, which they devour like so many ravenous wolves. The military commanders offer these poor fugitives refuge; but the civil authorities would exterminate them if they could. Innumerable Rascians have been hanged; three were executed to-day. It is no business of mine

to inquire whether this is the best mode of subjugating them; for my part, the very sight of such measures is revolting."

But Leiningen soon came to appreciate the good qualities of the *honvéds*, and they followed him through the hottest fire. In his excellent Introduction Dr. Marczali, Professor of History in the University of Budapest, becomes ecstatic over Leiningen's descriptions of battles. They are, indeed, uncommonly good; nor does it detract from their literary value that, as his readers will quickly perceive, the affairs were rather disorderly scrambles than organized engagements.

Leiningen succeeds no less with individuals than with the evolutions of war. We get portrait after portrait of Hungarian generals: some, like Vécsey's and Vetter's, mere thumbnail sketches; others, like Damjanich's, elaborated with minute deliberation. His masterpiece is a character of the gallant and ill-fated Görgey, who, from the moment of their meeting, becomes Leiningen's hero of heroes. By that time the Hungarians had to fight not merely the Serb irregulars, but the Austrian army. Leiningen had decided to remain with the troops, partly because he did not wish to be branded as a coward and a renegade, and partly, as he ingenuously confessed, because "in the other camp my reception would not have been a whit more favourable—in fact, several who returned in full penitence to their old colours had been punished by Windischgrätz with all the rigour of the law." At such a juncture it must have been a great relief to meet one who, like himself, was an aristocrat and moderate reformer, and who hated Kossuth, by no means without cause. Leiningen surrendered himself absolutely to the personal magnetism of Görgey, and regarded him with the unstinted admiration bestowed by Thucydides on Nicias. At the end of a brilliant panegyric, occupying one-fifth of the Journal, he exclaims:—

"Such was Görgey, with all his virtues and his failings a man, in the best sense of the word, a hero. Such he was to me at least; and though here in prison I daily hear the bitterest charges laid to his door, such will he remain. God grant that even in my last hours, I may be able to bless the 26th of March as my lucky day!"

Dr. Marczali has little difficulty in demonstrating that Görgey's surrender to the Russians at Világos was no act of treachery, though such Kossuth, when safe on Turkish soil, proclaimed it to be. After being persistently superseded and thwarted, Görgey was sent to accomplish impossibilities. Leiningen jotted down brief notes during the heroic but futile campaign against the Austrians and Russians, with such significant entries as—"sad days in Komárom. Quarrels and intrigues. Limbs without a head. Klapka temporarily commander-in-chief; irresolute." The capitulation was to Leiningen the saddest day of his life. As Dr. Marczali points out, Görgey deliberately surrendered to the Russians rather

than the Austrians. The same feeling of military punctilio prompted our officers at Yorktown to salute the French while they ignored the Americans. But the proceedings justified Paskievitch's famous dispatch, "Hungary lies vanquished at the feet of the Czar," and drove the Austrians to stern reprisals. Of the thirteen *honvéd* generals sentenced to death, four were, by special favour, shot; nine, Leiningen among them, were hanged. He might have escaped by Russian connivance, but he declined to desert his comrades.

Leiningen met his fate with piety and fortitude. In prison he read 'Vanity Fair,' and wrote his most interesting Journal. At his court-martial he passionately defended himself from the baseless charge of having caused seventeen Austrian officers to be shot after they had been taken prisoners, and repeated his protestations on the scaffold. No drop of bitterness was missing from his cup, since he learnt that his wife's estates had been sequestered. But he begged her to settle all his liabilities, that the honour of his name might be untainted, and resolved to meet his death in the faith of his forefathers—he was a Lutheran—and "with the courage of a Leiningen." It is rather disappointing to find that his "darling Lizzie" was married again—to one of his companions in arms, however.

NEW NOVELS.

Gentleman Roger. By M. E. Francis. (Sands & Co.)

MRS. BLUNDELL has a pretty way of depicting pastoral life as it ought to be; her rustics are almost as idyllic as those of George Sand and the graceful world of operetta; she has also a lively wit, and a sense of atmosphere that is always pleasing and often romantic. Here she tells how a young man of gentle birth, despoiled of his inheritance, goes to work on a Lancashire farm, and falls in love with a Lancashire lass, his master's daughter. The usual obstacles intervene, but the hero's unfailing versatility and high courage, together with the timely assistance of a species of fairy godfather who appears on the scene in the concluding chapter, carry the day. The whole forms an agreeable comedietta which might well have been cast in dramatic mould for a curtain-raiser.

Oliver's Kind Women. By Philip Gibbs. (Herbert & Daniel.)

MR. GIBBS has already proved, particularly in 'The Street of Adventure,' that he possesses considerable gifts for fiction. Ease in narrative, observation, a sense of character, an agreeable touch of humour—all these qualities are displayed in his latest novel, in which the profes-

sional vicissitudes and personal conquests of an ambitious, selfish, commonplace young journalist are chronicled in vivid fashion. Oliver Lumley, the son of a struggling City clerk, who finds adoring women to flatter and assist him at every turn of his chequered career, is not a convincing figure. His character, which is drawn in full detail, undergoes little development, and his actions seem sometimes hardly consistent with it, while the folly of the lady who marries him is somewhat surprising. But most of the incidental character-drawing is skilful, and the interest of the narrative is well sustained.

The White Owl. By Kate Horn. (Stanley Paul & Co.)

THE one attractive thing about this unconvincing story is the genial ease with which it is written. Both in plot and characterization it is singularly weak. The scene is divided between a farmhouse in Lincolnshire, where a fashionable young lady seeks refreshment for body and soul, and a geranium-clad villa in Sicily, where her self-centred mother is supposed to be devoting herself exclusively to novel-writing. Some of the Lincolnshire scenes are not wanting in artistic touches; but the rusticity leaves, for the most part, a theatrical impression, which is deepened by the violent contrast of some melodramatic incidents in Sicily.

The Path of Glory. By Paul Leland Haworth. (W. J. Ham-Smith.)

MR. HAWORTH has chosen an appropriate title for an historical romance which culminates in the taking of Quebec; but of Wolfe himself, as of Montcalm and Washington, we see little. This Olympian trio remain, for the most part, behind the scenes, while our attention is concentrated upon the daughter of a French commandant and her rival lovers—a Virginian officer in the British army and a quarter-bred Canadian in the service of the most Christian king. Terrible and heroic things are done in the course of this love-affair, including capture by Indians, several narrow escapes, and a great deal of spirited fighting. The interest is well sustained, and for the principal characters all ends satisfactorily.

The Unknown Isle. By Pierre de Coulevain. Translated from the French by Alys Hallard. (Cassell & Co.)

THIS view of England interspersed with comparisons of French life has already attained celebrity in the original, and may well have a further vogue in the present rendering, which is comely in form and reads well. The English are of all people most in need of outside views concerning themselves, for the national complacency remains proof in many quarters against

signs and tendencies disturbing to the observant. The French author lays a light and graceful hand on our deficiencies, and flatters our vanity with equal deftness. Her book was written some while since, but affords a fair view of a typical stratum of English society in which life is comfortable, but money a consideration.

SCOTTISH BOOKS.

Records of Inverness.—Vol. I. *Burgh Court Books*, 1556–86. Edited by William Mackay and Herbert Cameron Boyd. (Aberdeen, New Spalding Club.)—The extracts given in this volume are from the oldest extant records of the Inverness Burgh Court. They are of much interest, covering as they do a period of special importance in the history of Scotland—the period of the Reformation. In this connexion, however, it is curious to find that the extracts present no indication of the conflict that ended in the disestablishment of the ancient Church. On the other hand, we have the strange sight of the old Church revenues being enjoyed partly by clergy still Roman Catholic and partly by those of the reformed faith. For many years after the legal establishment of Protestantism priests fill the office of town clerk; events are still fixed by reference to old Church festival days; monks, parsons, and chaplains continue to get their former titles; and solemn oaths are still taken on the Holy Evangelists. The parish church, we gather, was covered with thatch; and the frequent mention of the “sclait [slate] house” shows that thatch was the prevailing roofing material. The depredations of wolves are often referred to.

Female slanderers are “branked,” and a common punishment for males is to have the ear nailed to the tron. One victim is to remain there for nine hours and then “tear his lug from the nail”! Another offender consents, “if he be fundyn slaying salmon on the Water of Ness, to be hangit.” The common drink was ale and beer, for the quality of which an official “taster” was responsible. The state of the roads may be inferred from the fact that their “native soil” was often illegally tilled by crofters and others.

The records are somewhat imperfect in so far as they present rather more of the dark side of life than the bright. Although there are references to a Lord Abbot Unreason and his company, and to such festive seasons as Beltane and Yule, there is little to be learnt regarding the pastimes and amusements of the people. The Burgh had its “common minstrel,” and Mr. Mackay, who writes the Introduction to the volume, is probably right in assuming that his instrument was the bagpipe, although it is doubtful if the eighty “pipers” in Charles II.’s army in 1650 were players of the Highland instrument. The elegance of Inverness English in the old days was often remarked by travellers. Dr. Johnson ascribed it to the sojourn of an English regiment in the town during the Commonwealth, an idea which Mr. Mackay refutes. Its origin is to be found rather in the fact that the language was acquired by a mainly Gaelic-speaking people, whose tongue was remarkably free from “brogue” or “accent.” The illustrations in the volume include the earliest known plan of the Inverness district (1725), hitherto unpublished. A Glossary and an Index are promised for a second and completing volume.

It is likely enough that the lectures of Sir George Douglas on *Scottish Poetry: Drummond of Hawthornden to Fergusson* (Glasgow, MacLehose), were enjoyed by the audiences before whom they were delivered, but they do not very successfully stand the test of deliberate perusal. Yet the period with which they are concerned—“that which intervenes between the last followers of the old Scottish Makars and the National Revival of the Age of Burns and Scott”—if not in itself of particular interest, seems to admit of considerable freshness of treatment, for it has hitherto received comparatively scant attention. Sir George Douglas is generally content to follow the traditional lines of criticism without adding much of significance or placing matters in a new light. He has supplied brief sketches of the lives of Drummond, Thomson, Armstrong, Blair, Beattie, Home, Allan Ramsay, Alexander Ross, and Fergusson, and has characterized their work in a mildly agreeable fashion.

In his appreciations of the poets Sir George occasionally shows a good deal of partiality: Drummond, for instance, that admirable artificer in verse, is, we think, credited beyond his due with sincerity of emotion; and no mention is made of the plagiarisms from Italian, Spanish, French, and English authors with which, as Prof. Kastner has shown, his poems are riddled. Even in his apparently simple pieces the simplicity is premeditated; and surely when Sir George declares that some of the madrigals “have the unstudied grace of epigrams of the Greek Anthology,” he chooses an epithet inapplicable either to Drummond or the epigrammatists. Again, we should say that excessive praise is awarded to Thomson as the poet of Nature. There are various other matters the presentation of which strikes us as somewhat one-sided. However, the volume may serve as a pleasant, if slight introduction to its subject.

Students of Carlyle’s ‘Cromwell’ will remember the eulogistic reference to “Archibald Johnston of Wariston...redactor of the Covenanters’ protests in 1637 and onwards; redactor perhaps of the Covenant itself...a very notable character, of whom our Scotch friends might do well to give us further elucidations.” Carlyle doubted whether any human soul would “ever again take pious pains” with Wariston. His doubts have been favourably resolved by the Scottish History Society’s publication of the *Diary of Sir Archibald Johnston of Wariston*, 1632–9, edited by Dr. George Morison Paul (Edinburgh, T. & A. Constable). Indeed, “pious pains” might well be taken with one of the most remarkable, and, in some respects, the most interesting, of the leading Scotsmen who lived in the troubled times beginning with the Service Book riot in St. Giles’, Edinburgh, the swearing and subscription of the National Covenant, and the abjuration of Episcopacy in 1637–8; and ending with the overthrow of the Protectorate and the restoration of monarchy in 1660.

The great Covenanter’s Diary, recovered after all traces of it had long been lost, presents the “further elucidations” which Carlyle called for, and is, in many ways, a valuable addition to the literature of the Covenant and the Covenanters. It is interesting alike on human and historical grounds; for Wariston was in the way of becoming a great lawyer when he virtually abandoned his profession and devoted all his energy and talent to the Covenanting party. The Diary reveals him in a character quite op-

posed to Carlyle’s epithet of “canny.” It shows him as a man of highly-strung and excitable nature, an extremist who would not listen to moderation, and paid for his obstinacy on the scaffold, as his nephew Bishop Burnet predicted he would.

Dr. Paul’s Introduction and notes are helpful, but both include some unnecessary repetitions. Thus in the notes it is twice explained that “laid a braid hand” means fully exposed; and several of the details here are anticipated in the Introduction. There is a good Index.

Dean Stanley in a well-known passage exclaimed: “Honour to those Scottish Churchmen for their devotion of themselves, not only to death, but even at times to absurdity!” Whatever may be said as to the absurdity, it can hardly be denied that martyrdom in a good cause is the life-blood of the Church and the world. The story of the Scottish Covenanters who bravely faced the notorious “killing time” emphasizes this. The Covenanters had their infirmities and defects. Goaded by oppression, by “harsh law and sworded might,” they said and did things which were unfortunate and even “absurd.” But they counted many true heroes among them; and of all who served under the blue banner there was none nobler than Alexander Peden, the story of whose life has been told by the Rev. Kirkwood Hewat under the title of *Peden the Prophet* (Ayr, Stephen and Pollock).

Peden’s career affords a good example of the sufferings of “God’s persecuted people” at the hands of compatriot Protestants who, in Wordsworth’s phrase, drew their warrant “from councils senseless as intolerant.” For nothing but his unflinching adherence to the Covenanted Reformation, Peden was expelled from his charge at New Luce, imprisoned for years on the Bass Rock (this is noticed in Stevenson’s ‘Catriona’), hunted on mountains and moors till his death in 1686, and finally dragged from the grave by a troop of dragoons, “that they might do to Peden dead what they had not been able to do to Peden living, namely, hang him on the gallows tree.”

Mr. Hewat’s book is avowedly for the general reader. There is little novelty in it, but the story, accurate in its details, is set forth picturesquely and without undue prejudice. It is interesting to note that the Boswells of Auchinleck were friendly with the Peden family. It has often been stated that the “prophet’s” body was buried first in “the laird of Auchinleck’s aisle,” but this has been disproved, as Mr. Hewat mentions. The book has a good Index, and there are some illustrations.

A Scots version of Wyclif’s New Testament, published about 1520, has this rendering of a familiar passage: “Gader ye the relefis that ar left, that thai perische nocht.” The words have been taken for motto by the Edinburgh Rymour Club, whose first volume, *Miscellanea*, has been printed for members and issued from John Knox’s House, Edinburgh. The main object of the Club is to gather and preserve the many scraps and fragments of Scottish rhyme and music that have hitherto escaped the eye of the collector, so “that thai perische nocht.” In this way the Club hopes to do a useful, if modest service to national history and to literature.

In the Club’s initial volume attention has been devoted largely to children’s rhymes and rhyme games, the bulk of which have had, so far, a merely oral existence. It is

curious to compare the variants supplied by correspondents from different parts of the country—variants which the present reviewer could supplement in not a few cases. One "charm" is given, but there must be many more still recoverable. Some new specimens of the "bothy songs" sung by ploughmen are printed, but those who are intimate with Scottish country life are painfully aware that the vast majority of such rhymes are too frankly pagan in their dealing with sexual relations to bear the light of print.

The specimens of "psalmody rhymes" are instructive as showing the distorted views held by some ecclesiastics during the earlier and middle portions of last century. These rhymes owed their existence to the attitude of certain ministers who thought it irreverent to employ the words of Scripture at choir practices. So ludicrous are some of the parodies of sacred sentiments printed here that the hand of the wag rather than the conscience of the purist may be detected in their production. Their use, however, is indisputable, and it is well to have them thus preserved. On p. 134 we find what is called 'A Forfarshire Grace,' beginning "Grace be here, and grace be there." But this has been long familiar in other counties, and indeed is (though erroneously) often attributed to Burns. A foot-note on p. 172 ignores the fact that there are other claimants than Thomson to the original of Dominie Sampson. In 'The Numerals in Rhyme' (p. 54) "eight" should be "eicht," for the sake of the assonance. We are glad to have the music to many of the songs and rhymes in the volume, but the facsimiles have an odd appearance, the "heads" of the notes being often formed on the wrong side of the stem.

We note that in the list of the Club's corresponding members prefacing the volume, the names of one or two long-deceased persons are included. Mr. William Carnie of Aberdeen, to take one example, died in January, 1908.

OUR LIBRARY TABLE.

MR. G. R. STIRLING TAYLOR evidently realizes the fact that to compress *An Historical Guide to London* (Dent) into a single octavo volume is not unlike attempting the feat of making a pint pot hold a quart of beer, or Jack Cade's promise that "every three-hooped pot shall have ten hoops." By judicious arrangement, however, he has managed to give as much history as the general reader may require, and has presented it so that it can be grasped by the visitor as he perambulates the streets.

There are three parts: 1. The General History; 2. Fifteen Itineraries of the chief districts of London; 3. A Gazetteer, or alphabetical description of places of special interest. The book is illustrated by a brilliant series of photographic pictures of interesting relics of old London, taken from the most advantageous positions. The history may thus be read at home, and the Itineraries and Gazetteer used on the spot.

The author has treated his subject with much discrimination, but in dealing with Roman London he has taken too much for granted; for instance, he writes:—

"For a long period of their history, London and Westminster ranked almost as equals: the one the city of the people, and the other the city of the King's Court, clustered round the Abbey Church.....

With a great church and a royal palace, Westminster was long a serious rival to merchant London";

and again of Westminster we read:—

"We have reached the first important settlement or town, which might easily have become the predominant rival, and supplanted the town of London as the chief place."

There is really no authority for such startling statements, and they look like a reaffirmation of Besant's unsupported theory of a Westminster earlier than London.

Some writers hold that before Roman London was built on the north bank of the Thames, and before the existence of a bridge over the river, a road led along the bank to what was afterwards called the Horseferry; but, if this were the case, it was not a road to a busy town, afterwards named Westminster, but rather an easier route to the north. We need a much more thorough knowledge of the bed of the river in the prehistoric period before we can be certain that the Horseferry at Westminster was the first fordable place in the neighbourhood of what became London.

The later history of London is clearly and succinctly stated by Mr. Taylor, and the Itineraries are well arranged. The great difficulty of putting within about 150 pages an alphabetical list of interesting buildings, streets, and districts is well overcome, and the points most useful to the London visitor are skilfully selected.

SIR HUBERT VON HERKOMER has completed his frank autobiography *The Herkomers* (Macmillan) in a second volume which is as readable as the first. He takes the keenest pleasure in describing his successful career from 1882 onwards. For some reason, he makes only incidental references to the school at Bushey which he carried on for many years, but there are no other noteworthy omissions. He tells us of his popularity as a portrait painter with an uninterrupted flow of commissions, and explains that he no longer paints subject pictures because the demand for modern work of this kind has ceased. He relates his experiments in enamels with more enthusiasm than most critics have shown, as he himself admits, and touches on his essays in etching and lithography. He gives a chapter to the pictorial music-play which he invented, composed, and produced in his own theatre, with Dr. Richter as conductor, in 1889. He recalls his experiences as Slade Professor and as lecturer. Finally, he describes in much detail the building and decoration of his house at Bushey, with its Romanesque elevation by the late H. H. Richardson, an American architect of the new school, and its strange and sombre Gothic interior planned by himself.

The most suggestive pages in the book are those in which the author discusses the inherent difficulties of portraiture, and states the case for the conventional studio-lighting, with which the old masters were satisfied, against the open-air effects that some modern painters strive to render. The argument is a little too generalized to be convincing, for "plein air" has meant different things to different artists, from Constable, say, to Matisse. Further, it is far too soon to conclude that modern portraiture cannot attain the "monumental" quality which Sir Hubert finds in the art of the past, and misses in the art of the present. The book is illustrated with reproductions of some of the author's portraits, including

the 'Council of the Royal Academy' and the 'Lady in Black,' photographs of his house, and a small plate after his ambitious enamel 'The Triumph of the Hour.'

Recollections of a Parisian (Docteur Poumiès de la Siboutie) under Six Sovereigns, Two Revolutions, and a Republic (1789-1863). Edited by his Daughters Mesdames A. Branche and L. Dagoury. Translated by Lady Theodora Davidson. (John Murray.)—These 'Recollections' were well worth translating, if that can be said of any French memoirs; for, as we have remarked before, there are few people at the present day in England, interested in that class of literature, who are incapable of reading it in its original French. Lady Theodora Davidson has done her share of the work extremely well. Towards the end her translation bears marks of fatigue, which is not unnatural, and we find a few renderings of the original which might be improved. For example, at the elections of April, 1848, the author describes the polling place at the Palais de l'Institut, and is made to say "I assisted in the office," the correct English version of the French being "I was one of the presiding officers." But on the whole the translation is excellent, and we can pay it no higher compliment than by saying it is easy to read.

Volumes of posthumous memoirs ought always to be edited. The author of these 'Recollections' complains of Chateaubriand's inaccuracies in his 'Mémoires d'outre-tombe,' where his account of the "Days of July" "bristles with errors." A greater memoir-writer than Chateaubriand was not infallible in this respect—Saint-Simon, and not a little of the labour expended by M. de Boislisle in his magnificent edition of the 'Mémoires' is devoted to the correction of errors. One does not expect similar pains to be taken over every collection of reminiscences which is brought to light in France; but French publishers are too prone nowadays to offer to the public reproductions of private correspondence and journals just as they were written, without any emendations or explanatory notes.

Dr. Poumiès de la Siboutie was generally an accurate diarist; but journals are seldom written without a few slips of the pen, and mistakes in the transcription of handwriting are easily made. Thus in the account of the Assembly which Napoleon convoked at Paris, a fortnight before Quatre Bras, it should have been made clear by the French editors that, though it took place on the Champ de Mars, it was known as the Assemblée du Champ de Mai. In a description of Cambacérès, under the Empire, a reference to the "Biographical Index" at the end of the book confuses the Arch-Chancellor with his nephew. Among minor mistakes made by the author we may note that Pouqueville, who was taken prisoner during Bonaparte's Egyptian expedition and sold as a slave at Constantinople, was a member, not of the Académie Française, but of the Académie des Inscriptions. Nor was Bernadotte King of Sweden in 1814. He was "adopted" as Crown Prince in 1810, and became King only in 1818 on the death of Charles XIII. The statement that Marshal Soult went "to England in 1838 on the occasion of the marriage of Queen Victoria" ought to have been put right in the English version.

In spite of these slips, the book is of the highest interest. Beginning with the outbreak of the Revolution, when the author was a boy at Périgueux, the narrative assumes the form of a journal in 1810, when

he went to Paris at the zenith of the First Empire; and it is continued with few interruptions until 1863, when the doctor died, seven years before the fall of the Second Empire. Every part of the book is full of valuable historical information, throwing light on various phases of French society under all the *régimes* which the author saw—whether he is describing the medical body in Paris at the end of the reign of Napoleon; or the sympathy of the French people, at the time of his fall, with the allied invaders; or the public ignorance in France about the Bourbons when they were restored to the throne; or the character of Charles X. and of his minister Villèle on the eve of the Revolution of July. The doctor is equally interesting when narrating the execution of Ney and the baptism of the Prince Imperial, both of which scenes he witnessed, or explaining how the Rue de Lille had its name restored, or how the Rue Vaneau obtained its name, in memory of the youth from the École Polytechnique who died while leading a column of insurgents on one of the *journées glorieuses de Juillet*.

WITH the *Ballads, The Rose and the Ring, Rebecca and Rowena*, and the "opus-cules denominated 'Christmas Books'" (as they were styled by the great Mr. Samuel Phillips of *The Times*), the lover of "W. M. T." has an ample feast in the new volumes of the "Thackeray Centenary Biographical Edition" (Smith & Elder). Moreover, in addition to a new portrait after a photograph by Herbert Watkins, the two introductions in this case are exceptionally full and anecdotal, while we have a fresh consignment of those "cawickachaws" which so "arrided" Capt. Hicks in 'The Kickburys on the Rhine.' There is a facsimile autograph of that 'Church Porch' which Arthur Pendennis wrote for the 'Spring Annual' of Lady Violet Lebas; there is also a delightful picture of a buxom Maid of Honour, breakfasting, "in the spacious times of great Elizabeth," on beef and morning ale. An unused drawing shows the discarded Fairy Crookstick of 'The Rose and the Ring' (she is called "Hopstick" in the 'Blackstick Papers'); another goes beyond the story and sets forth the deplorable fate of Jenkins Gruffanuff and the Countess, his wife, reduced to take in washing. There is excellent discourse of Thackeray as a verse-writer; and, although we are far from agreeing with the astounding dictum of Carlyle, as reported by William Allingham, that the "Irish ballads were the best things he [Thackeray] ever wrote"—an utterance which might pair off with Matthew Arnold's equally unguarded assertion that there was more in one little volume of André Chénier than in the whole of Victor Hugo—it would certainly be hard to find pieces much better, in their own way, than 'Bouillabaisse,' the 'Cane-Bottomed Chair,' 'Ho, pretty Page!' and the 'Chronicle of the Drum,' which the sage of Chelsea had probably never read. But it is not good to praise the master unwisely, as does Mr. Willis of America and *The Home Journal*, who thinks that to rhyme "Guiccioli" and "habitually" is a masterpiece of droll ingenuity. On this point we should have liked the verdict of the late lamented Sir W. S. Gilbert.

The Ta'rikh-i-Guzida or 'Select History' of Hamdu'llah Mustawfi-i-Qazwini. With an Introduction by Edward G. Browne.—Vol. I. Text (in facsimile). E. J. W. Gibb Memorial. (Luzac & Co.)—Hamdallah Mustawfi is best known to students who do not consult manuscripts by his 'Nuzhat al-

Qulub,' the geographical treatise of which Mr. G. Le Strange has made such excellent use in his 'Lands of the Eastern Caliphate' and other writings on Mohammedan topography. The historical compilation of which the Gibb Memorial has now issued the text (a good facsimile of a MS. transcribed in 1453, formerly belonging to Prince Farhad Mirza, uncle of Nasir ad-din Shah) has hitherto been known chiefly by M. Gantin's edition and translation of the fourth chapter only (one of the most useful, however), and by M. Barbier de Meynard's translation of the sixth chapter, dealing with the history of Qazwin; but Prof. Browne has himself translated part of the fifth chapter, relating to the Persian poets, in the *Journal of the Royal Asiatic Society*, where he has also discussed the various MSS. and sources of Mustawfi.

Students will no doubt be glad to have the text of the 'Select History' at their disposal in this convenient form, since it covers periods, especially of Persian history, for which good authorities are not too numerous or accessible in print. Mustawfi wrote the 'Tarikh-i-Guzida' in 1330, and is an example of the singular fact that the Mongol invasion of the thirteenth century, whilst ruining to a calamitous degree the civilization and culture of Middle and Nearer Asia, stimulated in a remarkable manner the writing of important historical works. Mustawfi's, indeed, cannot be classed with the greatest of these, for it is modelled on a far greater work, Rashid ad-din's, and is in fact, as Prof. Browne says, "a useful compendium of Persian and Mohammedan history" based on some two dozen earlier writers. The Gibb Memorial Committee are printing two of the most valuable of these, Rashid ad-din (in part) and Juwayni; but it will probably be long before they can be completed, and meanwhile Mustawfi's compilation will be welcomed. It begins in the usual Eastern manner at the Creation, runs through the ancient kings of Persia, the Prophet Mohammed and the Caliphs, and then comes to the Persian dynasties, Khwarizm Shahs, Atabegs, "Assassins," and Mongols. The facsimile gives no aid to the student in finding dates or names, and it is a pity that head-lines were not added. The second volume, however, promises indexes and a fairly detailed abstract of contents, which will partly supply this deficiency, though it will not quite remedy the inconvenience. Prof. Browne contributes a brief Preface.

The Place-Names of Lancashire, their Origin and History. By Henry Cecil Wyld and T. Oakes Hirst. (Constable & Co.)—In externals this large and costly volume contrasts curiously with Prof. Skeat's little book on 'The Place-Names of Berkshire,' noticed in *The Athenæum* of April 29th, but otherwise there is a great deal of similarity between the two works. In both the right methods of investigation have been employed, with abundant industry and adequate philological knowledge. If the amount of absolutely certain result in Prof. Wyld's work (Dr. Hirst's collaboration, as we learn from the preface, has consisted mainly in the collection of material) is disappointingly small, this is due not to lack of competence on his part, but to the imperfection of the available evidence. Hardly any Lancashire place-names are found in writings earlier than the Conquest, and comparatively few occur in Domesday Book; and the forms recorded in documents from the thirteenth century onwards can often be interpreted, if at all, only by doubtful conjecture. Prof. Wyld's conjectures generally take due account of the

ascertained phonological laws, but he is unfortunately too ready to assume irregular changes in the declension of Old English and Old Norse personal names. He says, for instance, that the syllable *ing* in Alkrington represents the *-an* of a weak genitive of Ealhhere. The name was, no doubt, originally Ealhheringtūn (or in Anglian form Alhheringtūn); but the author seems to have a prejudice against admitting the existence of the suffix *-ing* in Lancashire place-names, though formations like Ælfrédingtūn abound in Old English charters, and such changes as that of Abbandūn into Abingdon can only be due to analogy. Several of the names which Prof. Wyld explains unsatisfactorily, or (with commendable caution) leaves unexplained, are, we think, derived from names of streams, or otherwise contain elements of pre-English origin. In spite of defects which may be remedied in a future edition, this is a book of substantial value.

Catalogue of Romances in the Department of Manuscripts in the British Museum. Vol. III. By J. A. Herbert. (British Museum.)—Gaston Paris used to advise the student of French mediæval literature to begin with the history of Buddhism: to refer the inquirer into English pulpit oratory to a catalogue of romances sounds almost as strange. Yet here he will find the anecdotes and illustrations by which mediæval preachers pointed the moral of their discourses and held the attention of their auditors. The earlier volumes of this Catalogue, edited by the late Mr. Ward, have taken their place among the classics of critical bibliography of mediæval romance. Mr. Herbert, denied his opportunities of working on a large scale, has found opportunity for showing an equal mastery in his treatment of the hundreds of stories and anecdotes he has had to trace to their source and catalogue.

Mr. Herbert classifies his collections as either *exempla* and moralized tales or tales and anecdotes. They were made in Western Europe, and their dates correspond, as might be expected, with the revival of preaching. During the dark ages preaching was neglected, and a formal sacramentalism became the leading note of Christianity. With the revival of learning preaching again became popular. St. Bernard set the example, which was followed not only by a few orthodox, but also by a host of heretics; the mendicant orders came in their turn and revived the formalism of religious life, giving to preaching a place in the Church which it has never since lost. The *exempla* were collected for use in sermons; the collections of tales were also for private devotional reading. The earliest collections date from the middle of the twelfth century, and are mainly extracts from the 'Vitæ Patrum' and St. Gregory's Dialogues and Homilies. In the thirteenth century a wider field was found necessary. Preachers discovered that while the most educated audience rarely resents a well-chosen illustration, one composed of illiterates demanded teaching founded entirely on parables and anecdotes, and as a result popular sermons and devotional books were filled with stories to which edifying explanations could be attached.

The most popular of these collections were those of Jacques de Vitry, Odo of Cheriton, Etienne de Bourbon, and Robert Holcot, the 'Gesta Romanorum,' the 'Handlyng Synne' of Robert Manning, and the Dialogues of Cæsar of Heisterbach. The 'Gesta Romanorum' is familiar to most persons interested in the Middle Ages. Its

origin is still a matter of debate, and Mr. Herbert, in summing up the evidence, shows that the name has been applied to three distinct, though overlapping collections. The earliest manuscript is dated 1342, and its compilation cannot be much earlier, as some stories are borrowed from Holcot: it was probably composed in Germany by a Franciscan. Jacques de Vitry, who preached against the Albigenses, c. 1213-16, wrote four collections of sermons, one of which, the 'Sermones Vulgares,' addressed to men of various conditions, contains many *exempla*. One of them, the story of the man pursued by enemies on black, white, and roan horses, is still current in the desert. St. Dominic, who also preached against the Albigenses, is known to have used *exempla*, but none of his sermons is preserved. Etienne of Bourbon, who became a Dominican in 1223, left us a large collection (published in 1877), many of them borrowed from Jacques. Odo of Cheriton, an Englishman who died in 1247, made great use of Reynard the Fox, Æsop, and the Bestiaries for his collection. Holcot, Robert Manning, and others date from the fourteenth century.

An interesting study might be made of the morality of these moralizations, though limitations of space forbid our attempting it here. Quite recently, however, it has been asserted that the early history of St. Francis is made up of borrowings from one of these collections, that of Cæsarius of Hersterbach. He was a Cistercian of an abbey near Treves, and wrote his 'Dialogus Miraculorum' between 1221 and 1224. The spirit of his writings, like that of his order, was utterly different from that of his Franciscan or Dominican contemporaries. These bodies owed, in fact, their origin to the revolt against the spirit breathed in this book—a reliance on formulas in which the sacraments became mere incantations. Take one of the miracles: a priest having wronged a girl, her father goes to the church to expose him, but, as the priest has confessed and received absolution, the father is struck dumb. It was this sort of miracle and the teaching based on it that fostered the growth of the numerous sects of heretics whom the friars had to convert. Cæsarius, too, is not always to be trusted when he makes a direct statement: in many cases where he says that he speaks from personal knowledge, the tale can be traced back for centuries. But his stories are full of local colour and interest.

We wish to pay a special tribute to Mr. Herbert's annotations. They are short, and, as far as may be, non-controversial, but they will be found of great assistance to the student of the folk-lore of mediæval tales. A fourth volume, completing the Catalogue, and dealing with the Chaucer, Petrarch, Æneas Sylvius, and other romances, is promised; it will contain a General Index, and thus give this instalment its full usefulness.

The Upper Norwood Athenæum Record for last year shows this Society to be going on well, and to be extending its usefulness. The rambles do not confine their work to the summer months, but are also active during unfavourable weather in visiting places nearer home. On the 19th of March Fishmongers' Hall and the church of St. Magnus the Martyr were visited. The summer excursions included one to St. Peter's, Berkhamsted, when a paper was read by Mr. Burch, who described the memorial window to Cowper, the brasses, church registers, and the charter granted

by Henry II. Another ramble was to Lesnes Abbey, under the leadership of Mr. W. T. Vincent, who is actively engaged in the excavations on the site, now being carried on under the direction of the Woolwich Antiquarian Society. There is still much to be done if the investigation so well begun is to proceed to a satisfactory conclusion; but the Woolwich Society, though it has raised and nearly expended about 90*l.* during the past year, has been obliged to ask for help. The Society of Antiquaries and the Kent Archaeological Society have made grants towards a suggested fund of 500*l.*, and an influential committee has been formed to support the work.

One of the old-world villages of Middlesex, Ickenham, was visited on the 18th of June; and Windsor Castle on the 16th of July, when ladies were included, and Canon Dalton took the visitors over St. George's Chapel. Visits were also made to Chichester, Eltham, Chelmsford, and Bromley. An introduction to each ramble is given by an old friend of the Society, Mr. W. F. Harra-dence; and Mr. Theophilus Pitt, who is now one of the oldest members, edits the 'Record' with his usual care. The volume is full of excellent illustrations, which are, for the most part, from photographs taken by members of the Society.

THE Festival Souvenir Number of *The Standard of Empire* has pre-eminent claims for recognition at this season, recording at once a birthday, and successful service to the Britain beyond the seas, for which it has claimed a hearing only due. The number is well illustrated, giving a good idea of prominent men and characteristic scenes in the Empire.

THE DILKE 'ENDYMION' AND MILTON.

MAY I add another word in reply to Mr. Buxton Forman? He thinks that up to the time when he first knew the late Sir Charles Dilke, Sir Charles had not "examined very closely the question of the handwriting." I have already shown that it was before that date that Sir Charles wrote, in 'Papers of a Critic,' that the poems were "in Keats' writing."

As to whether it was Keats's own copy, I would point out that Lord Houghton (who knew the book and worked on it) wrote that "Keats's own copy of the 'Endymion' is in the possession of Sir Charles Dilke."

If Mr. Buxton Forman thinks the manuscript is not in the hand of the poet, I do not understand why he altered the text of Keats from the Dilke manuscript.

As to spelling, it does seem to me to imply a ludicrous degree of hero-worship to suggest that Mr. C. W. Dilke copied the poet's mistakes. H. K. HUDSON,

Ex'or of the late Sir Charles Dilke.

OLD WORKINGS AT TINTERN ABBEY.

AMONG the heterogeneous papers of the Court of Requests are preserved a few which remain of general importance.

A complaint was made on June 25th, 2 James I., by "the Governors, Assistants, and Society of the City of London, of and for the Mineral and Battery Works," which gives interesting details as to the advance of science, and the progress of manufactures at that time. It is stated that the late Queen Elizabeth had been told by William

Humphrey, Saymaster of the Mint in the Tower, that by great efforts he had induced

"one Christopher Shutz, now deceased, an Almaine, born at St. Annen Burgh, under the obedience of the Elector of Saxony, a workmaster of great conning, knowledge, and experience, as well in the finding of the Calamine Stone, called in Latin *Lapis Calaminaris*, and in the proper use thereof, and in the mollifying and manuring of Iron and Steele and drawing and forging the same into Wyer and plates for the making of armour, and for divers other necessary and profitable uses, to come over with him to this country."

The Queen, through her good hope in the possible success of this enterprise under Shutz, granted letters patent at Westminster dated September 17th, 7 Eliz., giving full power to the said William Humphrey and Christopher Shutz, their deputies, servants, and workmen,

"to search, dig, mine for the Calamine Stone and all kinds of Battery wares, to make cast worke and wyer of Lattin, Iron, Steel, and Battery, to manure and work into all manner of plate and wyer,"

to their own profit for ever. And they were allowed to build any houses suitable for their work, at their own cost and charges, on her own royal property or the property of any of her subjects, without any let or hindrance, with various other powers, privileges, and immunities for raising sufficient stock, for building of watercourses, for provision of wood and coal, paying wages and buying tools, and other things necessary. William Humphrey and Christopher Shutz gave concessions of shares to others, and these were, by another royal patent, incorporated into a company by the name of "the Governors, Assistants, and Society of the Mineral and Battery Works." It seemed to have succeeded. The Right Hon. William, the late Earl of Worcester, owned lands in Tintern and Chapelhill, co. Monmouth, with divers houses built thereon, and in 29 Eliz., in consideration of a large sum of money paid as a fine, he leased them to the Society for 21 years by a legal deed, which might be renewed. This included all the edifices in the parish of Chapelhill, in the lordship of Tintern, co. Monmouth, that were erected, or would be erected for their works; also as much as they required of the stream called Angewe Brook, with the waters, watercourses, banks, dams, walls, fences, and enclosures for its necessary course to the houses and buildings. The land extended from the Tryen-bridge to the meadow then in the tenure of John Edwyn *alias* Barber and Margaret his wife, and so much of the old ditch or water-course which was digged to convey water out of the brook to the mill that sometime stood within the walls or precincts of Tintern Abbey, and all the banks and enclosures of this old ditch from the beginning of the old issue out of Angewe Brook to where the Barbor's hedge crossed the ditch, and the new ditch made lately to bring the water back to Angewe Brook, as far as it led to Tryenbridge, with free ingress and egress, liberty to dig, to convey away, and to make water passages for their use. The only rights reserved to the Earl were the woods and mines on the estate: all other rights were transferred to the Company, it paying £4 a year as rent, and rendering certain services to the lord.

They reminded King James that he had renewed the patent on January 22nd last past, and signified his royal pleasure that he would grant a new and more effective patent, and no one should interfere with the Company. They set to work 600 poor people on the spot, and helped 20,000 others of the people. Notwithstanding this, one John Phillipps and Gwenllian his wife, late

wife of Thomas Welsh *alias* Irish, deceased, of Chapelhill,

"being riotous and outrageous and evil disposed persons, and intending the let and hindrance of the wire works at Tintern, the utter undoing of the poor people therein working, and the disturbance of the Company in its quiet proceedings, having gotten into their hands the deeds of the lease made by the Earl and other deeds belonging to the Company, have made forcible entry by outrageous means, as by throwing of scalding water, and with spits and other desperate weapons have forced out and kept out the Company's workmen out of their working places, and houses built upon the ground for them"

by the plaintiffs' predecessors, to their great loss. These defendants also

"stop the watercourses which issue from these works and workhouses, so that the wheels of the other houses are so drowned in water they cannot turn. This is to the great impoverishment of the poor workmen and the many thousands who live by working the wire to divers uses, which is first made by these workmen. If these defendants are allowed to continue their oppressions, it will become a general harm to the whole dominion, for many depend on wire to make woolcards and many other things of great necessity, which cannot elsewhere be so plentifully had, except from foreign parts."

In tender consideration of their difficulties, seeing they cannot sue at common law because they have not the lease granted them by the Earl, and do not remember the exact dates, and also for the present necessity of the continuance and daily keeping up of the wire works and poor people at work, and as the action of the defendants is an intolerable offence not only to the plaintiffs, but to the commonwealth, and work may not be stayed or hindered a week without great loss all round; they therefore pray a privy seal to be sent to John Phillipps and Gwenllian his wife to appear immediately, and also an injunction to them to stop all their proceedings until they have answered this complaint.

Unfortunately the rest of the suit is not to hand, and we have no "answer," "replication," or "depositions" to supply further details, but they may be found yet. Meanwhile Dr. Owen might turn his researches to a practical use and excavate the site—perhaps even find the Company's books, with the name of Bacon as a shareholder, a little further up the Wye, where the Anjou Brook enters it.

CHARLOTTE CARMICHAEL STOPES.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Carpenter (J. Estlin), *The Historical Jesus and the Theological Christ*, 3/6 net.
 Coit (Stanton), *Two Responsive Services in the Form and Spirit of the Litany and the Ten Commandments*, for use in Families, Schools, and Churches, with a Commentary, 6d. net.
 In the Ethical Message Series.
 Psalter in Latin and English, 4/6 net.
 With an introduction by J. H. Bernard.
 Unitarian Penny Library: *How I Became and Why I Ceased to be a Roman Catholic*, by W. Moritz Weston; and *The Unitarian Movement in Scotland: its Justification*, by Alexander Webster.
 Wesley (John), *Journal*, Standard Edition, Vol. II., 10/6 net.
 Enlarged from original MSS., with notes from unpublished diaries, annotations, maps and illustrations. Edited by Nehemiah Curnock, and others.
 Wilkinson (the late Most Rev. G. H.), *Practical Counsels to Working Christians and Communicants*, 1/ net.
 Part of the English Churchman's Library.

Fine Art and Archaeology.

- Briggs (R. A.), *The Essentials of a Country House*, 7/6 net.
 With numerous illustrations.

Godfrey (Walter H.), *A History of Architecture in London*, arranged to illustrate the Course of Architecture in England until 1800, with a Sketch of the Preceding European Styles, 7/6 net.

With a preface by Philip Norman, and 250 illustrations, 7 maps, and descriptive guide to the buildings.

Salomons (Vera), *Gravelot*, 15/ net.

With 21 photogravures from negatives by the author. In the series of Eighteenth-Century French Book-Illustrators.

Whitechapel Art Gallery, *Annual Report for 1910*.

Poetry and Drama.

Béranger, *Les Chansons: Morceaux Choisis*, Préface de Comte Serge Fleury, 1/6 net.

In *Les Classiques Français*.

Childe (Wilfrid Rowland), *The Little City*, 1/ net.

A collection of poems.

Dante, *Divine Comedy: Vol. I. Hell; Vol. II. Purgatory; Vol. III. Paradise*, 2/6 net each.

A new translation into rhymed verse, keeping the triple rhythm of the original, by C. E. Wheeler.

Ellesmere Chaucer, reproduced in Facsimile, 2 vols., 50l. net.

Figgis (Darrell), *The Crucibles of Time, and other Poems*, 3/6 net.

Goodfellow (J. Cumming), *Hawick's Annual Festival, and other Verses*, 2/6 net.

With notes on some of the poems.

Macdonald Collection of Gaelic Poetry, by the Rev. A. Macdonald, Minister of Killearnan, and the Rev. A. Macdonald, Minister of Kiltarlity, 21/

Shakespeare's *The Tragical History of Hamlet, Prince of Denmark*, Édition de Luxe, 10/ net.

New Place Edition, edited by Sydney Humphries.

Smith (Horace), *Ode on the Coronation of King George V., for the 22nd June*.

Privately printed.

Bibliography.

Weare (William), *Public Library Reform*, 5/ net.

Political Economy.

Dodd (Agnes F.), *History of Money in the British Empire and the United States*, 5/ net.

History and Biography.

Callender (G. A. R.), *Sea Kings of Britain: Keppel to Nelson*, 3/6

With 17 maps and plans.

Diocesis Lincolnensis, *Rotuli Roberti Grosseteste, Pars Secunda*.

Issued by the Canterbury and York Society.

Gibbon (John Murray), *Scots in Canada: a History of the Settlement of the Dominion from the Earliest Days to the Present Time*, 1/ net.

With 12 illustrations by C. C. Cuneo and C. M. Sheldon.

Round (J. Horace), *The King's Serjeants and Officers of State with their Coronation Services*, 12/6 net.

Geography and Travel.

Cambridge County Geographies: *Aberdeenshire*, by Alexander Mackie; *Huntingdonshire*, by the Rev. W. M. Noble; and *Worcestershire*, by Leonard J. Willis, 1/6 each.

All contain maps, diagrams, and illustrations.

Harper (Charles G.), *'The Autocar' Road Book: Vol. II. North and South Wales and West Midlands*, 7/6 net.

Howard (Keble), *"Chicot" in America*, 1/ net.

A running story of visits to New York, Boston, and many other places, returning by way of Portland, Seattle, Vancouver, Winnipeg, and Toronto.

Moreland (A. Maud), *Through South Westland: a Journey to the Haast and Mount Aspiring, New Zealand*, 7/6 net.

With 48 plates from photographs.

Willson (Beckles), *Nova Scotia: the Province that has been Passed By*, 10/6 net.

With numerous illustrations.

Philology.

Burch (George J.), *The Pronunciation of English by Foreigners*, 3/ net.

Concise Oxford Dictionary of Current English, 3/6 net.

Adapted by H. W. and F. G. Fowler from the Oxford Dictionary.

Günther (J. H. A.), *A Manual of English Pronunciation and Grammar for the Use of Dutch Students*, 7/6

Revised edition.

Nicholson (Reynold A.), *Elementary Arabic*, a Series planned by Frederic du Pre Thornton: *Third Reading Book*, 6/ net.

Forms Vol. IV. of Thornton's Arabic Series.

School-Books.

Barnard (H. Clive), *Europe in Pictures*, 1/6

Contains 57 illustrations, 32 of which are in colour, and 4 maps.

Dumas, *La Tulipe Noire: Notes de Hardress O'Grady*, 2/

In Dent's Modern Language Series.

Science.

Barrett-Hamilton (Gerald E. H.), *A History of British Mammals*, Part VII., 2/6 net.

Blount (Bertram) and Bloxom (A. G.), *Chemistry for Engineers and Manufacturers: Vol. II. Chemistry of Manufacturing Processes*, 16/

British Bird Book, Section V., 10/6 net.

For notice of Sections III. and IV. see *Athen.*, May 27, p. 604.

Cambridge Manuals of Science and Literature: *Aerial Locomotion*, by E. H. Harper and Allan Ferguson, with an Introduction by G. H. Bryan; and *Electricity in Locomotion: an Account of its Mechanism, its Achievements, and its Prospects*, by Adam Gowans Whyte, 1/ net each.

Geological Survey of India, *Records*, Vol. XLI. Part II., 1 rupee.

Geological Survey, Scotland: *Description of Arthur's Seat Volcano*, by B. N. Peach, 6d.

Hurst (Charles), *The Book of the English Oak*, 5/ net.

A monograph on the oak, its associations, tradition, influences, &c., with a map of English oaks and 14 illustrations from photographs.

Littlejohn (Arthur P.), *Meat and its Inspection: a Practical Guide*, 10/6 net.

Livingstone College Year-Book, 1911, 6d.

The Year-Book contains an appeal for the consideration of Imperial health problems. The enormous mortality from malaria and plague, not to speak of other diseases in India and other tropical dependencies of Great Britain, is pointed out, and it is contended that the horror of these great scourges has not been adequately realized. There is also a review of literature on the subject of Tropical Medicine and Hygiene.

O'Reilly (B. R.), *A Manual of Physical Diagnosis*, 8/6 net.

Pfungst (Oskar), *Clever Hans (the Horse of Mr. von Osten): a Contribution to Experimental Animal and Human Psychology*, 6/ net.

With an introduction by Prof. C. Stumpf and 16 illustrations. Translated by Carl L. Rahn, with a prefatory note by James R. Angell, both of the University of Chicago.

Present-Day Gardening: *Apples and Pears*, by George Bunyard; and *Lilies*, by A. Grove, 1/6 net each.

Each contains 8 coloured plates.

Ross (Edward Halford), *The Reduction of Domestic Mosquitoes: Instructions for the Use of Municipalities, Town Councils, Health Officers, Sanitary Inspectors, and Residents in Warm Climates*, 5/ net.

With 18 illustrations.

Sedgwick (Rev. S. N.), *Butterflies and How to Identify Them*, 1/ net.

With 35 illustrations.

Thorpe (Sir Edward), *Essays in Historical Chemistry*, 12/ net.

Third edition.

United States National Museum: 1831, *New Tropical Millipeds of the Order Merocheta*, with an Example of Kinetic Evolution, by O. F. Cook; 1833, *On the Supposed Origin of the Moldavites and like Sporadic Glasses from Various Sources*, by George P. Merrill; 1835, *The Relation of Bornite and Chalcocite in the Copper Ores of the Virgilina District of North Carolina and Virginia*, by Francis Baker Laney; 1838, *Preliminary Notices of some New Pacific Cephalopods*, by S. Stillman Berry; 1840, *A Revision of the Forms of the Hairy Woodpecker (Dryobates villosus, Linnaeus)*, by Harry C. Oberholser; 1841, *Description of a New Species of Æga from the Atlantic Coast of the United States*, by Harriet Richardson.

Walker (A. Horace), *The Inspection of Fish, Poultry, Game, Fruit, Nuts, and Vegetables*, 5/ net.

Wicherley (W.), *The Whole Art of Rubber-Growing*, 5/ net.

Wright (F. Frederick), *The Ice Age in North America and its Bearings upon the Antiquity of Man*, 20/ net.

Fifth edition, with many new maps and illustrations, enlarged and rewritten to bring it up to date, with chapters on Lake Agassiz and the Probable Cause of Glaciation, by Warren Upham.

Fiction.

Albanesi (Madame), *A Wonder of Love*.

One of Stanley Paul's Clear Type Sixpenny Novels.

Horn (Kate), *The Coronation of George King*, 1/ net.

A Lincolnshire idyll.

Porter (T. H.), *A Maid of the Malverns: a Romance of the Blackfriars Theatre*, 6/

An historical novel introducing Ben Jonson and contemporary characters.

Queen Flora's Recollections, 6/

Purports to be a record of the events preceding the restoration of the monarchy in 1998.

Stewart (Edith Anne), *Love—and the People*, 6/

A study of the motive and methods of social reformers, combined with a love-story. The heroine sacrifices money and position in order to marry a working-man, who, owing to poverty, naturally takes far too materialistic and selfish a view of socialism.

Thackeray Centenary Biographical Edition: *The Virginians*, 2 vols, 6/ net each.

General Literature.

American Year-Book: a Record of Events and Progress, 1910, 15/ net.

Edited by S. N. D. North, under direction of a Supervisory Board representing National Learned Societies.

Hueffer (Ford Madox), *This Monstrous Regiment of Women*, 6d.

The author sets out to prove that in England it has been profitable to have women occupying the highest place in the State.

Milton's *Areopagitica*, Édition de Luxe, 10/ net.

Pancoast (Henry S.) and Shelly (Percy van Dyke), *A First Book in English Literature*, 5/ net.

With nearly 50 illustrations and maps.

Parisiana: Summer Annual, by Rougie, 1/ net.

With many illustrations.

Skinner (Thomas), *The London Banks and Kindred Companies and Firms, 1911-12*, 10/ net.

FOREIGN.

Philosophy.

Dorner (A.), *Pessimismus, Nietzsche u. Naturalismus m. besond. Beziehung auf die Religion*, 6m.

History and Biography.

Loiseau (H.), *L'Évolution Morale de Goethe, les années de libre formation, 1749-94*, 15fr.

Forms part of the *Bibliothèque de Philologie et de Littérature Modernes*.

Philology.

Euripides, *Ion*, oversat af Thor Lange, 1kr. 40.

No. 85 of *Studier fra Sprog- og Oldtidsforskning*.

* * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

OUR readers may be glad to have a few references to notable accounts of former Coronations. Freeman in his 'History of the Norman Conquest' gives a graphic description of the Coronation of Harold. Hoveden is minute and interesting on Richard I., Froissart on Henry IV. A most lively narrative is that of Degli Effetti, an accomplished Roman who witnessed the Coronation of James I. Of Charles II.'s Coronation the most minute record is Sir Edward Walker's 'Circumstantial Account,' the most amusing Pepys's.

WALPOLE in his 'Letters' is entertaining on the hallowing of George III., while the George IV. solemnity is recorded in the monumental illustrated tome of Sir George Naylor, on which the projector lost money. It was published at 50 guineas. He also began, but never completed, an edition with "tinselled" pictures (Stevenson's "Skeltery"), in which silk, gold, and jewels were to be used.

A few plates were made, and sold at 50 guineas each. Sir Walter Scott supplies a classic account of the George IV. banquet. Greville and Macaulay may be consulted for William IV. Macaulay's letter (Sept. 9, 1831) is brief but vivid. Lady Bloomfield's 'Reminiscences' (i. 15) and Greville deal with the Victorian celebration. Of Edward VII.'s Coronation, apart from books, perhaps the best account was that of Mr. Charles Lowe in *The Daily Chronicle*.

THE long list of Coronation honours pays, we are glad to note, more attention than usual to scholarship and literature. Lord Rosebery, whose books are all too few, becomes the Earl of Midlothian. Sir William Anson, Sir Frederick Pollock, and Sir John Rhys become Privy Counsellors; and Sir George Trevelyan receives in the Order of Merit a tribute to his long and varied service to letters. Among the new Knights are Vice-Chancellor Dale of Liverpool, Dr. Sidney Lee, Mr. W. S. McCormick, Dr. J. E. Sandys, and Prof. Walter Raleigh.

THE last-named fine scholar has doubtless anticipated, as Walter Scott did, Falstaff's comment: "I like not such grinning honour as Sir Walter hath."

PART VIII. of the 'Oxyrhynchus Papyri' is expected to make its appearance towards the end of this month. The chief literary novelties this year are some fragments of the 'Melambi' of the Cynic Cercidas, pieces of an unidentified Satyric drama, and some valuable Homeric scholia.

PLEASURABLE anticipations are aroused by the announcement that Mr. Max Beerbohm has written a novel of Oxford life, for University stories, whether fantastic or intended to be veracious records of the life that few outsiders can realize, are rare.

THE publication of a facsimile of the Ellesmere Chaucer in two volumes by the Manchester University Press is a notable event. The MS. itself is one of the best authorities for the text, being in a fifteenth century hand; and the fine illuminations are well worth the special care which has been devoted to the reproduction allowed by the kindness of Lord Ellesmere.

MISS TUCKWELL, the niece and literary executor of Sir Charles Dilke, asks us to state that she will be grateful if friends who possess letters or reminiscences of her uncle will communicate with her at 52, Westminster Mansions, S.W. Letters will be carefully copied and returned. The papers and diaries of Sir Charles are being examined with a view to eventual publication of the Life, which will be issued by Mr. John Murray.

MESSRS. SOTHERAN & Co. have on view at their West-End house in Piccadilly a remarkable exhibition of fine bindings and rare books, including a copy of FitzGerald's 'Omar' illustrated by Mr. E. H. Vedder, magnificently bound, and studded with 1,050 jewels set in gold. There are also other books extra-illustrated in lavish style.

THE Library of Trinity College, Dublin, will be closed from July 8th to 23rd inclusive.

A COPY of the rare first edition of Carlyle's 'Sartor Resartus' has been discovered in the library of the late Mr. Lattimer of Carlisle. It bears an inscription from the author. Only about fifty copies were made up of this unique edition from the pages of *Fraser's Magazine* in 1834, and distributed amongst friends.

THE fourth Erewhon Dinner will take place at Pagan's Restaurant on Friday, July 14th.

THERE will be a private view next Wednesday of the Thackeray Exhibition arranged by the Titmarsh Club at the old Charterhouse. Lord Rosebery will open the exhibition on Friday, the 30th. It will be on view every day until, and including, Saturday, July 15th.

SIR THEODORE MARTIN's library, which Messrs. Sotheby will sell on Wednesday and Thursday in next week, contains a good many interesting souvenirs of both him and his wife (Helen Faucit), including some presentation copies of books. One of the most desirable of these is a copy of Victor Hugo's 'Notre Dame de Paris,' 1844, with the inscription, "A Miss Faucit, souvenir du 25 Janvier, 1849. Victor Hugo." The presentation copies of Thackeray's works are likely to excite a good deal of interest.

WE notice that women maintain their pre-eminence in the results of the Mediæval and Modern Languages Tripos published last Saturday at Cambridge, securing twelve first classes against the eight awarded to men.

WOODHALL SPA is celebrating its centenary by a Pageant of Lincolnshire History on July 26th and 27th. The episodes will include a scene of Druidical worship, a foray by the Danes, the death of King John at the Abbey of Swinhead, the King's Champion at the Coronation of James I., and A Dream of Fair Women, adapted from Tennyson.

THE death is announced at Aberdeen of Mrs. Mary Gray Garden, youngest daughter of James Hogg. Mrs. Garden prepared 'Memorials of the Ettrick Shepherd,' of which a third edition appeared in 1893, with additions and corrections, and possessed a fine portrait of her father, painted by James Scott for Allan Cunningham, as well as original manuscripts of his work.

MUCH regret is felt in Bonn for the premature death of Prof. Felix Solmsen, who was killed by a fall from a train. Prof. Solmsen, who was in his 46th year, studied philology at Berlin, Halle, and Leipsic, and in 1897 was appointed Professor of Indogermanic Languages at Bonn, where the great range of his knowledge and his gifts as a lecturer soon made his reputation. Among his works are 'Inscriptiones Græcæ Selectæ' and 'Beiträge zur griechischen Wortforschung.'

SCIENCE

OUR LIBRARY TABLE.

NATURE is wonderfully tolerant of hardships inflicted upon those organs of the animal body upon which the life of the species depends; but if the half of what Mr. Upton Sinclair alleges in *The Fasting Cure* (Heinemann) is true, she is approaching her limit as regards the nervous and the digestive systems of the citizens of the United States. Bad cooking, improper diet, and the difficulties of domestic service are threatening to convert large numbers of the people into constipated neurasthenics. As a cure for this Mr. Sinclair takes no statesmanlike view, nor does he go to the root of the matter. He considers only the individual, whom he treats by fasting with abundance of water and repeated enemata. He writes as an enthusiast, but without the knowledge which should temper his zeal with discretion. He thinks that because fasting and unloading the bowels lessen the tendency to colds and gout, they are therefore a suitable means of curing cancer and syphilis. The general tone of the book is uncritical and regrettably unscientific. Incidentally it shows how widely the American language, as Mr. Sinclair writes it, is deviating from English even as it is used in the newspapers of this country. Many of his sentences are unintelligible to the present reviewer; some of the phrases seem to be archaic, though they are used to express modern ideas.

Criminal Man, according to the Classification of Cesare Lombroso. Briefly summarized by his Daughter, Gina Lombroso Ferrero. With an Introduction by Cesare Lombroso. (Putnam's Sons.)—This volume provides a short but accurate account of the views of Prof. Cesare Lombroso, well known as an advanced thinker concerning the factors which make criminals as well as the best methods of dealing with them. The Introduction was the last piece of literary work done by Lombroso, whilst the work itself is written by his daughter Gina and was supervised by her father. It represents, therefore, Lombroso's latest views on the subjects to which he devoted his life. There is little doubt that his main contentions are accurate, and that the born criminal is often an abnormal being who is driven by atavistic impulses to anti-social acts. There is equally little doubt that many of Lombroso's details and conclusions will need modification, obliteration, or rearrangement as our knowledge of the subject becomes more extensive and the data more numerous. It is certain, for instance, that what is true of South European criminals does not hold good for those of more northern climates; yet the drawing of public attention to the criminal and the gradual alteration of the standpoint from which he is regarded have already done much good both to himself and his offspring. The book concludes with a clever résumé of the different works published by Prof. Lombroso.

Life and Death, by A. Dastre, translated by W. J. Greenstreet (Walter Scott Publishing Company), is a learned and impartial criticism of recent research written from the standpoint of the physiologist. The questions what life is, and what death is, have

recently been much discussed. Are they *sui generis*, or simply the response of matter to the controlling influence of physico-chemical laws? Prof. Dastre, of set purpose, avoids speculation; he is content to place before the reader facts, and their interpretation so far as it has been rendered ascertainable by experiment. Hence his conclusions are somewhat indefinite; he does not profess to offer a solution of the riddle of life, but he demonstrates plainly how patient research is confining the surmises of philosophy within narrower bounds. On the other hand, he encourages no vain hopes that science will eventually be able to explain the whole enigma of life. It must always be incomprehensible, for instance, how from the correlated action of certain atoms of carbon, hydrogen, nitrogen, and oxygen in the molecule of protoplasm the mystery of consciousness is evolved.

The author discusses fully the philosophical theories of animism, vitalism, and monism, one or other of which has in turn dominated scientific opinion. He believes this domination has ceased to exist, that Physiology has emancipated herself; but he does not dispute the force of Armand Gautier's remark that "real science can affirm nothing, but it also can deny nothing outside observable facts." Prof. Dastre concedes that there may be in living organisms other forms of energy than those known in the physical world. He classes these under the term "vital energy," but the evidence for their existence as a separate entity is not convincing. Vital energy, he says, "is a transformation of chemical energy into thermal energy." This is certainly not always the case: the author admits that such a statement is not strictly applicable to growth in the vegetable kingdom, and similar transformations take place in inanimate nature where no vital factor is postulated.

As to death, Prof. Dastre recognizes the virtual immortality of the protozoon, and rightly considers that the appearance of death in the world was synchronous with that of sexual reproduction. But in multicellular organisms also we may, with Weismann, concede a kind of immortality to the germ-cell. The somatic cells which enshrine it are an excrescence produced for its own needs; when these are accomplished, when the germ has come to fruition and passed a portion of its substance onwards to another generation, its covering, no longer required, dies. But though invested with a new soma, the germ still lives. The death of the individual is inevitable, but the author thinks, with Metchnikoff, that in man senescence comes before its time, and that an improved hygiene might postpone it. Death would then be welcome. Man should die without regret, like the patriarchs, "old and full of days."

The translation of a book of this character is no easy task, and Mr. Greenstreet may be congratulated upon his success. We do not, however, like the term "conjunctive tissue" which he uses in place of "connective tissue."

British and Foreign Building Stones: a Descriptive Catalogue of the Specimens in the Sedgwick Museum, Cambridge. By John Watson. (Cambridge University Press.)—A large and representative collection of building stones has grown up of late years in the Economic Section of the Sedgwick Museum at Cambridge, under Prof. McKenny Hughes. The present work is a catalogue of this collection by Mr. John Watson, who has been largely instrumental, we believe, in obtaining the specimens, and

has in many cases visited the localities whence they were derived. Although modestly termed a Catalogue, the work is much more than such a title implies; indeed, the inventory itself forms only the latter half of the volume, the first moiety consisting of descriptive matter under the designation of Notes. As these introductory notes deal briefly with most of the building stones of the world, and include references to original authorities, they form a useful guide to the student of economic geology.

In the arrangement of the collection the British stones are separated from the Colonial and Foreign; and in each department the specimens, mostly worked into cubic form, are classified as igneous, metamorphic, and sedimentary rocks. The sedimentary series is subdivided, not according to lithological characters, as is commonly the case in such collections, but according to stratigraphical sequence—a method obviously to be recommended in a collection intended primarily for the use of geological students: indeed, the builder would probably be surprised to find in a venerable centre of culture so remarkable an assortment of the most important materials of his craft. It may be noted that, whenever possible, mention is made of the typical buildings in which the several stones have been employed, with the date of their erection, attention being specially given to buildings in and around Cambridge. Not the least valuable feature of the Catalogue is the fact that the nomenclature of the igneous rocks may be accepted as authoritative, as it has been under the care of so distinguished a petrologist as Mr. A. Harker. The work is furnished with an exceptionally full Index.

SOCIETIES.

BRITISH ACADEMY.—June 7.—Dr. A. W. Ward in the chair.

Prof. Percy Gardner, Fellow of the Academy, read a paper on 'The Earliest Coins of Greece Proper.' The first question which arises is whether the earliest coins of Hellas were of electrum. Electrum coins have been attributed to Thrace, Ægina, and Eubœa; but in every case the attribution is improbable, and an Asiatic origin more likely. The tradition ascribing the first issue of coins at Ægina to Pheidon must be considered. The date of Pheidon may be fixed as the eighth century B.C. But this is too early for the issue of coins; nor did Ægina belong to Pheidon. Pheidon regulated the weights and measures of Peloponnese: these are of doubtful, possibly Mycenaean, origin. It was on the standard of Pheidon that the Æginetans first issued silver coins as substitutes for the bars of bronze and iron which had made up the earlier currency of Peloponnese. These bars were dedicated at Argos, and some survive. The proportions of value were, iron 1, bronze 5, silver 600, so that a silver obol of 16 grains was equivalent to 20 drachms of bronze or a mina of iron. The obol, the drachm, and the talent made up a system proper to Greece; the mina of 100 drachms was interpolated. The origin of the didrachm and the double talent was considered.

The cities of Eubœa issued money in the seventh century on the gold standard of Babylon, which they regulated according to the scheme of Pheidon. Their coins were uniform with those of Athens, and perhaps of Megara, bearing one type only.

The Corinthians began as early as the time of Cypselus the issue of coins, which were often struck in Italy. They divided the Euboic stater into 3, a fact which gives us valuable data in regard to the spread of Corinthian commerce.

The earliest coins of Athens bore as types the owl and the amphora. They were introduced by Solon. The accounts by Aristotle and by Androtion of Solon's legislation were to be reconciled. Solon's alteration of measures, and cutting down of debts, were both done from democratic motives. Solon adopted the Euboic standard for coin, which was raised to the level later called Attic by Pisistratus, who first struck the tetradrachms with the head of Athena. The result was the

foundation of Athenian commerce, and the victory of the Athenian silver coinage, to the weight of which Corinth, Eretria, and other cities were obliged to conform. Prof. Gardner finally considered the wide circulation of Athenian coins and the barbarous copies made of them.

Mr. Reginald Poole, Fellow of the Academy, communicated a paper on the life and work of the late M. Delisle, Corresponding Fellow of the Academy.

ASIATIC.—June 13.—Sir Mortimer Durand, Director, in the chair.

Dr. Keith, in a paper on 'The Vedic Akhyāna and the Indian Drama,' discussed the question of the purpose of the dialogue hymns found in the Rigveda, which, unlike the great mass of the hymns of that collection, seem to have no natural place in the ritual. There are at present two main theories in the field—that of Prof. Oldenberg, which asserts that the dialogues are the remains of a literary genus which has disappeared in its original form, which consisted of verses in a prose setting, the verses marking the points of increased interest in the narrative; and that, newly expounded by Prof. von Schroeder and Dr. Hertel, which sees in the dialogues dramas in miniature. Against Prof. Oldenberg's theory the objections were urged that Indian tradition recognized no such literary type as that postulated, that the alleged cases of its occurrence in the Brahmana literature were to be explained otherwise, that it was impossible to account for the supposed loss of the prose, and that the hymns could be well explained without assuming any connecting prose passages. On the other hand, it was pointed out that the evidence for ritual drama was very weak: much of it merely showed, even if the interpretations put on the hymns by Prof. von Schroeder were accepted, the existence of a dramatic ritual; and the step from dramatic ritual to drama, from presentation to representation, was long and difficult. There was no sufficient ground to assume that in Vedic India the step was ever taken, and the suggestion was made that this fact stood in some connexion with the slight attention which the Hindu of the Rigvedic period of culture seems to have paid to that aspect of religion which is represented by practices concerned with the vegetation spirit. There was evidence that the later Indian drama derived its origin from a mimetic representation of the conflict of the spirits of spring and winter, and attention was called to the close parallel in this regard offered by the theory of the origin of the Greek drama adopted and defended by Dr. Farnell in his 'Cults of the Greek States.'

A discussion followed, in which Prof. Barnett and Dr. F. W. Thomas took part.

METEOROLOGICAL.—June 14.—Dr. H. N. Dickson, President, in the chair.—Dr. C. Chree read a paper giving the results of a discussion of the barograph records kept by the late Mr. R. Bell at Castle O'er, Dumfriesshire, during the seven years 1902 to 1908. These results show a well-marked principal maximum and minimum, at 10 P.M. and 5 A.M. respectively. Every year agrees in this except 1908, which puts the maximum at 7 A.M.—Mr. Spencer C. Russell gave an account of a number of experiments which he had carried out at Epsom during the last two years, in order to obtain a permanent record of the variations in the size of raindrops.—A joint paper by Mr. A. J. Makower, Dr. W. Makower, Mr. W. M. Gregory, and Mr. H. Robinson was read, describing the experiments which they carried out last August at Ditcham Park, near Petersfield in Hampshire, to investigate the electrical state of the air at different heights above the ground by means of kites and balloons.

MEETINGS NEXT WEEK.

Mon. Institute of British Architects, 8.30. — Presentation of Royal Gold Medal.
Tues. Zoological, 8.30.
Wed. Folk-lore, 8.—'Some Old English Folk-lore Survivals in Modern Britain,' Mr. W. W. Skeat.
— Microscopical, 8.—'On the Structure of Scales from *Therapsia domestica*,' and 'A Description of a Model producing an Optical Effect similar to the Cuneate Markings in Insect Scales,' Mr. J. Strachan; 'Rotifera of New Zealand and South Africa,' Mr. J. Murray.
— Antiquaries, 8.30.
Thurs. Royal, 4.30.—'On a New Method of Estimating the Aperture of Stomata,' Mr. Francis Darwin and Miss D. F. M. Pertz; 'Memoir on the Theory of the Partitions of Numbers,' Part VI., Major P. A. MacMahon; 'The Kinetic Theory of a Gas constituted of Spherically Symmetrical Molecules,' Mr. S. Chapman and other Papers.

Science Gossip.

WE congratulate Prof. R. P. Wright, Mr. C. A. Parsons, and Major Ronald Ross on the Knighthoods which record their varied services to science.

THE Final Report of the Committee of Inquiry on Grouse Disease, of which Lord Lovat is chairman, will be published, it is hoped, before the 12th of August by Messrs. Smith & Elder. The Report, which represents a great deal of careful investigation, will be entitled 'The Grouse in Health and in Disease,' and will be in two volumes, handsomely illustrated with numerous coloured plates.

AMONGST the topics dealt with are 'Moor and Stock Management' and 'Heather Burning,' by Lord Lovat, whilst other questions are treated by Mr. A. S. Leslie, Secretary to the Inquiry, and Dr. E. A. Wilson, now in the Antarctic. The scientific details of the diseases of grouse are described by Dr. L. Cobbett, Dr. G. S. Graham Smith, Dr. A. E. Shipley, Dr. R. T. Leiper, and other writers.

MR. W. P. PYCRAFT has written, and Mr. Edwin Noble illustrated in colours, a companion volume to the 'Animal Why Book,' entitled 'Pads, Paws, and Claws,' which will be published by Messrs. Wells Gardner in the autumn.

MESSRS. J. & A. CHURCHILL of 7, Great Marlborough Street, W., will publish early next year a 'Who's Who in Science,' edited by Mr. H. H. Stephenson. The record is to be international in character, including the leading men of science in every country which has an established University.

THE results of Part I. of the Natural Science Tripos at Cambridge show this year, as they did last, far more first classes than any other Tripos, no fewer than fifty-six candidates having reached that position.

Two more small planets were photographically discovered by Mr. H. E. Wood, Chief Assistant at the Transvaal Observatory, Johannesburg, on April 22nd. One of these is identical with that found at Heidelberg on the 22nd ult., as mentioned in our Science Gossip last week.

FINE ARTS

OUR LIBRARY TABLE.

Historia Numorum: a Manual of Greek Numismatics. New and Enlarged Edition. By Barclay V. Head, assisted by G. F. Hill, George Macdonald, and W. Wroth. (Oxford, Clarendon Press.)—The great repute in which this work has been held since its first issue, now twenty-five years ago, as the one text-book on Greek coins, fully justifies a new edition, if any justification is necessary. The original work was a very courageous attempt, for not only was it a compendium of the coinages of the whole Greek world, but its aim also was to place such coinages in their chronological order under the districts and towns in which they were struck. It was the latter feature which marked the work as in the highest degree exceptional, and it was a task which could only be accomplished by one who was a thorough master, not only

of Greek numismatics, but also of history, archaeology, and style.

During the last twenty-five years an enormous amount of material in Greek numismatics has been produced. The Catalogue of Greek Coins in the British Museum had not reached the coinages of Asia, but now it is near completion, and has arrived at its twenty-seventh volume. For these numerous Asiatic series no one special work of reference has been produced since the time of Eckhel. Babelon has published his 'Rois de Syrie,' his 'Perses Achéménides,' and his 'Traité': Imhoof Blumer has given to the world his 'Griechische Münzen' and 'Kleinasiatische Münzen'; and Dr. Macdonald his suggestive and illuminating work on 'Coin Types.' Besides these and numerous other works, several volumes of the great Berlin 'Corpus' have been published. Dr. Head in his preface modestly admits that

"had so vast an accumulation of numismatic literature, both popular and scientific, been accessible in 1883, when I began the compilation of the original work (though even then it was very considerable), I doubt whether I should have had the courage to face the task single-handed."

We appreciate Dr. Head's feelings; but we consider that it was a far greater feat to accomplish the work single-handed, and so successfully, at a time when so much less material was available to guide and help him.

To a certain degree Dr. Head appears to have retained this feeling in the revision of his great work; for with him have been associated two of his former colleagues in the Museum: Mr. Wroth, now Assistant-Keeper of Coins, and Mr. Hill, who has proved a worthy disciple of his former chief. To them has been added Dr. George Macdonald, the author of the Catalogue of Greek Coins in the Hunterian Collection, a work which, like the present one, covers the whole field of Greek numismatics. No doubt, with their help, the new edition of the 'Historia' has appeared more quickly than otherwise would have been the case; but even their assistance has been mainly limited to the second half of the volume, which deals with the coinages of Asia.

It is impossible within the narrow limits of this notice to attempt to show even a particle of the great labour which has been expended on the revision. Not only does the coinage of each district demand a special study, but also in very many cases that of a single city. The magnitude of the work becomes at once apparent, and also the difficulty of compressing so much material within a limited space. Throughout the dating of the issues of the different series has undergone considerable modifications. A closer study than was possible in the first instance has shed new light, yet in the main the classification originally adopted has been preserved.

In the Introduction the chapter on 'Metrology' has undergone a good deal of revision, and this intricate subject has been put forward in a clearer and more intelligible form to those who are not so deeply versed in it as the author. In the first edition, for instance, it was difficult to get a grasp of the metric systems of the Babylonians, the Lydians, and the Phoenicians. We were somewhat lost in the account of the trade routes. Much of this is now omitted, and its place is supplied by a lucid account of the metrical system of the Babylonians and a summary of those of the other principal Asiatic States, based on the Babylonian, which can be taken in at a glance. In the case of the types of the coins, the "religious theory" has been considerably modified, and the "commercial theory" emphasized.

This is mostly due to the recent appearance of two important works, viz., Prof. Ridgeway's 'Origin of Currency and Weight Standards' and Dr. Macdonald's 'Coin Types.' The former interpreted many of the types on the coins as representing "some animal, natural product, or utensil which, before the introduction of money, had served as a medium of exchange or barter-unit with a recognized local value." For example, the ox on the gold coins represented that animal as a barter-unit; the tunny on the coins of Cyzicus a certain number of these fish; and the tortoise on the coins of Ægina the value of its shell, &c. Dr. Macdonald has controverted many of these identifications, and treats such types and many others as the arms or symbol of the city or district in which the coins were struck; and he lays greater stress on the signets of the magistrates of the mints which, in some cases, like those of Cyzicus and Lampsacus, put the type of the city in a secondary position. This is a subject which will no doubt receive more attention, as it opens up a wide field of research, and speculation.

In revising the coinages of European Greece, Dr. Head has taken note of all the latest views and theories, though in some instances he may not have endorsed them. In dealing with the *æs grave* of Italy he has accepted Dr. Haeberlin's classification, though he admits that it is "largely hypothetical." Whether or not this new system of classification will be lasting we cannot at present say. It has, like many that have preceded it, its weak points, as it is founded much on conjecture. It will probably hold the field, as Mommsen's has hitherto done, until it is superseded by something better.

Other series which have undergone careful revision are those of Tarentum (which is due to Dr. Evans's late researches), Byzantium, Athens, and Elis, principally in the dating of the issues. In the list of the artists whose names or signatures occur on the Syracusan coins of the "fine-period" we note that the name of Cimon, the greatest of all, has been omitted. This is, no doubt, an oversight. Also the old description of the remarkable coin of Elis with the head of an eagle on the obverse and a winged thunderbolt on the reverse (p. 421) should have remained. The inscription on (not beneath) the ivy leaf is ΔΑ, not ΑΑ or ΠΟ, as proved by a specimen in the collection of Dr. Evans (see *Num. Chron.*, 1910, *Proceedings*, p. 15). This confirms Prof. Gardner's original attribution that the coin is the work of Dædalus of Sicily. We are also not prepared to accept Dr. Head's attribution of the gold staters (or aurei) hitherto attributed to L. Junius Brutus as having been struck by him in Thrace to a Scythian king "Coson." It does not seem probable that this king, if his name be ΚΟΣΩΝ, would have adopted the type of a Roman denarius which was issued only a few years before, and which, so far as he was concerned, had no special significance to himself. Appian's testimony is far too strong when he says that "Brutus struck coins from the treasures consigned to him by Polemocratia, the widow of a Thracian dynast." But these are minor points.

The production of the more recent volumes of the Catalogue of Greek Coins in the British Museum has subjected the coinages of Asiatic Greece to severe criticism; and the fruits of the labours of the compilers are shown in the revision of the second half of the 'Historia.' The coinages of this section are, however, mainly imperial or autonomous bronze pieces of a late date which fall naturally into order. Their chief interest is centred in their reverse types, which illustrate the local mythology. A

great modification has been made in the attribution of the large series of electrum coins, and it may now be considered that the localities of their issue have been ascertained with a fair amount of certainty. For particulars of these we must refer the student and the collector to the work itself.

Dr. Head's coadjutors have brought to bear their special knowledge on the coinages of the various districts with which they are most intimate. Mr. Hill has dealt with the difficult series of Lycia, Cyprus, Phœnicia, Palestine, &c.; Mr. Wroth with those of Crete, the Ægean Islands, Pontus, Mysia, Troas, &c.; and Dr. Macdonald with those of the Seleucidæ and Ptolemies, of which series he has made a special study. We would venture on only one remark, which is that in the case of some districts, like Crete, Troas, and Lesbos, the pruning-knife has been used a little too severely, and much of the information which was useful to the student and the collector in the first edition has been deleted. No doubt this was due, as perhaps also the omission of the chronological tables, to reasons of space; for as it stands, the revised edition has exceeded the original by over one hundred and fifty pages. This, however, does not materially affect the general usefulness and value of the work, and we congratulate Dr. Head on having successfully carried out his arduous task. It is satisfactory to know that, though he has retired from the public service, his interest in his lifelong study, of which this volume is a lasting memorial, is undiminished. It is the monument of a brilliant numismatic career.

Modern Copper Coins of the Muhammadan States of Turkey, Persia, Egypt, Afghanistan, Morocco, Tripoli, Tunis, &c. By W. H. Valentine. (Spink & Co.)—This unpretentious little volume, with drawings and descriptions of over eleven hundred, chiefly modern, copper coins of the Mohammedan countries of Europe, Africa, and Asia, will be very serviceable to those who collect such coins. The Arabic and Persian copper currency is so uninteresting and (from the circumstance of constant friction) so often illegible, in comparison with the gold and silver, that it has been the neglected Cinderella of Oriental numismatists; and though they have usually described such specimens as were decipherable, they have seldom illustrated them, since photographic reproduction would rarely bring out the coarse and rubbed inscriptions.

Mr. Valentine has both written his text and drawn his illustrations, every coin described being also drawn, and has reproduced the whole by lithography. He has done it very carefully, but the plan has its disadvantage as well as its merit. The merit is that a defaced copper coin can be drawn much more clearly than it can be photographed; the disadvantage, that there is no means of telling how far the draughtsman, who is also the describer, has unconsciously perverted the drawing to fit the description. We do not doubt that Mr. Valentine has been scrupulously conscientious, but the most careful observers are liable to see what they wish, and, having seen it, to draw it. We should be inclined to contest a certain number of the readings of obscure inscriptions here given, but the drawings are naturally witnesses for the defence, and it is impossible to check their evidence without comparing them with the coins. Fortunately Mr. Valentine had trustworthy guides in the British Museum catalogues of Persian and Ottoman coins, and these helped him to describe other specimens which do not occur in them. Apart from slips

in writing, which are almost inevitable in lithographed books, there are mistakes in the transcription of the Arabic; but this is natural, since Mr. Valentine makes no pretence to scholarship. The name of the Sultan of Masqat is wrongly spelt; and the mysterious "jamad khur" of No. 8, p. 86, is simply the name of a month. The mint of No. 69, p. 18, is certainly not Amid, which is never spelt Amid. The lists of Sultans and Shahs and other rulers, largely adapted from the British Museum catalogues, will be useful to collectors who do not possess those volumes, long out of print; and there is some utility in the historical sketches prefixed to each section, though the statement that they have been sometimes abridged from the 'Oracle Encyclopedia' does not carry absolute conviction. There are maps and indexes; in short, this little book has been prepared in a thoughtful and painstaking way.

Le Morte Darthur: the Book of King Arthur and of his Noble Knights of the Round Table. Vol. II. (P. Lee Warner.)—The second volume of this publication maintains the high standard of the first. This said, the chief interest of the reader is to learn how Mr. Flint has acquitted himself in his emprise of translating Malory into colour. It has chanced that much of this volume is devoted to the story of Tristram and Iseult, and the illustrator has thus been brought into competition with a number of artists of recent years. Let us say at once that he has distinguished himself honourably. The love-potion scene, of which each man has his own conception, is adequate, and well within the character of Iseult as Mr. Flint sees her, and the combats and armour are convincing. The garden scene is a triumph of reproduction. The drawing of Iseult learning the harp is, we think, a little weak in composition. The reproduction by the Medici process needs no praise. Its only difficulty is the almost inevitable darkening of tone when a water-colour drawing is reproduced by oil colours.

JOHANNES BOSBOOM AND WILLIAM MARIS AT THE FRENCH GALLERY.

BOTH the artists represented in Pall Mall may without injustice be described as "picture-dealers' painters," but the sound training of Bosboom dates from a time when respectability was accounted a virtue in the arts, and the maker of pictures was rather successful than otherwise for honestly doing his best to endow his works with qualities a purchaser might reasonably require as giving the pictures permanent interest. Bosboom was conscientious in satisfying as far as possible all reasonable demands, and was an admirable painter, if sometimes a little dull. On the whole, the water-colours here represent him better than the oil paintings. The slighter medium gives the invariable solidity of his pictorial structure an agreeable delicacy, while in oils his rather monotonously heavy painting has neither the perfect distribution of alternated impasto and transparent paint which is in itself a source of beauty, nor the monumental uniformity which belongs to the artist who definitely denies himself such obvious attractions. Nos. 5, 17, and 19 may be noticed as among the best of the collection. Even in these, perhaps, one is a little conscious of their being done on a recipe, though one which, based

on sound principles, suffices to dominate an artistic impulse sincere, but of by no means fiery intensity. There is the less difficulty in subordinating detail if interest in it is of a purely professional order.

For these reasons Bosboom, serious and dignified artist as he was, does not provoke even distant comparisons with Rembrandt, although the Preface to the Catalogue risks association of the two names. Beside the probity of Bosboom's art, however, the facility of that of William Maris looks somewhat meretricious. His technique had the fluency of certain of the Barbizon painters, but without its logic, and hence there is frequently a lack of coherence in the plastic basis of his pictures, in which we find sudden "holes" alternating with obtrusive solidity. He evidently continues the Barbizon tradition, but marks decidedly its decadence. No. 35, *The Young Brood*, is probably the best—very loose in handling, and on an unnecessarily large scale, but conceived as a whole with more authority than was usual with him, while the brilliant colour-scheme has an intimate relation with the rendering of form. No. 55 shows also a remarkable power of handling colour in a somewhat showy fashion. The good qualities of these and one or two more are watered down by the addition of a large number of examples which we should regard as no more than mediocre in an exhibition of work by living artists.

THE CAMDEN TOWN GROUP.

THIS society, whose first exhibition is at the Carfax Gallery, has been launched upon the town as representing the extreme of revolutionary modernity. Its members have thrown over all convention, we are told, and acknowledge no artistic rule, every man being a law unto himself. We are loath to do anything to deprive them of the passport to public favour that goes with the title of "art-anarchists," but as a matter of fact it is not the novelty of the art displayed that constitutes its merit. It is indeed, for the most part, new to the public only to this extent—that hitherto such work, when seen at the New English Art Club, has been shown in a rather shame-faced fashion, as though the hanging committee were somewhat doubtful of the sufficiency of its merits; so that it has been easy for the critic to ignore it, if he was at all puzzled or uncertain on that point. We have ourselves perhaps been guilty of some such procrastination in regard to the curiously reserved and objective landscapes of M. Lucien Pissarro, one of the principal members of the Group. M. Pissarro has a very personal preference in the way of subject—presumably genuine, as it would seem to be a singularly unremunerative perversity. The normal landscape painter seeks in nature some subject which enables him to express symbolically the natural human desire for continuity of idea. He loves effects in which detail is fused in a simple ensemble, or co-ordinated in broadly contrasted categories—preferences which, when weakened by the habit of thoughtless production, may degenerate into a mechanical repetition of certain stock contrasts—of warm and cold colour, of obvious light and shadow, of horizontal and upright forms, and so forth—to which the painter's observations from nature are forcibly constrained to assimilate, though the binding principle which in reality is to be discerned in her themes may be of a different and more subtle

nature. It is perhaps in disgust at such blunted perceptions that M. Pissarro, though in the planning of his subject he shows a considerable sense of patterning, not only approaches the question of colour with stern determination to read into his theme no unifying principle which is not of Nature's contriving, but also selects by preference effects of light which almost defy attempts to see in them any principle of harmony at all. He loves a harsh, matter-of-fact illumination where one thing separates from another with pitiless crudity, and the prospect offers nothing but a gaunt statement of certain concrete facts in themselves, often singularly fortuitous and without general significance.

Perhaps no kind of place presents to the imaginative observer a face more baffling than a suburb like Acton, and under certain aspects it has enabled M. Pissarro on several occasions to do something like justice to its desolating vacuity (No. 15 is a typical example of such success). There are moments when Acton transfigured becomes a type of the perennial beauty of the earth. M. Pissarro waves aside such obvious romanticism, and conscientiously and historically gives us Acton in quintessential perfection.

It might seem that in the painting of the unsocial aspect of a London suburb there was a fine suitability in the use of harshly subdivided colours, each insistent, yet degraded; but it is difficult to admire without uneasiness a painter who, whatever be his theme, inclines to the same "flat" note. Modern art rightly tolerates an occasional discord for purposes of expression, but we confess we are unable, after much study of the odd use of colour by M. Pissarro, to decide whether it implies ironic comment on the superficial pettiness of modern life or inability to imagine anything more generous and more ample. Pessimism in art is always apt to drape itself in an appearance of subtlety, and in M. Pissarro's dispirited canvases there is a certain refreshing acidity, preferable perhaps to the sugary and cloying sweetness of colour adopted by Mr. Bevan in conjunction with a feeling for characteristic drawing healthy enough. The essential sugariness of the latter artist's colour is not effectually disguised by the violence of its intervals, and it seems strange when associated with his frank common sense in the handling of form, as if a well-worded, crisp verse were set to a sickly sentimental tune.

If M. Pissarro's use of colour is an apotheosis of the blindly fortuitous, Mr. Ginner (36-39) seems the victim of successive waves of vague and unrelated emotion, and is thus, perhaps, as typically a modern of the moderns as Van Gogh himself in his most flaccid moments. Again, the work seems to be quite sincere, Mr. Ginner apparently having enjoyed in No. 36 the complete relaxation of any effort at order or control, such as was the basis of classic art. If art be the expression of personality, this is art of a sort—in our own view, bad art. No. 39, *The Sunlit Wall*, despite much meaningless violence, shows more ambition to set down an imaginative view of things in coherent fashion, and we would urge Mr. Ginner to present this side of his personality rather than that resulting from the cultivation of miscellaneous emotion.

The other exhibitors (except for one or two included in the show in a spirit of personal *camaraderie* rather than from community of intention) are artists of the Impressionist School, several of whom have an admirable sense of colour, and one of them, Mr. Spencer Gore (whose work we

have recently discussed), a power of dainty design. Mr. Harold Gilman (52-55) shows as a rule less readiness than Mr. Gore to concede the little inventions of touch which give the pictures of the latter a finish of pattern so decorative in effect. On the other hand, Mr. Gilman's *Head of an Old Woman* (55) is a robust, serious portrait, of greater power than any other figure-painting in the room, excepting perhaps Mr. Sickert's (12) *Camden Town Murder*, No. 2. Even this impresses us more by its fine sense of illumination than by the sheer sincerity of characterization which makes Mr. Gilman's work so promising. Ranking for the present as of the same school as Mr. Gilman, Mr. Gore, and Mr. Drummond (the last a similar painter of rather more obviously vivid colour, 44-47), Mr. Sickert does not succeed in making us forget an earlier manner, an example of which now at the Carfax Gallery (*The Old Oxford Music-Hall*, uncatalogued) confirms us in the impression that that earlier manner, with its broadly planned masses and liquid facture, was intrinsically a superior method of painting for the purposes of Mr. Sickert's talent. A vision which seizes so boldly on an arabesque has need of paint of some complexity of structure to give it mystery; some of the immediateness of the observation, moreover, is lost by sacrificing for a technique of spots the swift continuity of stroke united with the variety of touch got by working in relatively thin paint.

Of the minority who stand definitely apart from this school of Impressionists, Mr. Gilman's and Mr. Gore's by birthright, Mr. Sickert's by—perhaps hasty—adoption, Mr. Lightfoot shows the most important work (17-20), which is all of it full of promise. Mr. Lamb is better represented at the Studio show at Fitzroy Street, which is open till the end of this month. Here he has a replica of the 'Mort d'une Paysanne,' at the Suffolk Street Galleries, in some respects even better than that astonishing work.

ARCHÆOLOGICAL NOTES.

AT the meeting of the Académie des Inscriptions on the 12th of last month a communication was read from the learned Dominican Father Scheil, announcing the discovery of an "archaic" cuneiform text establishing, according to him, the occurrence in early Babylonia of a foreign supremacy hitherto unsuspected. From the summary of the communication which is all that has yet appeared, it seems that before the Dynasty of Ur, whose date Father Scheil puts at about 2500 B.C., a people called the "Guti," coming from the country lying between "the Zab, the Tigris, the mountains of Soleimanieh, and the river Diyala," invaded and subdued Babylonia, setting up a dynasty that lasted at any rate for a considerable time. This is the more curious as Mr. King in his 'Chronicles concerning Early Babylonian Kings' thinks that the Dynasty of Ur itself represents the reaction of the Sumerian element in the population against the Semitic domination founded by Sargon of Akkad and his son Naram-Sin. If the Sargonides were previously overthrown by foreign conquest, the way would have been to a certain extent prepared for this, and it would be interesting to know whether these Guti, who seem to have come from the south of Lake Van, had any affinity with the Sumerians, or were of Kurdish blood. It is to be hoped that the forthcoming *Comptes Rendus* of the Académie des Inscriptions, in which Father Scheil's

communication will no doubt receive more extended notice, will throw further light on this point.

At last week's *Conversazione* of the Royal Society were exhibited for the first time a small collection of antiquities found by the Nubian Archæological Survey in the "Area to be submerged on the raising of the Assuan Dam," as we were unkindly reminded by the Catalogue. These were most interesting, and included many objects which, if found further north, would certainly have been claimed as belonging to the period of the First and Second or Thinite Dynasties. The decorated pottery shown included black incised ware filled with white, closely resembling that found at Abydos, Mahasna, and other early sites, including some of the thin glazed red-and-black vases incorrectly called "Pan-grave." One of the last was noticeable from the fact that it had a long curved spout, like that of a modern teapot, inserted with a hole a little above the base, of which no other example is known. It is difficult to see with what purpose this alteration was made, except for convenience of pouring; but in that case it must evidently have been an addition after manufacture, as a slight pulling-out of the rim at one point would easily have achieved the same end.

The gem of the collection was the handle or shaft of a mace about two feet in length, covered with thick gold foil, on which appeared in relief figures of animals like those on the votive mace-heads and shields found at Hierakonpolis, and now in the Ashmolean Museum and elsewhere. It is intended to publish the details of these in the forthcoming *Bulletin* of the Survey. They will be looked for with interest, as they would seem to establish beyond doubt the truth of the theory that the predynastic and protodynastic culture of Egypt extended over Nubia also, and was therefore presumably of African origin.

The current number of *The Journal of Hellenic Studies* contains an article by Mr. J. Six reproducing some fragments of a marble head in the Swedish National Museum, and there called 'Deianeira,' which, the author endeavours to show, once formed part of the pediment of the Parthenon at Athens. The fragments are extensive enough to admit of the reconstruction of the whole head; and, by comparing this with the fragments of the same provenance which are, unfortunately, all that remain to us of the masterpieces of Phidian art once adorning the Pediment, Mr. Six manages to make out a sufficient case for the attribution suggested. It is therefore the most complete example of the sculpture of the face and head known for its period, and deserves to be studied as such together with the so-called "Elgin Marbles." It seems to have come into Sweden as the property of Queen Luise Ulrike, sister of Frederick the Great of Prussia, and to have formed part of the collection made by her at Drothningholm in 1749. Mr. Six suggests that, like some other fragments of the Parthenon which found their way to Copenhagen in 1688, it may have once formed part of the loot brought home by Count Königsmark's countrymen.

In an article in the same *Journal* by Mr. H. B. Walters, on 'Vases recently acquired by the British Museum,' there is noticed a vase-painting (which the author of the article claims as unique) representing the capture of Silenus by the guards of Midas. The painting shows Silenus lying on his back, and drinking from what is said to be a conventional representation of the fountain of Inna, while a guard lurks near with a thong in his hand, with which to bind the

god when caught. Midas is seated on a chair, watching the scene, with a spear in his right hand, and is identified by the name written in front of him; but the names in front of the two other personages cannot now be read.

Mr. Walters refers the picture to the legend preserved by Xenophon, Athenæus, and Ovid that Midas took Silenus captive by mixing wine with the water, and quotes from Ælian and Plutarch the explanation that the king endeavoured thus to extract from the god the secret of life, with, apparently, indifferent success. He also quotes from the Jewish Haggadah the story of Solomon using the same artifice to ensnare the demon Asmodeus when building the Temple, and thus learning the true method of using the worm Schamir, who played so large a part in its construction. This later adaptation of the legend is an excellent example of the acquisitive habits of the Jews, for the worm Schamir is probably nothing but a corruption of the Greek *σχῆμα* or plan.

In the current number of the *Revue de l'Histoire des Religions* M. Isidore Lévy continues his study of the Greco-Egyptian god Serapis with a chapter on the colossal statue in the Alexandrian Serapeum, attributed by Athenodorus and others to Bryaxis. There seems little point in M. Lévy's contention that Ptolemy Soter must have been prevented by the difficulty he found in retaining his new kingdom from giving a commission to Bryaxis, because, while the Lagid seems from the first to have found himself pretty firmly seated on the throne, the ordinary tradition makes it clear that the statue was executed some time beforehand. M. Lévy may be better grounded when he deals with the mystic beast with the heads of a dog, a wolf, and a lion respectively, which ancient authors describe as seated by the statue of the god, and avers that the dog and the wolf typify Anubis and Upuat, the "guards" of Osiris, while the lion was the emblem of Horus. All this can be justified from Egyptian sources, and corresponds with a good deal that we know of the later stages of the cult, although M. Lévy can only show that the Cerberus-like figure "marks the complete Hellenization" of the Egyptian god by assuming it to be a later addition. What we really want to clear up this and more important points in the history of the Alexandrian cult is some earlier evidence than that of Apuleius for its doctrine and ritual.

In connexion with this may be read a note in the same *Revue* by M. Franz Cumont on a study which he has lately made of the custom of releasing a captive eagle at the funeral of a Roman emperor. He gives a letter from Mr. Alan Gardiner, in which the latter quotes several Egyptian texts to show that the Pharaoh was looked upon as "the divine falcon," who at his death flew up to heaven and became united with the Sun. His reading of the royal cognizance or *srekh* as "the falcon on his nest" is new, and derives some support—although he does not say so—from the fact that the top of the rectangle on which the royal hawk sits is in early times often curved in a concave form so as to resemble a nest. The identification of the Egyptian hawk, which was, as M. Victor Loret has shown, the peregrine falcon, with the Roman eagle presents no real difficulty; and every Egyptologist will agree with M. Cumont's theory that, long before the Alexandrian era, Egyptian beliefs had great influence in Syria, whence he would derive the Roman practice referred to. Too much stress may, however, easily be laid on the interpretation of symbols which were not

in themselves very precise, and might easily pass from one nation to another. The notion of the soul of the dead mounting to heaven from the funeral pyre is found among many peoples, and may have arisen in the first instance from the upward direction of the column of smoke.

In the same number is an important article by M. Louis Massignon upon Al Hallâj, the founder of modern Sufism, who was mutilated, crucified, and burnt in the year 922 A.D. for heresy by the Caliph of Bagdad. According to the texts which M. Massignon here translates, it was not the saint himself who thus suffered, but another person who was miraculously substituted for him at the last moment. As M. Massignon points out, this was a sort of revival of the theory held by the Docetics and other Gnostic sects from the second century onwards with regard to the Passion of the Founder of Christianity; but the attempt he makes to draw a parallel between a variant of the legend, which gives the substitute an animal form, and the ass-headed crucifix of the Palatine is hardly successful.

Still more curious is his hypothesis that the Yezidis or devil-worshippers of Bagdad have drawn their peculiar ideas upon the Evil Spirit from the remains of Al Hallâj's teaching. A MS. quoted by him as formerly belonging to a Jacobite living at Mosul during Omar Pasha's campaign against the Yezidis in 1883 narrates that when Al Hallâj's soul left his body it wandered over the face of the waters until the dead saint's sister came down to the river to fill her jar. Into this it entered, and when the maiden afterwards drank of the water, she gave birth to a son, who was Al Hallâj himself reborn. This story seems to be a complex of legends belonging to many different faiths. It is worth noticing, however, that "zindîq," which was the term bestowed upon Al Hallâj in his sentence, is shown by Darmesteter to mean "a heretic who prays to Ahriman," and was judicially used in Abbasid times to describe a Mussulman who secretly turned to Manichæism. That a dualistic faith should have lingered near the original seat of dualism so long as to have endured to our own days is not surprising.

M. A. Leisy, of "Modernist" fame, gives in the *Revue Critique* of last month an instance of religious survival which is much more astonishing. He quotes from a tractate by Herr H. Benser, recently published at Tübingen, on 'Das moderne Gemeinschafts-christentum,' in which he describes certain Revival meetings lately held in Germany on the model with which we are familiar in England, Wales, and America. He declares that those attending these meetings have developed a dialect of their own, and he gives a hymn there sung in which the word "Ea" is unconsciously substituted for Jesus, and "Tu" for God. Evidently, he says, this is a survival of the *glossolalia*, or speaking with tongues, which was one of the special graces of the Primitive Church.

EXCAVATIONS AT MEROË.

An exhibition of the antiquities discovered by Prof. Garstang during his last winter's work at Meroë is now being held in the rooms of the Society of Antiquaries at Burlington House, and will continue open till the 27th inst. The different objects there shown are all excellently arranged and displayed, and labels are appended to most of them which sufficiently describe

them. Yet this hardly makes up for the absence of the detailed catalogue generally supplied in exhibitions of a like nature, in which the exhibits are set forth *seriatim*, and identified by numbers or otherwise. That given to the visitor to the present exhibition is in substance a very brief report on the excavations generally, the part dealing with this season's work not occupying more than two pages.

The gem of the exhibition, according to the excavator, is a bronze head which he regards as representing Germanicus. As has been said in the daily press, it is twice the size of life, and furnished with eyes of alabaster with inlaid pupil and iris of coloured glass, and eyelashes of bronze. The strong lines of the face and the small but projecting ears show much character; but there seems little reason for its attribution to Germanicus, the passage in Tacitus on which Prof. Garstang relies merely stating that Germanicus went on a tour in Egypt to see the antiquities, and sailed up the Nile as far as Assuan. That he ever made his way above the Cataracts there is no evidence; and Strabo, who probably wrote in the lifetime of Germanicus, speaks of the Roman garrison of three cohorts, "and those not complete," being stationed only at Assuan or Syene, where they formed a sufficient guard to the upper country. It is therefore unlikely that Germanicus, as a mere tourist travelling, Tacitus tells us, without the permission of Tiberius, should have penetrated to the city of the Ethiopians at all, still more so that he should have appeared to them so important a personage as to deserve a statue. It is more likely that the head formed part of the plunder obtained by the Ethiopians when they raided Syene in the time of Augustus, "and threw down the statues of Cæsar." Most of the iconic statues of that time had detachable heads, and this one might easily have been taken away by them as a fetish, and as such hidden from the punitive expedition of Petronius.

The other exhibits, when taken with those of last year, afford a clear idea of the scope and nature of Ethiopian art, which, it is now plain, must have been largely indigenous, and owed less than was supposed to Egyptian influence. The pottery here shown is of a ware perfectly different from anything in Egypt, and it is notable that all the larger vessels are evidently modelled from gourds and other vegetable forms, instead of, as in the earlier Egyptian types, from baskets and ivories. Their construction displays high technical skill, and a young negro's head in sandstone, if it is indeed of native work, shows that the Ethiopians were in sculpture far superior to the Egyptians of any but the earliest dynasties. Some neolithic implements—axes and the like—of polished stone show, too, that their civilization was of considerable antiquity; and some beautifully shaped arrow-heads, either of glass or a translucent stone, are longer, narrower, and more delicate than any yet found in Egypt.

Nevertheless the Ethiopians must have looked towards Egypt from a very early date, and there are in the present exhibition a cylinder-seal of protodynastic pattern, scarabs and jewels of Amenhotep III. and Queen Thyi, and a large figure of the god Bes, of typically Egyptian execution. One wonders whether these, too, are not loot from one of the raids which the Ethiopians made from time to time into the Nile Valley during the periods of weakness of the central power; but there is also plenty of proof that at a later date—or, particularly,

within the last millennium B.C.—the worship of the Egyptian gods, especially Amen and the deities of the Osiris cycle, was taken into Meroë, and probably grafted on to some existing native cult. The new faith seems to have been associated here with many cruel and savage practices unknown further North, including, according to Prof. Garstang, human sacrifices. The scenes here shown from the walls of the Meroitic temples which depict prisoners being goaded and dragged to execution, and a small clay figure of one having his feet tied to the back of his neck in a position to which the "frog's march" must be a relief, reveal a thoroughly African delight in cruelty for its own sake. Equally African is a large piece of pottery with a slightly concave top and a central opening, which is described on the label attached as a bottle, but is evidently a low stool like those used by the Ashanti chiefs or caboceers at Coomassie and elsewhere.

Among the smaller objects shown we note a beautiful cameo with a pair of galloping horses (black and white respectively), some good and unusual beads, and some curious moulds of pottery. One of the last is for making the sacred *ankh*, and another for an emblem which is suspiciously like a true lover's knot. What the substance was that was poured into these vessels remains a puzzle, as the pottery, which is not particularly well-baked, would probably not have stood the heat of molten metal. A stela discovered on a former occasion by Prof. Garstang, in which the *ankh* was represented by a hole, may possibly have been connected with these, and makes one wonder whether the castings were not made in some perishable substance, such as wax. But in this case what was the symbolism involved? There is, of course, the possibility that the moulds were used for the baking of cakes or loaves, but their relatively large size militates somewhat against this view.

The strictly historical inscriptions here shown include several cartouches of King Mer-ka-Ra, whose other name seems to have been Aspalut, and King Uatch-ka-Ra, also named Hor-ma-ti-leq. No Horus or hawk-names appear to have been discovered, and it is evident therefore that the Ethiopian kings only imitated the royal protocol of intitulation of Egypt in part.

Lastly, there were discovered within the ruins of one of the royal palaces some pottery jars containing gold dust and nuggets to the value of about 1,700*l.* It is suggested that this formed part of the royal hoards stolen from the treasury and hidden by the thieves. Another explanation would be that it was concealed by its lawful owners when Meroë was taken and sacked, as Prof. Sayce has shown, by Ta-zêna, King of Axum, in the fifth century of our era. The gold has apparently been divided between the Sudan Government and the excavator, or rather the syndicate which has borne the cost of the excavations. This hardly seems a good precedent, for, while there is much to be said for the handing-over of antiquities of historical interest to public or private museums in Europe and America where they can be consulted by scholars, everything which might make archaeological research a commercially profitable speculation ought to be rigidly avoided.

No visitor to the exhibition should fail to see the album of photographs and sketches taken by Herr Schliephack, the photographer to the expedition, many of which are of high artistic value.

SALE.

MESSRS. CHRISTIE'S sale on Friday, the 16th inst., was notable for the high prices realized for portraits by masters of the English School, works by Reynolds, Hoppner, and L. F. Abbott exceeding 2,000*l.* each; by Raeburn, 2,000*l.*, 3,000*l.*, and 5,000*l.*; and by Gainsborough, 3,000*l.* and 4,000*l.*

The following were from the collection of the late Sir Thomas Andros de la Rue:—Clouet, Portrait of a Lady, in black dress with white collar and cuffs, wearing jewel ornaments, 472*l.* Palma Vecchio, Portrait of a Lady as the Magdalen, in red dress, with long fair hair, holding a pot of ointment, 315*l.* Allori, A Lady, in blue dress, as Judith, an attendant behind her holding the head of Holofernes, 220*l.* Bellini, The Presentation in the Temple, 420*l.* Francia, The Madonna and Child, the Madonna, in red dress and green robe, supporting the Infant Saviour on a ledge before her, 325*l.* Matteo di Giovanni, The Virgin and Child, with saints and angels' heads, 304*l.* H. van der Goes, The Virgin and Child, the Virgin in dark green dress and red cloak, offering an apple to the Infant Saviour, whom she supports on a ledge before her, 924*l.* Murillo, The Madonna, in red dress with blue robe, holding the Infant Saviour, 430*l.* Opie, Youth and Age, 315*l.* B. van Orley, A Lady, in black dress with fur sleeves, holding a book, 210*l.* Bonifacio Veneziano, The Repose in Egypt, the Madonna, in red dress, blue cloak, and white head-dress, seated upon the ground with the Infant Saviour on her lap; beside her the infant St. John and St. Joseph, 346*l.*

The following were from different properties. Drawings: Watteau, Studies of Heads of Two Young Ladies, black, white, and red chalk, 1,648*l.*; Studies of Heads of Three Negroes, black and red chalk, 1,239*l.*

Pictures: Gainsborough, Lady Innes, wife of Sir William Innes of Ipswich, in blue dress with white lace frills, holding a rosebud in her left hand, 3,780*l.*; Thomas Medlicott, in buff coat with blue facings, blue vest, yellow breeches, white stockings, and black cocked hat; seated on a stile, holding a cane in his right hand, 4,410*l.* Raeburn, James Wardrop of Torbanehill, Linlithgowshire, in dark dress with white stock, 651*l.*; Col. Orde, in dark coat with white stock 567*l.*; Rev. David Johnstone, D.D., in black gown with white bands, 840*l.*; Mrs. Newbigging, née Myrtle, wife of James Newbigging of Whitehouse, in white dress, with black shawl over her arms; powdered hair, 3,015*l.*; James Newbigging of Whitehouse, in green coat and white stock; powdered hair, 220*l.* German School, The Day of the Crucifixion, and an engraving, by Jacob Matham of a similar composition, bearing the signature of Albert Dürer and the date 1505, 714*l.* Lucas Cranach, Hercules and Omphale, a gentleman, in black slashed costume with white vest and head-dress, seated, spinning a thread from a distaff, which is held by a female attendant; a lady, in red dress, leans over his shoulder, and another, in green dress, is conversing with him, 577*l.* N. Maes, Portrait of a Burgomaster's Wife, in black dress with white lawn collar and white sleeves, and close fitting black cap; holding a fan in her left hand, 504*l.* Reynolds, Lady Willoughby de Broke, in the robes of crimson velvet and ermine which she wore at the Coronation of George III., 1,417*l.*; Lady Hamilton as a Bacchante, 1,575*l.* Lawrence, Mrs. Kynnersley, in white dress, with black sash and muslin scarf, her hair bound with white ribbons, 1,785*l.*

The following pictures formed part of the Lyne Stephens collection: L. Boilly, A Girl, in white dress, standing in a garden, taking some young birds from a nest, 714*l.* A. Canaletto, The Entrance to the Grand Canal, Venice, with the church of Santa Maria della Salute on the left, 472*l.* J. B. Greuze, A Young Girl Praying, in white night robe and black shawl, kneeling by her bedside, 1,207*l.*; The Unhappy Family, 294*l.* J. van der Heyden, The Dam at Amsterdam, 1,365*l.* N. Largillière, Portrait of a Lady, of the Court of Louis XIV., in white dress with gold trimmings, blue scarf; before her toilet-table, binding her hair with a mauve ribbon, 1,627*l.* J. B. Pater, A Fête Champêtre, five figures and two children round a table; a man rocking a girl in a swing on the left, 1,155*l.* H. Rigaud, Louis XIV., in armour, with white scarf, wearing the Grand Cordon du Saint Esprit, 420*l.* P. Wouverman, Travellers, a river scene, with trees on a bank on the right, under which are two peasants and a dog; in the centre a woman and a boy wading across the stream; on the right a horseman, and a man leading another

horse, emerging from the river, followed by two dogs, 4207.

The following pictures were from the collection of the late Lady Baillie of Polkemmet: Early English School, Portrait of a Lady, in yellow dress and red cloak lined with fur, resting her right hand upon the shoulder of her daughter, 3157. N. Maes, Portrait of a General, in Roman costume, with a breast plate and crimson toga, holding his helmet with his left hand, 4207. Raeburn, Mrs. Johnston of Straiton, second daughter of William Baillie, Lord Polkemmet, and wife of James Johnston of Straiton, in white high-waisted dress with short sleeves, maroon cloak thrown over her shoulders; seated on a stone seat, 5,7757. James Johnston of Straiton, in blue coat, white vest, and white stock; seated turning over the leaves of a book, 1,3127. G. Watson, Miss Isabella Baillie, in white muslin high-waisted dress, cut low at the neck, and with short sleeves, 2947.

The following pictures were from the collection of the late Sir Rodney Stuart Riddell: Raeburn, Thomas Milles Riddell, in scarlet coat, with buff breeches and top boots, holding his hat and rifle in his right hand, 2,2057. General Duncan Campbell of Lochnell, in scarlet coat and buff breeches, his arms crossed, holding his bearskin hat in his right hand, 1,0087.

The following family portraits and pictures were the property of Viscount Hood: L. F. Abbott, Samuel Hood, first Viscount Hood, in naval uniform trimmed with gold braid, white vest, breeches, and stockings; standing, leaning his left elbow on a rock; holding his sword in his right hand, and his hat in his left, 2,3107. Alexander Hood, first Viscount Bridport, in naval uniform with gold braid, white vest, and breeches, wearing the Order of the Bath, 1,4177. Sir W. Beechey, Henry, second Viscount Hood, in blue coat with brass buttons, white stock, and powdered hair, 5467. Hoppner, Vice-Admiral Sir Samuel Hood, in blue naval coat, white breeches, and white hose, wearing the ribbon and Order of the Bath, 2,3107. N. Pocock, Naval Engagements (a pair), the English fleet on April 29, 1781, offering to renew the fight, and the French, keeping close upon a wind, standing to the southward under a press of sail, 4417. Naval Engagements (a pair), the van of the British fleet, under the command of Sir Samuel Hood, attacked on January 26, 1782, by van and centre of the French fleet, 4417. Reynolds, Alexander Hood, first Viscount Bridport, K.B., in blue naval coat and white vest, trimmed with gold braid; leaning his right arm upon an anchor; his left hand holds the hilt of his sword, and his right, his cocked hat, 2,7307. School of Reynolds, Lord Robert Manners, in brown coat edged with gold braid, white stock, powdered hair, 2627.

Fine Art Gossip.

THE Coronation honours include Knight-hoods for Mr. Frederick Eaton, Secretary to the Royal Academy; Dr. Arthur Evans; Mr. Ernest George, A.R.A.; Mr. Claude Phillips; and Mr. Frank Short, President of the Painter-Etchers.

SIR CHARLES HOLROYD'S term of office as Director of the National Gallery expired a few days ago. On June 11th, 1906, when there had been no Director of the Gallery for eighteen months, he was appointed for a period of five years. It is to be hoped that he will enter upon another term of office, so as to carry to completion the arduous work that he has undertaken.

THIS week's obituary includes the names of three French artists: Gustave Delhumeau, a portrait painter who exhibits at this year's Salon, and lost his life in a motor accident; Madame MacNab, widow of M. Alexandre MacNab, and at one time a successful exhibitor at the Salons; and M. Maurice Lefebvre, the sculptor, son of M. Jules Lefebvre, the well-known painter and member of the Institute. The last-named, who was only 25 years of age, obtained a "mention" for his plaster statue 'Volupté' in this year's Salon.

THE Académie des Beaux-Arts issued on Saturday last its first list of awards. The Prix Meurand (1,000fr.), confined to a young landscape painter, is awarded to M. Jules Zingg for 'La Nuit.' The Prix Maria Bouland (3,000fr.) goes to M. E. Lesellier for his 'Saint-Hervé et les Pâtres Bretons.' The Prix Eugène Piot (2,000fr.), confined to painters or sculptors of child life, is taken by M. H. D. Etcheverry for his picture 'Jeunes Italiens à la Fontaine.' The Prix Desprez (1,000fr.) is taken by M. P. Silvestre for his plaster statue 'Ébats'; and the Prix Sandfort Salters, awarded this year for the first time, and confined to battle scenes, goes to M. L. F. Malespina for his picture 'Le Général Hoche à Froeschwiller, 1793.' All the foregoing works are exhibited at this year's Salon des Artistes Français.

THE well-known Danish Court painter, Prof. L. Tuxen, has been commissioned by King George to paint a picture of the Coronation ceremony, similar to his works executed for the Diamond Jubilee and the Coronation of 1902.

No. 5 of the *Journal of the Imperial Arts League, Incorporated*, is dated June 15th. Matters of business detail now having been settled, room has been found for several papers of general interest. Mr. Walter Crane writes 'On the Relation of the Artist to Municipal Life.' H. A. O. gives the numbers of exhibits shown by various bodies at the Shepherd's Bush Exhibition, the Royal Societies of Painters in Water Colours and of Painter-Etchers and Engravers leading, with 203 and 200 works respectively. 'The Lethargy amongst Artists regarding Artistic Copyrights' is discussed by Mr. W. Reynolds-Stephens, an active member of the League, whose allegorical group 'A Royal Game' has been purchased by the Chantrey Trustees.

THE preparations for the fifth volume of the 'Allgemeines Lexikon der Bildenden Künstler' are now well advanced. It will extend from 'Brewer' to 'Carlingen.' Dr. Thieme hopes to publish also the sixth volume of his excellent Dictionary of Artists before the end of the year.

THE death in his 58th year is reported from Hanover of the historical painter Prof. Hermann Schaper. His best work is to be found in the town halls of Hanover and Göttingen, in the Marienburg, and in various churches. Of late years he had devoted himself to the decoration of the Cathedral of Aix-la-Chapelle, and the glass mosaics there are his work.

THE extensive collection of Egyptian antiquities formed by the late F. G. Hilton Price, which Messrs. Sotheby will sell on July 12th and seven following days, will offer exceptional opportunities to collectors.

EQUALLY remarkable, but in another direction, is the Huth collection of early engravings and woodcuts, which the same firm will sell on July 4th and two following days. They are for the most part by masters of the fifteenth and two succeeding centuries, and, so far as the German and other woodcuts of the fifteenth century are concerned, the impressions in the Huth collection are the only ones known. It is to be hoped that some of the rarer pieces may be secured for the British Museum.

EXHIBITIONS.

SAT. (June 24).—Calderon Art Society, Third Exhibition, Private View, Alpine Club Gallery.

MUSIC

THE WEEK.

COVENT GARDEN.—*Louise.* *Madama Butterfly.* *La Sonnambula.*

THE performances of 'Louise' on the 12th inst. and of 'Madama Butterfly' on the 14th, though very good, call for only brief notice, as in each case there was but one change in the cast.

In the former opera Julien was impersonated by M. Franz, who, as we mentioned last week, was exceptionally fine as Samson, but in the very different part in Charpentier's opera was not so impressive.

In 'Butterfly' Mr. R. Martin took the part of Pinkerton for the first time, and with good results, his singing being effective and his acting natural. Both works were given under the capable direction of Signor Campanini.

Bellini's 'La Sonnambula' was performed on the 16th. When the part of Amina is entrusted to an accomplished singer—on this occasion it was Madame Tétrazzini—the florid soprano music is attractive to some; for good singing always affords pleasure. From a musical, as from a dramatic point of view, the opera possesses scarcely any interest, except to those who are curious to hear a work which in the palmy days of Italian opera enjoyed a certain popularity.

QUEEN'S HALL.—*Mr. Beecham's Delius Concert.*

MR. THOMAS BEECHAM has already produced many of the works of Mr. Frederick Delius; except for him, indeed, we should know very little of a composer who shows earnest thought and strong feeling. On the 16th inst. Mr. Beecham devoted the whole of the programme of his orchestral concert to Delius. It included 'Appalachia,' based on a genuine slave-song from the Mississippi, and the Symphonic Poem 'Paris,' in which there is a fine blend of objective and subjective music, reminding one of Charpentier's 'Louise'; dates, however, show that 'Paris' was written before the opera. There was also the 'Dance Rhapsody,' first performed at Hereford in 1909.

In addition there was a novelty, 'Songs of Sunset,' a song-cycle (words by Ernest Dowson) for mezzo-soprano and baritone soli, chorus, and orchestra, with Madame Julia Culp and Mr. Thorpe Bates as excellent soloists. It is a highly interesting work, but, though some pages show strong inspiration, in others the composer seems to have sought without finding; the means are clever, but the result is not convincing, at any rate at first hearing.

ÆOLIAN HALL.—Susanne von Morvay's Début.

SUSANNE VON MORVAY, who gave a pianoforte recital last Saturday afternoon, is not yet sixteen years old. The programme described the wonderful things she had done when quite a child. Statements of this kind have usually to be taken *cum grano salis*, but, after hearing her, we do not think they were exaggerated. She played the Bach-Liszt Organ Phantasy and Fugue in G minor with marked intelligence and splendid tone, and interpreted Beethoven's Sonata in F sharp, Op. 78, with skill and feeling. But her performance of Liszt's Sonata in B minor was simply wonderful. Her technique is quite abnormal, and her rendering of the music, for boldness, bigness, and emotional power, was astonishing. There was one thing which showed that she is young. She has very strong fingers, and seemed to rejoice at times in displaying to the full that strength. That is, however, natural, and she will soon understand the value of restraint. Liszt was named the king of pianists, and, health permitting, Susanne von Morvay will certainly become the queen.

Musical Gossip.

WE congratulate Sir Edward Elgar on receiving the Order of Merit, and Dr. F. H. Cowen on his Knighthood.

WE also congratulate Mr. H. C. Colles on his appointment as musical critic to *The Times*, in succession to Mr. J. A. Fuller Maitland.

ON Monday there were two interesting pianoforte recitals at Bechstein Hall. The first was given by M. Robert Lortat, who proved himself a master of the keyboard. There was a strong display of individuality in his renderings of Beethoven's 'Appassionata' Sonata, Op. 53, and Schumann's 'Études Symphoniques': the pianist knew what he wanted, and how to express it. In the first movement of the Sonata the tone was at times unduly loud, while in the 'Études' there was a tendency to hurry some of the numbers. The last variation and the Finale were played, the one with rare delicacy, the other with great spirit. M. Lortat's Chopin playing was delightful.

IN the evening there was the recital of Herr Max Pauer, son of the well-known pianist and teacher the late Ernst Pauer, with whom he studied. After a fine performance of Bach's Chromatic Fantasia and Fugue, he played Beethoven's Sonata in A flat, Op. 110. His reading was admirably clear, though, perhaps, occasionally too restrained. The second group in the programme included five of Mendelssohn's 'Songs without Words' and the 'Rondo Capriccioso.' At the end came Max Reger's 'Variations and Fugue on a Theme by Bach,' Op. 81. There is much very clever writing in this work, but it is too long. The earlier variations seem to us more interesting than the later ones; in the former the influence of Bach predominates, in the latter, that of Brahms. The writing for the instrument is at times

very difficult, but Herr Pauer played everything with astonishing ease, clearness, and brilliancy.

PERFORMANCES NEXT WEEK.

MON.-SAT. Royal Opera, Covent Garden.
 MON. Madame Yvette Guilbert's Recital, 8.15, Bechstein Hall.
 — Max Pauer's Pianoforte Recital, 8.15, Bechstein Hall.
 TUES. Mr. Daniel Beddoo's Vocal Recital, 3, Bechstein Hall.
 — Misses I. Ainsley and Constance Lyall and Dr. Szanto's Concert, 8.30, Bechstein Hall.
 WED. Miss Janet Spenser's Vocal Recital, 3, Bechstein Hall.
 — London Trio Chamber Concert, 8.15, Æolian Hall.
 — Madame Adelaide Mullen's Vocal Recital, 8.15, Steinway Hall.
 — Henry Hadley's Orchestral Concert of his own Compositions, 8.15, Queen's Hall.
 — Mr. Vernon Warner's Pianoforte Recital, 8.15, Æolian Hall.
 THURS. Speranza Calo's Vocal Recital, 8.15, Bechstein Hall.
 — Hon. Mrs. Julian Clifford's Vocal and Pianoforte Recital, 8.15, Æolian Hall.
 — Dr. Ethel Smyth's Concert, 8, Queen's Hall.
 FRI. Solomon's Orchestral Concert, 3, Queen's Hall.
 — Mr. Bertram Binyon's Vocal Recital, 8.15, Æolian Hall.

DRAMA**IRISH PLAYS AT THE COURT.**

IT is difficult for an English critic to restrain some feeling of jealousy as he contemplates the series of new plays which the Irish Players have been presenting during their season at the Court. Here we find no pandering to conventional sentiment, no repetition of stock types and hackneyed situations, no monotonous insistence on one aspect of sex or one section of society. The authors of these works have no class preferences; they do not confine themselves to the theme of love; they contrive somehow to suggest "atmosphere," whether their scenes are laid in mean streets or country villages; they secure idiosyncrasy for their characters, whatever their rank in life, so that to hear them talk is to know them as individuals; they get hold of live subjects, and work out their ideas on dramatic lines that are logical and sincere. Moreover, in each case the playwright's name is new to London, just as the topic he handles is fresh and of immediate significance.

Now we make the acquaintance of Mr. R. J. Ray, who in 'The Casting-Out of Martin Whelan' makes grim comedy out of the prejudice of his countrymen against the so-called informer. Grasp of theatrical technique seems to belong to him as naturally as to his colleagues, and in his play, no less than in theirs, we appear to be moving amongst rather odd, but obviously real people.

Yet Mr. Ray's plot is simplicity itself. Martin Whelan, a young man of Irish stock, though he hails from Australia, comes home to the old country to find it curiously apathetic. His notion is, so far as he may, to make a change. With personal charm, eloquence, and enthusiasm, he soon wins himself a reputation in local politics, though some of his unconventional speeches are not approved by his Catholic friends. It is at a farmhouse tea-party, given mainly in his honour, that we hear all about him. His hosts and their friends canvass his ambitions and indiscretions before he arrives, and when he puts in an appearance, it is patent that the only person present who is in sympathy with his aims is Ellen Barton, a girl whose father, after giving her a good education, is always quoting instances of her independence of spirit and her baffling vocabulary, in part astonishment, part jest, and part pride. In a little while the party begins to break up, but Martin retraces his steps to retrieve something he has left behind. At this point the playwright pro-

duces by familiar means a situation that is highly effective. Between Martin's departure and return a revelation has been made about him, and when he reappears he is astonished to note the embarrassment and silence with which he is received.

But this experience is only typical of what awaits him later. He who has been hitherto so popular is now boycotted on the country-side. He beards a local League meeting to discover the reason why, but has to adopt bullying tactics even to reach a half-explanation, and then is urged for his own sake not to push his inquiries further. At last he repairs to Ellen, who has already shown herself his champion, and from her learns his offence. He is the grandson of a man who gave evidence which brought about the execution of the murderer of an unpopular land-agent. That fact, and that alone, accounts for his being shunned as though he had the plague. No wonder he exclaims, "What a nation, what a people!" No wonder he complains bitterly of the unreason which cultivates resentment beyond the grave, and transfers hatred from the first to the third generation. But his protests are useless before the invincible barrier of sentiment. Ellen's father orders him out of his house, though not before the girl has declared voluntarily that she will marry Martin when and where and how he will. On the tableau of her facing her angry father the curtain falls.

Mr. Ray's petty farmers and their wives and sons and dependents are admirably realized by Mr. Sinclair, Mr. Kerrigan, Mr. Sydney Morgan, Mr. Brinsley Macnamara, Miss Sara Allgood, and Miss Eileen O'Doherty; and very happily do Miss Maire O'Neill as Ellen, and Mr. O'Donovan as the hero, contrive to make the two educated characters stand out against the background of half-ignorance and prejudice. But the most striking performance in the piece is furnished by Mr. O'Rourke, who as the village zany strikes a note of pathos and poetry.

Two other new plays were staged at the Court on Monday last. One is a full-sized drama by Mr. William Boyle. The other, 'The Clancy Name,' is a single-act tragedy written by Mr. Lennox Robinson, author of 'The Cross-Roads.' The smaller work is characteristic of the young Irish school at its best. Mrs. Clancy, a widow of strong character, has struggled hard to free her home from debt. She has just paid off her creditors when she learns that her son has been guilty of unpremeditated murder and has a longing to give himself up to justice. So soon as she has got over the shock of his confession her main feeling is that of anger at the disgrace he has brought on the family name. She is insistent that he shall not bring the police into the house and kill her with shame. She cannot furnish him with money to go abroad. In the end he virtually commits suicide by rushing in front of a motor-car to save a child's life. While he lies dying she is in an agony lest he should betray himself to the neighbours, but his last attempts at speech cannot be understood, and the priest seeks to comfort the grim woman by dwelling on the gallantry of the lad and the credit he has done in his death to her name. The acting of Miss Sara Allgood as the mother, curiously restrained, yet tense with emotion, emphasizes poignantly the irony of the climax.

'The Mineral Workers,' as Mr. Boyle styles his three-act piece, would carry better on the stage were it not hampered by technical details which the audience cannot well visualize. Here is a contrast between

Young Ireland and the Old. To an elderly farmer and his wife, who are content if they can just pay their way, comes an enterprising cousin from America who wishes to exploit their home for its mineral wealth, and holds out to them prospects of a fortune. The ardour of the younger generation—the farmer's son and daughter—and the advice of a genial Nestor, Uncle Bartle, who respects at once the conservatism of age and the ambition and energy of youth, enable Stephen O'Reilly to have his way. The metal is there, and a company is floated, in which a baronet and an enthusiastic young widow take shares; but Stephen is hindered by the antagonism of two obstinate farmers who hold water-rights, and refuse to make concessions. How Stephen outwits the wilier of the pair, and how Daniel Fogarty, finding himself beaten, quits his ally, joins the syndicate, and at once assumes proprietorial airs, is amusingly told, and would be exciting could all the ups and downs of the contest have been stated in less technical terms. The blustering Fogarty, who has such a good conceit of himself, is a joy at every appearance, thanks to the vivacity of his interpreter, Mr. Sinclair; and all the characters of his class are admirably sketched, particularly Uncle Bartle, in portraying whom Mr. O'Rourke adds one more to his successes. But Sir Thomas Musgrove and the coquettish widow Mrs. Walton, and even the American-twanged hero, have a less convincing air.

Dramatic Gossip.

MANY friends will be glad to see Mr. George Alexander's long services to the stage recognized by a Knighthood in the Coronation list of honours.

THE DICKENS CENTENARY FESTIVAL which Mr. Robert Arthur has arranged—rather prematurely—at the Savoy started auspiciously enough last week with the production of a play prepared by Mr. Metcalfe Wood from the text of 'Dombey and Son.' Like so many other Dickens adaptations, the piece gives but the bare bones of the novel, and would supply to those unacquainted with the master's art no idea of the richness of his vein of fantastic characterization, or the vivacity of his humour. Compelled to concentrate on some plot-scheme, the author has deemed it best to confine his attention to the quarrel of the domineering Mr. Dombey and his young wife Edith, and the revenge she takes by eloping with Carker. The result is a decidedly crude, though telling melodrama, in which the scene where Mrs. Dombey flings her jewels at her husband's feet is the most effective.

If this were the only disadvantage of Mr. Wood's plan of selection, we could hardly make serious complaint. But there are others. He has reduced all sorts of famous characters to the level of "comic relief," and has also had to make sacrifices which Dickens enthusiasts will find it difficult to forgive. A dramatization of 'Dombey and Son' which omits little Paul altogether is odd enough, in view of the title; but Cap'n Cuttle also is swept clean out of the cast. Now the story of the Dombeyes, robbed of the drolleries of Cuttle, is like roast beef without salt and mustard.

ON the other hand, the play, notably in the reception in the second act, affords the opportunity for a procession of old friends which goes far to make amends. The

lachrymose Mrs. Chick; Joey Bagstock; the simpering Lucretia Tox; Mrs. Skewton, with her designing temper; Cousin Feenix, now elevated to the peerage; the Parker Peps family; "Waller, my boy," and his sweetheart Florence Dombey, reduced to an *ingénue* part; Mr. Toots and the Blimbers; Susan Nipper and Sir Barnet Skettles—all put in an appearance, and go through their tricks.

To do justice to individual performances would involve mentioning most of the names in an inordinately long programme. Mr. Clifton Alderson brings out the pomposity and pride of Mr. Dombey; Miss Evelyn Millard gets some strong declamatory effects out of Edith Dombey's scenes; there is body in Mr. Louis Calvert's Bagstock; and Mr. Evelyn Beerbohm's Toots is so piquant that we should be glad to see more of him. Good character-acting is provided by Mr. O. B. Clarence as Feenix, Miss Sydney Fairbrother as Mrs. Skewton, and Miss Nellie Bouverie as Lucretia Tox. Pleasing are the Walter Gay of Mr. Worlock, the Florence of Miss Marjory Chard, and the Susan Nipper of Miss Dulcie Greatwich; while unextravagant, straightforward work comes from Mr. Frank Randell as Carker. It is, in fact, the series of Dickens vignettes provided on traditional lines which will obtain popularity for the opening venture of Mr. Arthur's Festival.

WE have to announce the death of the most eminent Danish actor of the day, Prof. Emil Poulsen, aged 70, who retired from the Theatre Royal about ten years ago. He was the original exponent of several of Ibsen's leading characters in the later plays when they were staged first of all in Copenhagen, besides excelling as Hamlet and Shylock, and in Danish romantic drama.

TO CORRESPONDENTS.—H. S.—W. M.—W. H.—G. B. G.—T. B.—C. J. F.—Received.

M. J. R.—Many thanks.

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